

PROPOSITION FOR DEBATE

(Notes prepared by Franklin T. Puckett for his debate with Crowder of the Christian Church in late 1940s)

"THE USE OF MECHANICAL INSTRUMENTS OF MUSIC IN CHRISTIAN WORSHIP IS AUTHORIZED BY THE BIBLE."

I. DEFINITION OF TERMS:

- A. "MUSIC"---The rhythmic succession of pleasing tones.
- B. "MECHANICAL INSTRUMENT" ---Any material man-made contrivance from which music is produced, as an organ, harp, violin, piano or flute.
- C. "USE"---The act of employing.
- D. "WORSHIP"---The reverence, adoration, or homage paid to a deity; the act of paying reverence, adoration, or homage to a deity; to kiss the back of the hand toward; to prostrate one's self before, or to bow down unto an object of devotion.
- E. "CHRISTIAN" ---That which belongs to, or is authorized by Christ.
- F. "AUTHORIZED" ---Given authority, warrant, or legal power; given the right to act; empowered; "made legal; warranted; sanctioned; justified.
- G. "BIBLE"---The revealed word of God; the sixty-six books known as the Bible.

II. RESTATEMENT OF PROPOSITION.

The employment, or use, of Instrumental music made upon mechanical contrivances such as the organ, harp, trumpet, drum, cymbal, or piano, by Christians in Christian worship under Christ's authority is given warrant or legal power, sanctioned and justified, by the Bible..

III. THE ISSUE.

My honorable opponent believes., teaches, and practices the above proposition. I neither believe, teach, nor practice it. Hence the issue between us. It is evident that both of use cannot be right. If he is right, I am wrong; if I am right, he is wrong. Since somebody is wrong it is fitting and proper that we should come together and endeavor to find out who it is.

IV. THE ISSUE CLARIFIED.

This discussion does not concern and should not involve the use of Mechanical arguments, my failure would not lessen the work cut out for him. He still would be obligated to prove beyond any possibility of a shadow of a doubt that the Bible authorizes the use of mechanical instruments of music in Christian worship. I do not believe he can do it. Let us hold him to the task before him.

V. THE STANDARD OF AUTHORITY.

The standard of Authority in this debate is, as the proposition states, the Bible. The issue is not to be settled by what we like or the people want. The general practice of religious institutions is no proof. My likes and dislikes, the desires and whims of the people, and the practice of denominational churches have absolutely nothing to do with matter before us. The question is, Does the Bible authorize Christians to use instrumental music in their worship of God? I shall expect my opponent to bring the proof of his proposition from the revealed word of God..

VI. THE BURDEN OF PROOF.

The burden of proof rests squarely on the shoulders of my opponent. It is his responsibility to prove beyond any shadow of doubt that the Bible authorizes, sanctions, justifies, and legally warrants the use of such mechanical instrument in Christian worship. He must show by scriptural proof, clear reasoning, and logical deduction that the word of God undeniably substantiates the proposition which he affirms. Keep that proposition in mind and then war oh for the proof.

The only responsibility devolving upon me is the refutation of the arguments which he makes by showing they do not prove the point under discussion. They might prove something else; they might be beautiful and interesting dissertations, but if they do not prove this one thing, viz., that the Bible teaches Christians to use instrumental music in the worship of God, they go for naught and the proposition falls.

Of course if I should offer counter arguments, which I shall, the burden of proof shifts to my shoulders. But should I completely fail to establish the proof of such counter arguments, my failure would not lessen the work cut out for him. He still would be obligated to prove beyond any possibility of a shadow of a doubt that the Bible authorizes the use of mechanical instruments of music in Christian worship. I do not believe he can do it. Let us hold him to the task before him.

VII. OUR OBJECTION.

1. I should like to emphasize that our objection to instrumental music does not stem from a lack of musical appreciation. I think you will find the members of the Church of Christ as appreciative of instrumental music as any one. I, personally, love any kind of music, even good old mountain music.
2. Neither is it because we have no one sufficiently talented to play for us. We have within our ranks some of the finest musicians to be found..

3. Nor is it because we do not have the financial strength to buy the instrument. We could buy it on the installment plan---a small payment down, and the rest when they run us down.

4. And it is not, as some might think, a manifestation of gross ignorance. Some of the most brilliant minds and best informed students of the Bible have lifted their voices in protest against the use of instrumental music in worship.

(a) MARTIN LUTHER: "The organ in the worship of God is an ensign of Baal."

(b) JOHN CALVIN: "Musical instruments in celebrating the praises of God would be no more suitable than the burning of incense, the lighting up of lamps, and the restoration of the other shadows of the law. The papist, therefore, have foolishly borrowed this, as well as many other things, from the Jews. Men who are fond of outward pomp may delight in that noise; but the simplicity which God recommends to us by the apostle is far more pleasing to Him.

(c) JOHN WESLEY: "I have no objection to the organ in our chapels provided it is neither heard nor seen."

(d) ADAM CLARKE: "I am an old and an old minister, and I here declare that I have never known instrumental music to be productive of any good in the worship of God, and have reason to believe that it has been productive of much evil. Music as a science I esteem and admire, but instruments of music in the house of God I abominate and abhor. This is the abuse of Music, and I here register my protest against all such corruptions in the worship of that Infinite Spirit who requires his followers to worship Him in Spirit and truth."

(e) CHARLES H. SPURGEON. When asked why he did not use the organ in worship gave 1. Cor. 14:15, as his answer: "I will pray with the.

spirit, and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also," and remarked, "I would as soon pray to God with machinery as to sing to God with Machinery."

- (f) ALEXANDER CAMPBELL: "To all whose animal nature flags under the oppression of the church Service, I should think instrumental music would not only be a desideratum but an essential prerequisite to fire up their souls to even animal devotion. But to all spiritually minded Christians such aids would be as a cowbell in a concert." (Millennial Harbinger -- 1851, p. 582)

Add to these whose statements have been quoted the names of such men as Milligan, Lard, Pendleton, McGarvey, and Grubbs, and you will begin to see that some one other than a group of ignorant reactionaries have lifted their voices in protest against the use of instrumental music in Christian worship. I have not introduced these statements to prove either the falsity of my opponent's position, or the truthfulness of mine, but only to show that in my objection to instrumental music I am standing in good company.

(5) Finally, our objection does not come from a quarrelsome, factious spirit, mean disposition, or downright contrariness. We have honest, sincere convictions in the matter. We should like very much to go along with you, brethren, and will gladly do so if it can be shown by the word of God that "the use of instruments of music in Christian worship is authorized by the Bible." Let the proposition be proved, and our objections will cease. If, however, it be not proved, we should be untrue to the very best that is within us, violate and stultify our conscience, if we granted recognition and extended fellowship to such practices.

NEGATIVE MATERIAL ON INSTRUMENTAL MUSIC

GROUNDS OF JUSTIFICATION

The advocates of instrumental music have had no agreement among themselves: as to how their practice should be justified: The following grounds of justification have been advanced:

1. An expedient
2. An aid
3. Authorized – Refer to definition. p. 1.
4. Commanded.

My opponent cannot occupy all of these positions. Let him choose his field of battle, and we shall be with him..

NEGATIVE MATERIAL ON INSTRUMENTAL MUSIC

QUOTATIONS OF DIGRESSIVE POSITIONS

Many of the outstanding scholars on the music side of the question have emphatically denied that instrumental music is supported by New Testament teaching.

CHRISTIAN STANDARD:

One of its editors said:

"In spite of some things that may have appeared in our columns, the Standard certainly cannot indorse the position of those extremists who have sought to say that the Scriptures command the use of instrumental music. They play with technicalities. They do not show forth an unmistakable "Thus saith the Lord." (Letter October 6, 1925)

J. B. BRINEY

This eminent scholar Of the Christian Church said:

"That the use or non-use of an organ should be made the standard by which it is to be decided whether a congregation is a church of Christ or not is a marvel in view of the fact that there is no direct teaching in the New Testament on the subject.....A moment's reflection will convince sober reason that it does not belong to the sphere of faith, for faith rests upon plain and unequivocal statements of the word of God." (Christian Standard, July 4, 1925.)

HALL L. CALHOUN

"It will be admitted that the New Testament nowhere mentions the use of an instrument in connection with the singing in the church. This fact settles, beyond all dispute, that the use of an instrument in connection with the singing in the church cannot be an act of acceptable worship, for it fails to fulfill one of the essential conditions of an act of acceptable worship..." (Calhoun-Kurfees Debate, page 10,11.)

"The use of instruments in connection with the singing in the church is not mentioned in the New Testament; worship by means of instruments to-day is not "in truth", and, therefore, not such as God seeks or accepts."

NEGATIVE MATERIAL ON INSTRUMENTAL MUSIC

QUOTATIONS OF DIGRESSIVE POSITIONS, Cont'd.

In the proposition of my opponent, he places himself in the position of J. C. Stark who said:

"Paul authorized the use of instrumental music in the worship of the churchThat it is positively commanded by the apostles and thus authorized by the Holy Spirit under the gospel dispensation. This should end the controversy." (The King and His Kingdom." page 528)

He is also in the class with O.E. Payne, who said:

"Henceforth we must unite in agreeing that if we forego musical instruments we cannot conform to the divine injunction to psallein." ("Instrumental Music is Scriptural," page 172).

**ARGUMENTS
FROM
THE LAW**

AFFIRMATIVE ARGOTS FOR INSTRUMENTAL MUSIC

ARGUMENT: The Use of Mechanical Instruments Of Music In The Old Testament Worship Of God Furnishes Authority For Their use Today.

Proof:

1. The Old Testament contains examples of faith and righteousness. Heb. 11. Rom. 4.
2. These examples are given for our instruction, guidance, and edification. Rom. 15:4; 1 Cor. 10:11.
3. Therefore, Old Testament examples are to be recognized as God-given instruction for us today.
4. But Old Testament examples of praise show the use of mechanical instruments of music in the worship of God. Psa. 150. 2 Chron.29:25.
5. Consequently, Old Testament examples of the use of instrumental music in the worship and praise of God constitute God-given authority for the use of such instruments in the worship and praise of God today.

Reply:

While the Old Testament examples of faith and righteousness were for our admonition, and serve as our examples, my opponent misses entirely the use and application to be made of them. In his argument he assumes a premise which he neither states nor proves, viz., that these example authorize us to do the same things today which were done when the examples were being enacted. If this is not allowed, his argument is not worth anything. I challenge him to say that Old Testament examples authorizes us to do the same things now that were done then. Will he do it?.

Parallel:

1. There is no greater Old Testament example of faith and obedience than Abraham offering Isaac. Gen.22:1-14.
 2. But Old Testament examples authorize us to do the same things today which were done then.
 3. Therefore, we should offer our children as sacrifices in one of the mountains of Moriah.
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1. We have an Old Testament example of the destruction of false teachers by killing them. 1 Kings 18 ch.
 2. But Old testament examples authorize us to do the same things now which were done then.
 3. Therefore. we are required to kill all false teachers today.

Dodge:

1. Of course we are not required to offer our children as physical sacrifices now, but we are required to present them spiritually before the Lord. Certainly we are not to literally kill false teachers today, but we are to take the Spiritual sword, the word of God, and destroy them.

Answer:

So the temporal examples under the Old Testament are to be given a spiritual application under the New Testament. All right. Temporal instruments were used to accompany the praise of God under the Old Covenant; spiritual instruments are used to accompany the praise of God under the New. The Old Testament specified the temporal instruments to be used back there, the harp, trumpet, timbrel, etc. The New Testament specified the spiritual instrument to be used over here — the heart. Eph. 5:19..11

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: The use of mechanical instruments of music is taught by both the Old Testament prophets and the New Testament apostles. (1 Pet. 1:10-12).

PROOF:

1. The Old Testament prophets taught by the Spirit of Christ. 1 Pet. 1:11
2. The New Testament apostles taught the same things by the same spirit. v. 12
3. Therefore, the same things taught by the prophets in the law were preached by the apostles in the gospel.
4. But the prophets taught the use of mechanical instruments of music in the praise of God. 2 Chron. 29:25
5. Hence, the use of such instruments in the praise of God was taught by the apostles **IN THE GOSPEL.**

REPLY:

1. The second premise of the argument challenged.

“No chain is stronger than its weakest link” and no argument is stronger than its weakest premise. The second premise is clearly wrong. The passage does not teach that the apostles preached the same things and authorized the same practices as were preached and authorized by the Old Testament prophets. If such were true there could be no difference in the message preached and the practices enjoined. The law and the gospel would be identical, and a distinction between the covenants only imaginary. This would make a change in covenants an absolute impossibility, for the New would not be a new at all, but only a continuance of the Old. Yet every child knows that such a change has been made (Heb. 7:12), one covenant is old and the other new (Heb. 8:13), they are not alike (Heb. 8,8,9), and the first was done away that the second might be established (Heb. 10:9,10). Since the premise is Wrong, the conclusion does not follow, hence, the argument falls.

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC
(Continued)

Reply. (Cont'd)

2. The passage analyzed.
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| THE PROPHETS | <ul style="list-style-type: none"> (a) Inquired concerning salvation of souls. (b) Prophesied of the grace that should come. (c) Testified beforehand of the suffering of Christ, and the glory that should follow. (d) Searched what or what manner of time was signified. (e) Did not minister these things (b & c) unto themselves, but to us. (f) These things (b & c) foretold by inspired prophets are now reported by inspired apostles. |
|--------------|---|

3. Further Observations

(a)

If "These things" include instrumental music, then the prophets did not know what was meant by it, nor when it was to be used, for they searched what or what manner of time was signified.

(b)

It was revealed unto them that "these things" were ministered not unto themselves, but unto us. Hence, instrumental music was not for them, but for us. They used it back there when they shouldn't have.

(c)

But the things which the prophets foretold by inspiration were reported by them which preached the gospel with the Holy Ghost sent down from heaven. Where did inspired men report the use of instrumental music in Christian worship? Where? ? ?

PARALLEL: Incense, infant church membership, etc.

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: The Spirit of Christ Authorizes The Use of Instrumental Music in Christian Worship.

PROOF:

1. It was the Spirit of Christ which spoke through the Old Testament prophets. 1 Pet. 1:11.
2. They commanded the use of instrumental music in the praise of God, 2 Chron. 29:25
3. Therefore it was the Spirit of Christ which commended the use of instrumental music in the praise of God.
4. But the Spirit of Christ taught the same things through the New Testament apostles that it taught through the old Testament prophets. 1 Pet. 1:10-12
5. Hence, the Spirit of Christ in the New Testament Apostles commanded the use of instrumental music in the praise of God under the gospel.

REPLY

That which proves too much proves too little. I do not believe my opponent will accept the ultimate conclusion deducible from this argument: If the Spirit of Christ commands the use of instrumental music, no one can be saved without using it. Notice this additional arguments

1. Christians are to have the mind or the spirit of Christ. (Phil. 2:5)
 2. The Spirit of Christ commanded the use of instrumental music in the praise of God under the Gospel.
 3. Therefore, those who have the Spirit of Christ will teach and use instrumental music in their worship today.
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1. Those who object to the use of instrumental music in the praise of God have not the Spirit of Christ.
 2. But, those who have not the spirit of Christ are none of His (Rom. 8:9)
 3. Therefore, those who object to the use of instrumental music are none of His, and, if none of His, they are lost, doomed, and damned forever.

PARALLEL:

Incense; infant church membership, etc.

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: God Put Instrumental Music In His Sanctuary For His Praise. Where Did He Take It Out??

Proof:

1. Since God by divine commandment put instrumental music in His sanctuary for His praise, it will take no less than his divine commandment to remove it.
2. NOW WHERE DID HE EVER TAKE OUT???????

REPLY:

The argument assumes that everything God commended in the Old Testament is still in force unless he has expressly forbidden it in the New Testament. My opponent errs in that he thinks God must specify each individual item in order to remove it. Does he not know that God completely abolished the Old Covenant in the death of Christ. (Col. 2:14), thereby removing every commandment, statute and judgment that belonged to it?--instrumental music included? My friend, that is when he took it out! And it was wholly unnecessary for him to specify it in order to do it.

PARALLEL:

God put incense in His sanctuary for His glory. Nowhere did He take it out???? Where, Oh Where?? When you find the answer to that one, you will have the answer to yours.

**ARGUMENTS
FROM
THE
PSALMS**

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: The Old Testament Psalms authorize the use of instrumental music in christian worship.

Proof

1. The Law of Moses was abolished. (Col. 2:14.)
2. But the Psalm are no part of the Law.
3. Therefore, the abolition of the Law did not include the Psalms of the Old Testament.

1. That which God gave and did not abolish is still of force.
2. But the Psalms, being no part of the Law, were not abolished.
3. Hence, the Psalms are still of force.

1. The Old Testament Psalms are still authoritative.
2. But he Psalms teach the use of mechanical instruments of music. (Ps. 149; 150.)
3. Therefore, the Old Testament Psalms authorize the use of mechanical instruments in Christian worship.

REPLY:

The whole argument turns on the truth or falsity of the second premise in the first syllogism. If the Psalms are reckoned as part of the Law, the argument fails.

Campbell said: "The term "law" denotes in common usage "a rule of action." It was used by Jews, until the time of our Saviour, to distinguish the whole revelation made to the Patriarchs and Prophets from the traditions and commandments of the Rabbis or Doctors of the law. Thus the Jews called the Psalms of David, law."

1. The Jews called the Psalms the Law. (Jno. 12.34 cf. Ps. 110)

PSALMS

Psa. 110:4

4 The LORD hath sworn, and will not repent, Thou [art] a priest for ever after the order of Melchizidek.

JEWS IN N.T.

John 12:34

34 The people answered him, We have heard out of the law that Christ abideth for ever: and how sayest thou, The Son of man must be lifted up? who is this Son of man?

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

REPLY — (Continued)

2. Jesus called the Psalms the Law. (Jn. 10:34, cf. Ps. 83:6; Jno. 15:25 cf. Ps. 69:4.)

PSALMS	JESUS
Psa. 82:6 6 I have said, Ye [are] gods; and all of you [are] children of the most High.	Jno. 10:34 34 Jesus answered them, Is it not written in your law, I said, Ye are gods?
Psa. 169:4 4 They that hate me without a cause are more than the hairs of mine head: they that would destroy me, [being] mine enemies wrongfully, are mighty: then I restored [that] which I took not away.	Jno. 15:25 25 But [this cometh to pass], that the word might be fulfilled that is written in their law, They hated me without a cause.

3. Paul called the Psalms the Law. (Rom. 3:10, 11, 13, 14:19.)

PSALMS	ROMANS
Psa. 14:1 1 To the chief Musician, [A Psalm] of David. The fool hath said in his heart, [There is] no God. They are corrupt, they have done abominable works, [there is] none that doeth good.	Rom. 3 10 As it is written, There is none righteous, no, not one: 11 There is none that understandeth, there is none that seeketh after God.
Psa. 5:9 9 For [there is] no faithfulness in their mouth; their inward part [is] very wickedness; their throat [is] an open sepulchre; they flatter with their tongue.	13 Their throat [is] an open sepulchre; with their tongues they have used deceit; the poison of] asps [is] under their lips: 14 Whose mouth [is] full of cursing and bitterness: 19 Now we know that what things soever the law saith, it saith to them who are under the law: that every mouth may be stopped, and all the world may become guilty before God.

The Psalms, therefore, are part of the Law, and when the Law was abolished, they, too, were done away.

PARALLEL

1. Animal sacrifice and incense. (Ps. 66:15.)
2. Carnal warfare. (Ps. 144,1)

CONTRAST

1. The contrast between the Psalms and the New Testament.
 - (a) David prayed for the Lord to cut off his enemies. (Ps. 143:12.)
 - (b) Jesus prayed “Father forgive them.” (Lk. 23:34, Matt. 5:44, Acts 7:60.)

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: The Psalms are prophetic of things in the gospel dispensation.

Proof

1. The Psalms are prophetic of the gospel dispensation.
2. Prophecies are not abolished, but fulfilled.
3. Therefore, the Psalms were not abolished at the cross, but must be fulfilled.
4. But the Psalms teach the use of instrumental music. (Ps. 150)
5. Hence, instrumental music is to be used in the gospel dispensation.

REPLY

1. Not all Psalms are prophetic.
2. Prophecies may be found in the law, but the law was done away.
3. Prophecies in the Psalms no more prove the authority of the Psalms, than prophecies in the law prove the authority of the law.
4. The Psalms are said to be apart of the law.
5. When the law of which they were a part was nailed to the cross, the authority of the Psalms was abolished.
6. While the prophecies, of the Psalms, like those elsewhere found in the Old Testament, must needs be fulfilled, the law under which they were expressed was abrogated.
 - (a) This nullifies the commandments found in Psalms 150, etc.

PARALLEL

1. Animal sacrifice and incense. (PS. 66:15.)
2. Carnal Warfare. (Ps. 144:1.)

ARGUMENT: The 87th Psalm propheoies of instrumental music in the church.

Proof.

1. This PsaLm is prophetic of the church.
 - (a) Zion -Church (Heb. 12:22.)
 - (b) City of God - Church
 - (c) Born - New Birth (John 3:3)
2. But the singers and players on instruments shall be there.
3. Therefore, instrumental music belongs to and should be found in the church

REPLY

1. Let him prove, not assert, that the psalm is prophetic of the church.
2. "Mountain" in prophetic language signifies government. (Dan. 2:35,45.)

QUESTION: Does God have a multiplicity of holy governments?

3. This "Zion" has many gates, or entrances.

QUESTION: Does the church?

4. If "Zion" means the church, "Jacob" would have to mean "Christian."
 - (a) But all of "Jacob" – Christians – did not dwell in "Zion" – the church.

QUESTION: Are there Christians outside the church?

5. The Revised Version says "dancers" instead of "players."

QUESTION: Would endorse religious dancing in the church?

(Wallace's Tract. p. 7)

ARGUMENT: The 87th Psalm prophecies of instrumental music -- Continued

DODGE: The Hebrews had a musical instrument called "dance."

ANSWER: "DANCE" (Heb. Machol), to move or leap in a circle, twist or turn around, as the dancing Dervishes now do in the East. The sacred song and dance always go together (Ex. 15-20); words, and music and motion aiding each other in expressing the Joy or sorrow of the soul (Judg. 11:34, Eccl. 3:4). The Romans also danced in their worship; so, also, the Egyptians. (Smith,s Bible Dictionary, p. 69).

"DANCING, that is the expression of Joy by rhythmical movements of the limbs to musical accompaniment, is scarcely ever mentioned in the Bible as a social amusement, except in a general way.....

The distinctly religious dance is more frequently mentioned. (Ex. 15:20; Ex. 32:19; Ps. 68:25; Ps. 149:3; Ps. 150:4.)

(The International Standard Bible Encyclopaedia) p. 1169.

In 1373, a religious sect called DANCERS sprang up in Flanders and places round about. Their services were characterized by religious dancing. Now if worship is unrestricted and the Psalms are authority, who can show that such was wrong? How would my opponent prove that such religious dancing would be wrong today?

(See Buck's Theological Dictionary, p. 115.)

PSALM 87

God will remember the Natives of Zion

His foundation is in the holy mountain, 2 The Lord loveth the gates of Zion more than all the dwellings of Jacob. 3 Glorious things are spoken of thee. O city of God. Selah. 4 I will make mention of Rahab and Babylon to them that know me; behold Philistia, and Tyre, with Ethiopia; this man was born there. 5 And of Zion it shall be said; This and that man was born in her; and the Highest himself shall establish her. 6 The Lord shall count when he writeth up the people, that this man was born there. Selah. 7 As well the singers as the players on instruments shall be there; all my springs are in thee. – R.V. (**Dance**)

ARGUMENT: The 98th Psalm prophe0ies of instrumental music in the gospel dispensation.

Proof:

1. A new song is to be sung as a result of:
 - (a) God making known his salvation -the revelation of Christ. (Acts 4:12, II Tim. 2,10.)
 - (b) Showing his righteousness openly to the heathen - preaching Christ to the gentiles. (I Cor. 1:30; Acts 10, Ch.)
 - (c) All ends of the earth seeing the salvation of God - gospel preached to every creature. (Mk. 15:15; Col. 1:23.)
2. This could only be fulfilled in the gospel dispensation.
3. But when the song is sung, mechanical instruments are to be used.
4. Therefore, mechanical instruments are to be used in the gospel dispensation.

REPLY

1. This Psalm, like many other Old Testament passages, may be given both a literal and a spiritual application.
 - (a) It has been applied by some to Israel's deliverance from Egypt, and by others to her deliverance from Babylon.
 - (b) Spiritually it has been applied to the world's deliverance through Christ.
2. If its spiritual meaning as a prophecy is considered, its terns must be spiritually understood:
 - (a) Sea Roaring; floods; clapping hands; hills rejoicing, etc.
 - (b) Shall we not so understand harp, trumpet, and cornet?
 - (c) If one is literal, why not the other: and if one is spiritual, why not the other?

REPLY: (Continued)

3. Prophecies must be understood in the light of revelation; not revelation in the light of prophecy.

Psa 98 (KJV)

Israel Looks for Vindication from Jehovah.

O sing unto the LORD a new song; for he hath done marvelous things: his right hand, and his holy arm, hath gotten him the victory. 2 The LORD hath made known his salvation: his righteousness hath he openly shewed in the sight of the heathen. 3 He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God. 4 Make a joyful noise unto the LORD, all the earth: make a loud noise, and rejoice, and sing praise. 5 Sing unto the LORD with the harp; with the harp, and the voice of a psalm. 6 With trumpets and sound of cornet make a joyful noise before the LORD, the King. 7 Let the sea roar, and the fulness thereof; the world, and they that dwell therein. 8 Let the floods clap [their] hands: let the hills be joyful together 9 Before the LORD; for he cometh to judge the earth: with righteousness shall he judge the world, and the people with equity.

Psalm 149 (KJV)

149:1 Praise ye the LORD. Sing unto the LORD a new song, [and] his praise in the congregation of saints. 2 Let Israel rejoice in him that made him: let the children of Zion be joyful in their King. 3 Let them praise his name in the dance: let them sing praises unto him with the timbrel and harp. 4 For the LORD taketh pleasure in his people: he will beautify the meek with salvation. 5 Let the saints be joyful in glory: let them sing aloud upon their beds. 6 [Let] the high [praises] of God [be] in their mouth, and a two-edged sword in their hand; 7 To execute vengeance upon the heathen, [and] punishments upon the people; 8 To bind their kings with chains, and their nobles with fetters of iron; 9 To execute upon them the judgment written: this honour have all his saints. Praise ye the LORD.

Psalm 149 (ASV)

149:1 Praise ye Jehovah. Sing unto Jehovah a new song, And his praise in the assembly of the saints. 2 Let Israel rejoice in him that made him: Let the children of Zion be joyful in their King. 3 Let them praise his name in the **dance**: Let them sing praises unto him with timbrel and harp. 4 For Jehovah taketh pleasure in his people: He will beautify the meek with salvation. 5 Let the saints exult in glory: Let them sing for joy upon their beds. 6 [Let] the high praises of God [be] in their mouth, And a two-edged sword in their hand; 7 To execute vengeance upon the nations, And punishments upon the peoples; 8 To bind their kings with chains, And their nobles with fetters of iron; 9 To execute upon them the judgment written: This honor have all his saints. Praise ye Jehovah.

ARGUMENT: The 149th Psalm prophecies of instrumental music in the church.

Proof:

1. A new song is to be sung - not the old song.
2. It is to be sung in "congregation of the saints" – the church. (I Cor. 1:1,2.)
3. It was to be sung by "the children of Zion" -- the members of the church. (Heb. 12:22.)
4. But when it is done, God's praises are to be sung with the timbrel and harp. (Psa.149:3.)
5. Therefore, the prophets foretold the use of instrumental music in the church.

REPLY

1. It is assumed that this song is to be sung in the gospel dispensation.
2. The expression "congregation of the saints" is as applicable to Israel as to the church.
 - (a) Israel called a "congregation". (Ex. 12,3; Lev. 4:13; Num. 14:10)
 - (b) The name "saint" is applied to God's people in the following Old Testament books: Deuteronomy, I Samuel, 2 Chronicles, Job, Proverbs, Daniel, Hoses, and Zechariah.
3. If this Psalm proves the use of instrumental music, in the church, it also proves the use of the dance in the church.
4. If singing "praises unto him with the timbrel and harp" means we are to bring musical instruments into the worship of the church, I suppose singing "aloud upon their beds means we are to bring our beds unto the church and lie on them while we worship.
5. If this Psalm teaches us to use literal instruments of music in the praise of God, it also teaches us to use literal two-edged swords to execute vengeance upon the heathen. Is the church to wage carnal warfare upon its enemies?

PSALM 150

A Hallelujah Chorus of all the Instruments.

PRAISE ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power.

2 Praise him for his mighty acts: praise him according to his excellent greatness.

3 Praise him with the sound of the trumpet: praise him with the psaltery and harp.

4 Praise him with the timbrel and dance: praise him with stringed instruments and organs.

5 Praise him upon the loud cymbals: praise him upon the high sounding cymbals.

6 Let every' thing that hath breath praise the LORD. Praise ye the LORD.

Psalm 150

Call to praise God with Musical Instruments.

Praise ye Jehovah.

Praise God in his sanctuary:

Praise him in the firmament of his power.

2 Praise him for his mighty acts:

Praise him according to his excellent greatness.

3 Praise him with trumpet sound:

Praise him with psaltery and harp.

4 Praise him with timbrel and **dance**.

Praise him with stringed instruments and pipe.

5 Praise him with loud cymbals:

Praise him with high' sounding cymbals.

6 Let everything that hath breath praise Jehovah.

Praise ye Jehovah.

ARGUMENT: The 180th Psalm teaches us how to praise God.

Proof

1. New Testament commands are to be obeyed in the light of Old Testament examples. (Rom. 15,4.)
2. All gentiles and Jews who have received the mercy of God through Christ are to praise him. (Rom. 15:9-11.)
3. This New Testament command requires us to praise God, and an Old Testament example shows us how the praise is to be rendered. (Psa. 150.)
4. Therefore, instrumental music is to be used in the praise of God today.

REPLY

1. The first premise is clearly wrong. New Testament commands are not to be obeyed according to Old Testament example. Let us try this reasoning on something else.
 - (a) The New Testament commands men to pray. (I Tim. 2:8.)
 - (b) We have an Old Testament example of praying toward Jerusalem. (Dan. 6:10.)
 - (c) Therefore, New Testament Christians are required to pray toward Jerusalem.
2. Again we have the same authority for the introduction of the religious dance. (v. 4.)

QUOTATIONS FROM PSALMS --CONTRAST

(1) CARNAL WARFARE: Psalms 18:54: He teacheth my hands to war, so that a bow of steel is broken by mine arms.

18:37,38: I have pursued mine enemies and overtaken them: neither did I turn again until they were consumed. I have wounded them that were not able to rise; they are fallen under my feet.

18:40, 42: Thou hast also given me the necks of mine enemies; that I might destroy them that hate me. They cried, but there was none to save them; even unto the Lord, but he answered them not. Then did I beat them small as the dust before the wind; I did east them out as the dirt in the streets.

44:5: Through thee will we push down our enemies; through thy name will we tread them under that rise up against us.

(2) VENGEANCE: Psalms 69:24,28t Pour out thine indignation upon them, and let thy wrathful anger take hold of them. Let their habitation be desolate; and let none dwell in their tents. For they persecute him whom thou has smitten; and they talk to the grief of those whom thou has wounded. Add iniquity into their iniquity; and let them not come into thy righteousness. Let them be blotted out of the book of the living, and not be written with the righteous.

140:9,10: As for the head of those that compass me about, let the mischief of their own lips cover them. Let burning coals fall upon them; let them be cast into the fire, into deep pits, that they rise not up again.

143:12: And of thy mercy cut off mine enemies, and destroy all them that afflict my soul: for I am thy servant.

(3) ANIMAL SACRIFICE: 66:13,15: I will go into thy house with burnt offerings; I will pay thee my vows which my lips have uttered, and my mouth hath spoken when I was in trouble. I will offer unto thee burnt sacrifices, of fatlings, with the incense of rams; I will offer bullocks with goats.

QUOTATIONS FROM PSALMS, CONT'D

Psalms 27:6: And now shall mine head be lifted up above mine enemies round about rues therefore will I offer in his tabernacle sacrifices of joy.

(4) MEANS OF PURIFICATION: Psalm 51:7: Purify me with hysop and I shall be clean.

Incense:

Psalms 141:2: Let my prayer be set forth before thee as incense; and the lifting up of my hands as the evening sacrifice.

BURNT OFFERINGS:

Psalms 20:3: Remember all thy offerings, and accept thy burnt sacrifice.

Psalms 50:8: I will not reprove thee for thy sacrifices or thy burnt offerings, to have been continually before me.

Psalms 66:13: I will go into thy house with burnt offerings; I will pay thee my vows:

ORDER OF WORSHIP???

Psalms 68:24,28: They have seen thy goings, O God, even the goings of my God, my King, into the sanctuary, the singers went before, the minstrels followed after, in the midst of the damsels playing with timbrels.

**ARGUMENTS
FROM
REVELATION**

ARGUMENT: If God has instrumental music in heaven, it proves that His saints have a right to use it.

Proof

1. They have instrumental music in heaven.
2. Whatever they have in heaven, we may have in the church.
3. Therefore, we may have instrumental music in the church.

REPLY

1. Mechanical instruments of music, such as we have, certainly are not used in heaven. What would a spiritual being do with a material harp?
2. If we may have in the church everything which John saw in heaven, by visions, we can bring in every created thing in heaven, earth and sea. (Rev. 5:13.)
3. The Book of Revelation is a book of symbols. The message revealed in this book was "sign-i-fied" unto John. A sign is not a sign of itself. (Rev. 1:1.)

ARGUMENT: Revelation 5:8 shows that God approves the use of instrumental music.

Proof

8 And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints. (A.V.)

REPLY

1. That which proves too much proves too little.
 - (a) Each one had a harp. (Individual)
 - (b) Does that mean that each one must play his own instrument in the church?
 - (c) They also had bowls of incense.
2. No more reason for thinking that the harps were literal, than that the incense was literal.

8 And when he had taken the book, the four living creatures and the four and twenty elders fell down before the Lamb, having each one a harp, and golden bowls full of incense, which are the prayers of the saints. (R.V.)

ARGUMENT: Revelation 14:2 shows that God approves the use of instrumental music.

Proof

The Lamb on Mount Zion: the Vintage of Wrath.

AND I looked, and, 10, a Lamb stood on the mount Sion, and with him an hundred forty and four thousand, having his Father's name written in their foreheads. 2 And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps: 3 And they sung as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty and four thousand, which were redeemed from the earth. (A.V.)

REPLY

1. John did not hear harps; he heard a voice. The voice which he heard was "as:"
 - (a) The voice of a great thunder. (Volume)
 - (b) The voice of many waters. (Rhythm)
 - (c) The voice of harpers harping with their harps. (Harmony.)
2. Besides those doing the singing were the 144,000 having the name of God written on their foreheads.
 - (a) According to Rev. 7th Ch. these were Jews, 12,000 from each tribe of Israel.
 - (b) By my opponent's literal interpretation of Revelation, he will have to be born a Jew in order to get in on this singing.

14 And I saw, and behold, the Lamb standing on the mount Zion, and with him a hundred and forty and four thousand, having his name, and the name of his Father, written on their foreheads. 2 And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and the voice which I heard was as the voice of harpers harping with their harps: 3. and they sing as it were a new song before the throne, and before the four living creatures and the elders: and no man could learn the song save the hundred and forty and four thousand, even they that had been purchased out of the earth. cf. Rev. 7: ch.

ARGUMENT: Revelation 15:2, 3 shows that God approves instrumental music.

- _ 2 And I saw as it were a sea of glass mingled with fire; and them that had gotten the victory over the beast and over his image, and over his mark, and over the number of his name, stand on the sea of glass, having the harps of God.
- 3. And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvelous are thy works, Lord God Almighty; Just and true are thy ways, thou King of saints.

REPLY

1. Was there a sea of literal glass mingled with literal fire?
2. Then, were the harps literal instruments of music?
3. Again the word "harps" is plural. If it proves we should play instrumental music, it also proves each one must do his own playing.

2 And I saw as it were a "sea of glass mingled with fire"; and them that come off victorious from beast, and from his image, and from the number of his name, standing by the sea of glass, having harps of God. 3 And they sing the song of Moses the servant of God, and the song of the Lamb, saying.

ARGUMENT: The will of God must be done on earth as it is done in heaven.

Proof

1. The will of God must be done on earth as it is in heaven. (Mt. 6: 10.)
10 Thy kingdom come, Thy will be done in earth, as it is in heaven.
2. But harps are played in heaven according to the will of God.
3. Therefore, harps are to be played on earth according to the will of God.

REPLY

1. My opponent leaves out a premise which is necessary to his argument.
 - (a) God's will for saints on earth is identical with His will for angels in heaven.
 - (b) This he cannot prove.
2. To do God's will on earth as it is done in heaven, does not mean we are to do the same things on earth that are done in heaven, but we are to be as obedient to God's will toward us as the angels are to his will toward them.

PARALLEL

1. Incense, altar. (Rev. 8:5.)
5. And the angel took the censer, and filled it with fire of the altar, and cast it into the earth; and there were voices and thunderings, and lightnings, and an earthquake.

Peachtree Christian Church

**MISCELLANEOUS
ARGUMENTS**

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: Apostolic example approves the use of instrumental music in the worship of God.

Proof:

1. Instrumental music was used in the temple worship.
2. Both Jesus and the apostles went into the temple.
3. Therefore, both Jesus and the apostles endorsed and worshipped with instrumental music.

REPLY:

1. It must be assumed that instruments of music were used in this temple (Herod's).
2. It must be assumed that the apostles went where the instruments were used.
3. It must be assumed that they endorsed and participated in their use.
4. Thus they must have three assumptions before they can get started. That is worse than the Methodists must do on infant sprinkling.
5. The apostles went into the temple to teach and preach the gospel. It cannot be proved that they did anything else with God's approval.
6. Jesus' visits to the temple were under the law which permitted instrumental music.

PARALLEL:

1. Incense, animal sacrifice, priestly order, priestly garb, etc.

ARGUMENT: Where There Is No Law Forbidding, There can Be No Sin In Using.

PROOF:

1. Where there is no law, there is no transgression. Rom. 4:15.
2. The Transgression of the law is sin. 1 John 3:4.
3. Therefore, where there is no law there is no sin.
4. But there is no law forbidding the use of instrumental music.
5. Consequently there can be no sin in using it.
6. And if there is no sin, there can be no rightful condemnati on.
7. Hence, those who condemn instrumental music are wrong in so doing and responsible for the division that results from it.

REPLY.

There is a divine law restricting man to the teaching of Christ. 2 John 9. Let my opponent find authority for instrumental music in it. If he cannot find authority for his mechanical instruments in the teaching of Christ, he must go beyond that teaching in order to bring them in, and if he goes beyond it, he transgresses, and God isn't with him.

Parallel:

Incense, counting beads, kissing Pope's toe, infant church membership.

Question: Where is the law forbidding these things?

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: God has never condemned instrumental music.

PROOF:

1. That which God has once approved, and never condemned, is still acceptable.
2. God approved instrumental music in the Old Testament, and never condemned it in the New Testament.
3. Therefore, instrumental music is still acceptable.

QUESTION

"Where has God ever said, 'Thou shalt not use instrumental music?'"

REPLY

My opponent assumes that God must specify each item removed in order to take it away. In this he errs. When a covenant which authorizes, or permits, a practice is abolished, the practice itself is thereby removed. Hence, when the covenant which authorized, or permitted, the use of instrumental music was abolished. (Col. 2,14), the practice itself was done away. It was wholly unnecessary for God to specify instrumental music in order to remove it. Authority for its use today must be found in the covenant under which we now live.

Our practice today must rest upon apostolic authority. (Acts 15:24.)

If the mention of it proves the use of it, then the non-mention of it proves the non-use of it. So in this case silence is not consent.

PARALLEL

1. Incense; infant church membership; circumcision.
2. Pope's big toe; doctor's medicine; highway driving.
3. Where has God ever condemned it?

ARGUMENT: Anything which is morally right may be used in the church.

PROOF

1. Things which are morally right may be used in the worship and service of God.
2. Instrumental music is morally right.
3. Therefore, instrumental music may be used in the worship and service of God.

REPLY:

1. Some things are morally right but religiously wrong.
 - (a) It is morally right to wash hands, but it is wrong as an act of worship. (Mk. 7:1-13.)
 - (b) It is morally right to eat meat, but would be religiously wrong on the Lord's table. (1 Cor. 10, 25-27.)

PARALLEL

Counting beads, incense, infants, etc.

EXCEPTIONS: Of course, if a religious service should be held in a home and worship offered unto God, these things would be as sinful in such a service in the home as in any other place. (Rom. 16, 3-5.)

ARGUMENT: If we can have instrumental music in the home why can we not have it in the church?

PROOF

1. Anything that is permissible in the home is also permissible in the church.
2. Instrumental music is permissible in the home.
3. Therefore, instrumental music is permissible in the church.

REPLY

1. First, the home is circumscribed by moral law; the church by New Testament law.
2. *Something .may be right in the home which would be entirely wrong in the church.* It is right to eat dinner in the home but it would be wrong to make a church feast out of it. (1 Cor. 11:22.)

22 What! Have ye not houses to eat and to drink in? Or despise ye the church of God, and shame them that have not? What shall I say to you? Shall I praise you in this? I praise you not.

PARALLEL

1. Ice Cream, turnip greens, hog's jowl, etc.
2. Love songs, patriotic airs, plantations melodies.

ARGUMENT: Instrumental Music is a natural talent like speaking and singing, and should be dedicated to God.

PROOF

1. Anything that is natural is approved for worship.
2. Instrumental music is a natural talent.
3. Therefore, instrumental music is approved for worship.

REPLY

1. The fallacy in this argument lies in the fact that the Bible specifies "speaking and singing" and did not specify instrumental music. (Eph.5:19) Why?
2. If instrumental music in worship is right because it is natural then everything else that is natural would also be right in worship. If not, why not?
(Christianity is not based on natural principles. What natural principle suggests baptism, the Lord's Supper, etc.?)
3. We must walk by faith and not by sight.(2 Cor.5:17.)

PARALLEL

Incense, dance, etc.

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: The use of instrumental music is justified on the ground of expediency.

Proof:

1. Hear HALL L. CALHOUN, formerly with the Christian Church, and President of Bethany College:

"It will be admitted that the New Testament nowhere mentions the use of an instrument in connection with the singing in the church. This fact settles, beyond all dispute, that the use of an instrument in connection with the singing in the church cannot be an act of acceptable worship, for it fails to fulfill one of the essential conditions of an act of acceptable worship.....Hence, the only possible ground upon which any one can seek to justify the use of an instrument in connection with the singing in the church is that of convenience, and not worship."

(Calhoun-Kurfees Discussion. pp 10, 11.)

2. Hear DR. L. L. PINKERTON, who was the first preacher in the State of Kentucky to publicly advocate the use of instrumental music in the churches:

"By what law of man or of God, written or unwritten, what law of gentlemanly civility, is one man authorized to denounce another as without the spirit of Christ, an ape, carnal, without devotion, etc., on account of a difference of opinion as to what is expedient in a community of which the denounced is a part--of which the denouncer knows nothing?"

(Life and Times of Benjamin Franklin, p. 410-411.)

REPLY:

1. In order to be expedient a thing first must be lawful. (I Cor. 6:12; 10,23.)

I Cor. 6:12,13a

12 All things are lawful unto me, but all things are not expedient; all things are lawful for me, but I will not be brought under the power of any.

13 Meats for the belly and the belly for meats, but God shall destroy both it and them.

cf. I Cor. 8:13

13 Wherefore, if meat make my brother to offend, I will eat no flesh while the world standeth, lest I make my brother to offend.

I Cor. 10:23

23 All things are lawful for me, but all things are not expedient; all things are lawful for me, but all things edify not.

cf. I Cor. 10:33

33 Even as I please all men in all things, not seeking mine own profit, but the profit of many, that they may be saved.

ARGUMENT: The use of instrumental music is justified on the ground of expediency.
(Continued)

REPLY- (Continued)

2. From these passages it follows that in order to be expedient a thing must first:
 - (a) Come within the realm of that which is lawful.
 - (b) Must edify, build up, instruct, improve.
 - (c) Must not be a cause of destruction to others.

3. Instrumental music meets none of the requirements of an expedient:
 - (a) It is not lawful, for the teaching of Christ nowhere authorizes it.
 - (b) It is not profitable for edification, neither does it improve the worship.
 - (c) It is destructive of the simplicity of worship, the plea for adherence to the scriptural, and the ground of Christian unity.

4. "Nothing can be called an expedient that sacrifices a greater for a lesser good."
(Whateley's Logic.)

5. DR. ROBERT RICHARDSON. The distinguished author the "Memoirs of A. Campbell," was made a member of the first Faculty of Bethany College in 1841 and was a man of superior scholarship and ability. On the matter of maintaining the purity of the primitive faith and worship he was out-spoken as will be seen from the following extract from his writings:

"As it regards the use of musical instruments in church worship, the case is wholly different. This can never be a question of expediency, for the simple reason that there is no law prescribing or authorizing it. If it were anywhere said in the New Testament that Christians should use instruments, then it would become a question of expediency what kind of an instrument was to be used, whether an organ or a melodeon, the "loud-sounding cymbals"

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: The use of instrumental music is Justified on the ground of expediency.
(Continued)

REPLY - (Continued)

5. (Cont'd) or the "light guitar"; whether it should cost \$50., or \$500., or \$1,000.; and what circumstances should regulate the performance. It happens, however, no such questions of expedience can ever arise in a church that is truly and really governed by the law of the Lord. (Life end Times of John F. Rowe, p. 117.)

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: Christian liberty permits the use of instrumental music.

Proof:

None

REPLY

1. Liberty does not mean "license".
2. Political freedom is enjoyed by civil law.
 - (a) Our personal liberty has its limitations.
 - (b) When law is abolished, anarchy reigns, and freedom is destroyed.
3. Christian liberty is enjoyed by spiritual law. (I Cor. 9:21.)
 - 21 To them that are without law, as without law. (being not without law, to God, but under the law to Christ,) that I might gain them that are without law.
 - (a) We are to stand fast; in the freedom of Christian liberty. (Gal. 5,1.)

STAND fast therefore in the liberty wherewith Christ hath made us free, and be not entangled again with the yoke of bondage.
 - (b) But that liberty is circumscribed by the teaching of Christ. (II John 9.)

9 Whosoever transgresseth, and abideth not in the doctrine of Christ, hath not God: He that abideth in the doctrine of Christ, he hath both the Father and the Son;
 - (c) We are forbidden to use our liberty for an occasion to the flesh. (Gal. 5:13.):

13 For, brethren, ye have been called unto liberty; only use not liberty for an occasion to the flesh, but by love serve one another.

 - (1) We have no liberty to make our fleshly desires the basis of religious practice.
 - (2) We cannot justify such a course by the Mosaic Law.
 - (3) If guilty of either, we have returned to bondage, and are severed from Christ. (Gal. 5:1-4.)
4. Christian liberty must be enjoyed within the body of Christ under the direction of its head. (2 Cor. 3:17.)

17 Now the Lord is that Spirit: and where the Spirit of the Lord is, there is liberty.

AFFIRMATIVE ARGUMENTS FOR INSTRUMENTAL MUSIC

ARGUMENT: Christian liberty permits the use of instrumental music. (Continued)

REPLY - (Continued)

Kansas City, Mo.
Jan. 18, 1922.

Rev. James Small,
4021 Main St., Kansas City, Mo.
My dear Bro. Small:--

Complying with your request out of the lengthy discussion at the preachers' meeting on Monday morning, I am glad to write you as follows:

1. I am not enough interested in open membership among the Disciples either to advocate it or to oppose it. It is a question that may be very properly classified with open communion among the Baptists and open pulpits among the Episcopalians, all three of which are purely theological questions, and consequently are of secondary interest.

2. My church in Baltimore does not practice open membership, but if they wanted to do it, they would have that right without consulting other churches among the Disciples, unless they choose to do so. One thing the Disciples got in their beginning was freedom, and I am sure that my church would not think of surrendering that richly purchased heritage.

3. Several community churches are associated with my church in Baltimore, and I approve of those churches receiving into their membership persons from other churches, irrespective as to whether their baptism was by immersion or sprinkling. I advocate this policy in all community churches around the world.

4. I practice baptism by immersion of penitent believers only, because that was the apostolic baptism, as I see it, and I have never practiced any other; but I do not regard Presbyterians as any less Christians because they practice baptism by sprinkling. I will not for a moment think that I am any better than they are because I have been baptized by immersion and they by sprinkling. Were I to think otherwise I would be a Pharisee of the Pharisees.

I am writing you kindly, but frankly, for I have nothing to hide, either in my theological thinking or my religious practices. I follow John Wesley's motto: "I think and I let think."
With cordial regards,

Your friend,
PETER AINSLIE.

P. S. You are free to publish this letter.

ARGUMENT: When we sing with an instrument, we do what God commands, and when we preach in pulpit we do what God commands.

Proof

None

REPLY

1. The cases are not parallel.
 - (a) The command to preach implies a place to occupy, whether in pulpit, on floor, or on ground, and this command can not be obeyed without being obeyed in some place. (The place is implied).
 - (b) The command to sing does not imply an instrument or its equivalent. It can be done without playing on an instrument or its equivalent.
 - (c) Place is a necessary incidental in obeying the commands; to preach, hear, baptize, and sing. But the instrument is not a necessary incidental in obeying the command to sing.
2. The effort to classify these things together is a pitiable subterfuge.

ARGUMENT: Instrumental Music aids the singing like a cane aids one in walking or glasses aid one in seeing.

PROOF

1. Aids to the doing of a command are included in the command.
2. Instrumental music is an aid to singing which is commanded.
3. Therefore, instrumental music may be used in the doing of that which is commanded.

REPLY

1. The simple rule of grammar on the coordination of words will show the sophistry of comparing instrumental music to such aids as walking canes, eye glasses, etc.
 - 1 (a) Instrumental music and singing are coordinate kinds of music.
 - (b) Walking and riding are coordinate ways of going.
 - (c) Seeing and hearing are coordinate ways of receiving impressions.
- 2 (d) But, walking and cane are not coordinate ways of going.
- 3 (e) Seeing and glasses are not coordinate ways of receiving impressions.
 - (f) Hence, instrumental music, being a coordinate kind of music, is not parallel with the walking cane which is not a coordinate way of going, or glasses which is not a coordinate way of receiving impressions. Here his argument breaks down. The man who uses the cane is doing only one thing -- walking; the one who wears glasses is doing only one thing -- seeing; but the church which uses instrumental music along with the singing is doing two things-- playing and singing.
 - (g) Instrumental music is not an aid at all, it is an addition.

ARGUMENT: Instrumental music is just as scriptural as the carpets, pews, pulpits, baptistries, chandeliers, etc.

Proof

NONE

REPLY

1. If these, like instrumental music, were a part of worship, it would be wrong to have them.
2. But the case is not parallel.
 - (a) The act performed in a baptism is the act which God commands.
 - (b) But the act performed in playing on the instrument is an act which God does not command.
3. The act performed in a baptism is the same as if in a river, lake, or pond. But the act performed on instrument is not the act of singing which God commends. Singing and playing are two distinct acts and each may exist without the other. God commands the one, and does not the other. Those who play on instruments are doing what God no where commands; but whether we baptize in a baptism, preach the word in pulpit, listen to it while sitting in a pew with or without as many lights burning as when Paul preached in Troas (Acts 20:8) or sing God's praise with our feet on a carpeted or carpetless floor, we are in each case doing the act God commands. But in playing the instruments, you are doing what God no where commands.

ARGUMENT: Instrumental music is just as scriptural as the tuning forks, note books, and hymn books.

Proof

None

REPLY

1. These things are not parallel with instrumental music.
2. Tuning fork stops before worship begins. (Read letters).
Pitching tune is implied in command to sing, and when fork is used to pitch tune we do no more in singing than is done without it. But in case of instrument something is done that is not done without it, viz., another kind of music made simultaneously with that made by voice.

Of these two kinds, God had chosen vocal music - by its specification excluded the other.

3. Notes are involved in command to sing. Instrument not so involved.

In using notes nothing is done with them that is not done without them. Not so with instrument.

ARGUMENT: Instrument gives time and harmony to ear as musical notation gives time and harmony to eye. See Adv. Mch. 9, 1916

Proof

1. Instrument gives time and harmony to the ear.
2. Song book gives time and harmony to the eye.
3. What one does through the optic nerve the other does through the auditory nerve.
4. Therefore, the musical instrument and the song book are parallel.

REPLY

1. The worship of God in song does not consist of time and harmony but in the expression of praise for the Lord. The song book furnishes the words of praise and the rhythmic movement, but the instrument does not.
2. The instrument must get the time and harmony from the song book just like the singer.
3. The musical instrument and the song book are not parallel.
 - (a) The use of the song book results in nothing but singing-- that which God commanded.
 - (b) But the use of the musical instrument results in another kind of music--that which God did not command.
4. We are commanded to sing. A tune is employed in singing. But a tune cannot exist without notes or their equivalent. The notes simply indicate length and pitch of tones which are essential to either vocal or instrumental music. Things necessary to obedience of the command are included in the command. But the command limits their use to that which is specified--- singing.
(See Walking by Faith, p. 22.)

**NEGATIVE
ARGUMENTS.**

"WORSHIP" DEFINED

THAYER: (latreuo--worship) Phil 3:3; Heb. 10:2; Acts 24:14)

1. To serve for hire
2. To serve, to minister to, either gods or men.
3. In the New Testament
 - (a) To render religious service or homage, to worship.
 - (b) In the strict sense; to perform sacred services, to offer gifts, to worship God in the observance of the rites instituted for his worship.

YOUNG: (latreuo – worship)

1. To worship publicly.

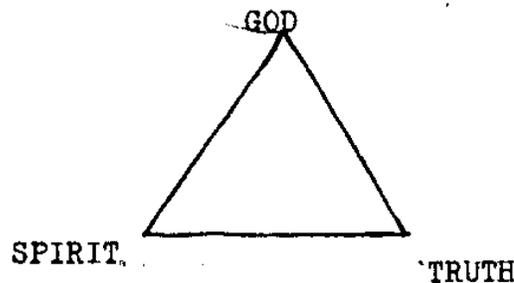
THAYER: (proskuneo–worship) Mt. 4,10; John 4,23,24)

1. To kiss the hand to (towards) one, in token of reverence.
2. In the New Testament by kneeling or prostration to do homage (to one) or make obeisance, whether in order to express respect or to make supplication.

ACCEPTABLE WORSHIP

1. God has never commanded men simply to worship. They must worship aright.
2. We read of

1.	Vain Worship- (Mt. 15:9)
2.	Ignorant Worship- (Acts. 17:23)
3.	Will Worship- (Col. 2:23)
3. The manifestation of the adoration of our hearts through acts of worship, was never unrestricted. There never was a time but that men must comply with the Will of God in order to have their worship accepted,
 - (a) Cain and Abel (Gen. 4:3,5; Heb. 11:4, 1st Jno. 3:12)
 - (b) Nadab and Abihu (Lev. 10:1,6.)
 - (c) Korah and Company (Num. 16:1,35,)
4. The acts by which worship is expressed are always limited to what God authorizes. (Isa. 1:12.)
5. All acceptable worship must measure up to a three-fold standard. (John 4:24.)

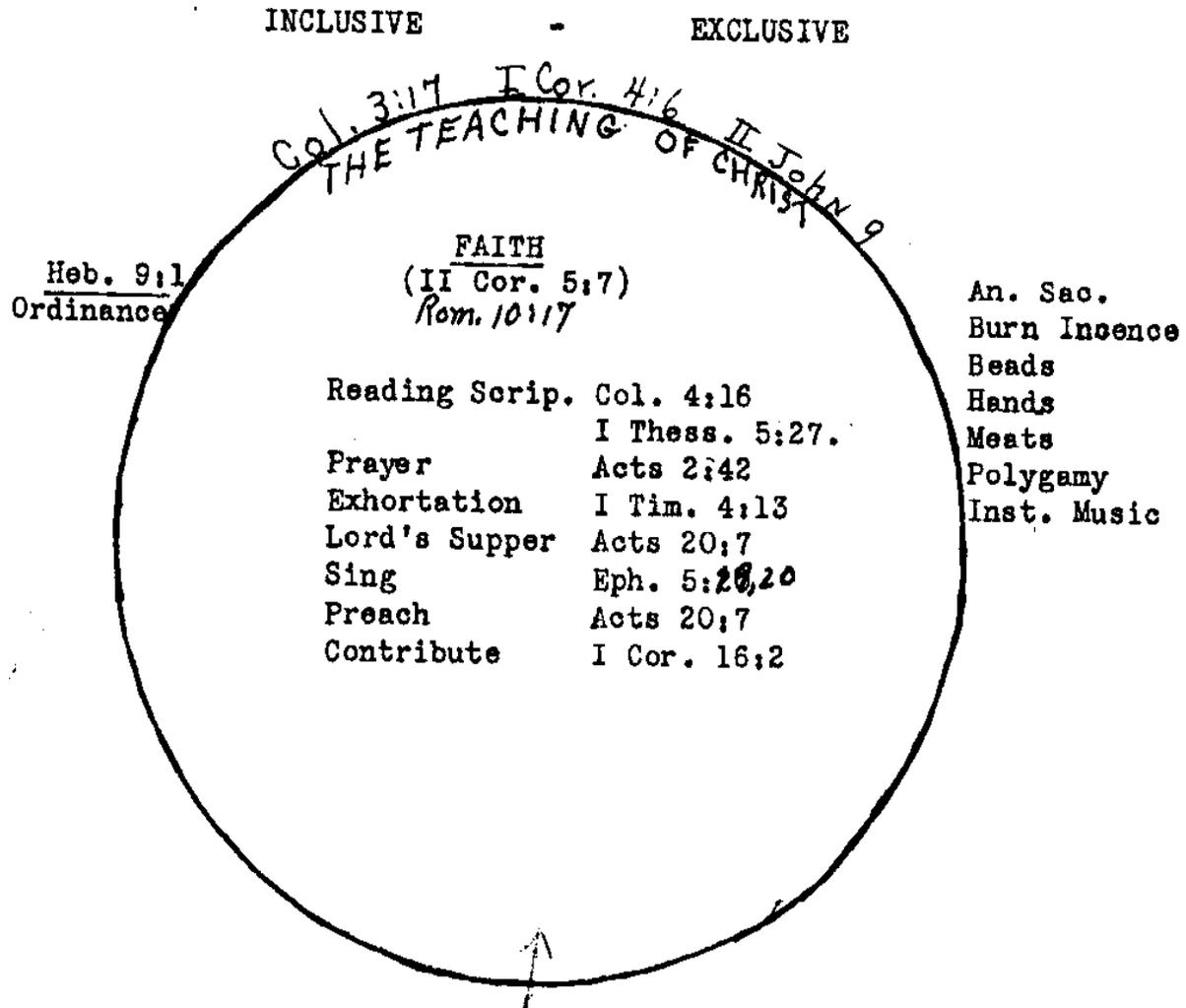


HALL L. CALHOUN

that the use of instruments in connection with the singing in the church is not mentioned in the New Testament that worship by means of instruments to-day is not “in truth,” and, therefore, not such as God seeks or accepts.

(Calhoun-Kurfees' Debate, page 21)

ORDINANCES OF DIVINE SERVICE



Command---Repent (Acts 17:30)

Example---Breaking Bread (Acts 20:7)

Necessary Inference--going down into water (Matt. 3:16)

WHERE IS THE COMMAND, APPROVED EXAMPLE, OR NECESSARY INFERENCE FOR MECHANICAL INSTRUMENTS OF MUSIC IN CHRISTIAN WORSHIP?

Whenever and wherever men have God in view as the object of their devotions, these things, and these things only, may be done.

God is the object of our devotions in worship. Unless it can be shown that God has authorized instrumental music such constitutes vain worship. (Matt. 15:9.).

ARGUMENT: We Walk By Faith and Not By Sight. (II Cor. 5:7; Heb. 11: 6.)

1. Christianity is pre-eminently a system of faith. Upon this vital principle depends all acceptable worship to God.
2. Any act of worship, great or small - must be of faith to please God. This does not mean every act outside of worship, or religious service.

What Is Faith?

Rom. 10:17

3. "So then faith cometh by hearing, and hearing by the Word of God!
4. Where there is no word there can be no faith. If no faith then there is no walking by faith. If there is no walking by faith there is no pleasing God.

GENERIC AND SPECIFIC COMMANDS

<u>GENERIC</u>	<u>SPECIFIC</u>									
Go	Walk Ride Fly									
Teach	Oral Written Example									
<table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left; border-bottom: 1px solid black;"><u>ARK</u></th> <th style="text-align: left; border-bottom: 1px solid black;"><u>SACRIFICE</u></th> <th style="text-align: left; border-bottom: 1px solid black;"><u>WORSHIP</u></th> </tr> </thead> <tbody> <tr> <td style="padding: 5px 0 5px 20px;">Wood</td> <td style="padding: 5px 0 5px 20px;">Animal</td> <td style="padding: 5px 0 5px 20px;">Music</td> </tr> <tr> <td style="padding: 5px 0 5px 20px;">1. Pine 2. Gopher</td> <td style="padding: 5px 0 5px 20px;">1. Pig 2. Lamb</td> <td style="padding: 5px 0 5px 20px;">1. Instrument 2. Sing</td> </tr> </tbody> </table>		<u>ARK</u>	<u>SACRIFICE</u>	<u>WORSHIP</u>	Wood	Animal	Music	1. Pine 2. Gopher	1. Pig 2. Lamb	1. Instrument 2. Sing
<u>ARK</u>	<u>SACRIFICE</u>	<u>WORSHIP</u>								
Wood	Animal	Music								
1. Pine 2. Gopher	1. Pig 2. Lamb	1. Instrument 2. Sing								

Passages

Matt. 26:30; Acts 16:25; Rom. 15:9; I Cor. 14:15; Eph. 5:19; Col. 3:16; Heb. 2:12; Heb. 13:15; Jas. 5:13.

The specific command

Out of coordinate species of wood, God picked, selected, or specified gopher wood. The specification of a particular kind of wood, excluded every other kind.

Out of coordinate species of animals, God picked, selected or specified the lamb sacrifice. That specification excluded every other kind of animal.

Out of coordinate species of music, God picked, selected or specified singing. That specification excluded every other kind of music.

<u>VOCAL</u>	Soprano Tenor Alto Bass	<u>INSTRUMENTAL</u>	Harp Organ Piano Violin
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ARGUMENT: The Command to do One Thing Forbids the doing of Another.

Proof

1. Command to kill Isaac - forbids Ishmael (Gen. 22,2.)
2. Command to eat bread and drink wine - forbids eating meat and drinking milk. (Mat. 26-26)
3. Command to speak to rock - forbids smiting it. (Num. 20,8.)
4. Command to build ark of gopher wood - forbids oak. (Gen. 6,8.)
5. The command to use a lamb in Passover - forbids use of pig, etc. (Ex. 12:3; Jno. 15:14.)
6. Command to sing - forbids play. (Eph. 5,19; Col. 3:16.)

God selects one.	<p><u>WOOD</u> (pine (oak (gopher</p>
------------------	---

God selects one.	<p><u>ANIMAL</u> (horse (cow (pig (sheep</p>
------------------	--

God selects one.	<p>MUSIC (Vocal ((instrumental</p>
------------------	---

ARGUMENT: THINGS MORALLY RIGHT MAYBE RELIGIOUSLY WRONG.

1. Washing hands. Mark 7:3-?: Right in itself, right morally, right socially, but it is wrong religiously and condemned as an act of religious service. It is not commanded – not of faith.

2. Eating Meats. Rom. 14:14: Is it wrong to eat meat? No. Then let us place it on the Lord's Table! Why not? Cannot urge that it is wrong within itself, nor that such is forbidden. Then why? Because it has never been commanded, has not been sanctified by blood of Christ to be thus used. It is, therefore, not of faith.

3. Instrumental Music. Is it wrong in itself? Outside of religious service -- nothing wrong in the act. We do not oppose it on the ground that it is wrong per se, or because no taste for music. The bewitching strains of music equally pleasing to those who oppose as those who practice. Why oppose it?

God has not appointed it.

Word of God does not authorize.

It does not come by hearing.

It is not an act of faith.

It cannot please God.

Mark 7:3-7

3 For the Pharisees, and all the Jews, except they wash [their] hands oft, eat not, holding the tradition of the elders. 4 And [when they come] from the market, except they wash, they eat not. And many other things there be, which they have received to hold, [as] the washing of cups, and pots, brazen vessels, and of tables. 5 Then the Pharisees and scribes asked him, Why walk not thy disciples according to the tradition of the elders, but eat bread with unwashen hands? 6 He answered and said unto them, Well hath Esaias prophesied of you hypocrites, as it is written, This people honoureth me with [their] lips, but their heart is far from me. 7 Howbeit in vain do they worship me, teaching [for] doctrines the commandments of men.

Rom. 14:14

14 I know, and am persuaded by the Lord Jesus, that [there is] nothing unclean of itself: but to him that esteemeth any thing to be unclean, to him [it is] unclean.

ARGUMENT: Parallel between instrumental music and infant church membership.

Proof

1. (a) David, a man after God's own heart, used instruments of music.
(b) David, a man after God's own heart, brought his infants into Old Testament church.
2. (a) Did not God know that instrumental music would be brought into the church? Why did not He condemn it?
(b) Did not God know that infant baptism would be brought into church? Why did not He condemn that ?
3. (a) Since God put instrumental music in his sanctuary, who has the right to take it out?
(b) Since God put infant membership in his Old Testament church, who has the right to take it out?
4. (a) Where has God ever said: "Thou shall not have instruments of music in the church?"
(b) Where has God ever said: "Thou shall not have infant membership in the church?"
5. (a) There are instruments of music in heaven, and what God has in heaven, we can have in the church.
(b) There are infants in heaven and what God has in heaven, we can have in the church.
6. (a) There were no "Anti-organ" folks for 4,000 years before Christ.
(b) There were no "Anti-infant-membership" folks for 4,000 years before Christ.
7. (a) The "Anti-organ" folks would love to do away with the Book of Psalms.
(b) The "Anti-infant-membership" would love to do the same thing.
8. (a) Instrumental music is proper and expedient.
(b) Infant church membership is proper and expedient.
9. (a) A lot of good people use instrumental music.
(b) A lot of good people practice infant church membership.

ARGUMENT: Parallel between instrumental music and infant church membership.

Continued

Proof - (Continued)

10. (a) (1.) There were musical instruments in the Jewish Kingdom.
(2) There will be musical instruments in the eternal kingdom.
(3) Therefore, musical instruments may be used in the present kingdom.
- (b) (1) There were infants in the Jewish Kingdom.
(2) There will be infants in the eternal kingdom.
(3) Therefore, we can have infants in the present kingdom.

SYLLOGISMS

- (1) God by his divine power, has given us all things that pertain to life and godliness.
(II Pet. 1:3.)
- (2) That word does not furnish us with instruments in worship.
- (3) Therefore the use of the instrument is not Godlike.

- (1) That which is not Godlike, or godly, is ungodliness.
- (2) The use of the instrument in the worship is not godly.
- (3) Therefore the use of the instrument is ungodly.

- (1) "Whatsoever ye do in word or deed, do all in the name of the Lord." (Col. 3,17.)
- (2) Anything done in the name of the Lord is simply by His authority. God authorizes only in His word. His word does not authorize the use of instruments in the worship.
- (3) Therefore those who do use instruments in the worship do it without divine sanction.

- (1) Christ said to his apostles: "Teach all nations....whatsoever I have commanded you."
(Matt. 28, 19,20.)
- (2) These apostles did not teach people to use instruments in the public worship.
- (3) Therefore instrumental music in worship is no part of the "all things" commanded by Christ.

- (1) Christ told the apostles that the Holy Ghost would guide them into all truth.(Jno. 16,13.)
- (2) The Holy Ghost did not guide them into the practice of using instrumental music in the worship.
- (3) Therefore the use of the instrument in the worship is no part of the truth.

- (1) The entire system of divine Worship is found In the New Testament.
- (2) Instrumental music in worship is not found in the New Testament.
- (3) Therefore it is no part of the divine system of worship.

- (1) The law of worship given by God is perfect. (James.) To add to a perfect law makes it imperfect.
- (2) Instrumental music is not in God's law of worship. It is added.
- (3) Therefore instrumental music makes the law of God imperfect.

- (1) Congregational worship was appointed by inspired men, and was ordained of God.
- (2) All things left out of congregational worship was left out by the authority of God. Instrumental music was left out of the worship.
- (3) Therefore instrumental music was left out of the worship by the authority of God.

- (1) Christians should speak the same things (I Cor. 1-10), walk by the same rule (Phil. 3:16). This can be done only by speaking as the oracles of God. (I Pet. 4:11).
- (2) The oracles of God authorize no man to put instruments in the worship of God.
- (3) Therefore those who put the instrument in the worship disregard the apostolic rule.

- (1) Those only are sons of God who are led by the Spirit of God. (Rom. 8:14).
- (2) God's Spirit teaches no man to put the instrument in the worship.
- (3) Therefore those who put the instrument in the worship of God forfeit their claims to sonship.

- (1.) Doing as an act of worship anything not mentioned in God's word is going beyond what is written.
- (2) To go beyond what is written is condemned in God's word. (I Cor. 4:6).
- (3) Therefore to do anything as an act of worship not mentioned is condemned in the scriptures.

SYLLOGISMS -- Continued

- (1) The use of Instrumental Music in connection with singing is going beyond what is written.
 - (2) To go beyond what is written is condemned. (I Cor. 4:6).
 - (3) Therefore use of Instrumental Music in connection with singing is condemned.
-
- (1) God seeks such to worship Him as will worship Him in spirit and in truth. (Jno. 4,23).
 - (2) The truth does not direct us to use instrumental music.
 - (3) Therefore to use Instrumental Music cannot worship in Spirit and in truth.
-
- (1) Whatsoever ye do in word or deed, do all in the name (by authority) of Lord Jesus. (Col. 3:17).
 - (2) His word does not authorize Instrumental Music.
 - (3) To use Instrumental Music is without divine authority.
-
- (1) Any worship rendered not in God's name is sinful.
 - (2) Use of Instrument not in God's name.
 - (3) Use of Instrument sinful, and the wages of sin is death.

**NEGATIVE ARGUMENTS
FROM
HISTORY
ENCYCLOPAEDIAS.
AND
SPECIALISTS**

HISTORIANS

1. Eusebius. This author, who lived during the latter part of the third and first part of the fourth century, is styled, by the way of preeminence, the father of ecclesiastical historians. He makes a number of references to the simplicity which characterized the lives and worship of the early Christians. Referring to the famous letter of Pliny the Second to the emperor Trajan informing him about the Christians, he says.

At the same time he informed him that as far as he had ascertained, they did nothing wicked or contrary to the laws; except that they rose with the morning sun, and sang a hymn to Christ as to a God. Eccl. Hist., Book III., Chap. 33.

2. Neander:

Church psalmody, also passed over from the synagogue into the Christian Church. The Apostle Paul exhorts the primitive churches to sing spiritual songs. For this purpose were used the psalms of the Old Testament, and partly hymns composed expressly for this object, especially hymns of praise and of thanks to God and to Christ, such having been known to Pliny, as in customary use among the Christians of his time. Gen. Church History, Vol. I P. 414.

3. Mosheim:

The Christian worship consisted in hymns, prayers, the reading of the Scriptures, a discourse addressed to the people, and concluded with the celebration of the Lord's Supper. -- Eccl. Hist. Vol. I P. 303

Referring to the changes that took place even before the close of the fourth century, the same authority says:

The public prayers had now lost much of that solemn and majestic simplicity, that characterized them in the primitive times, and which were, at present, degenerating into a vain and swelling bombast. Vol. I, P. 304..Historians, Cont'd,

Schaff-Herzog: But this argument would prove that it is as much a duty to play as to sing in worship. It is questionable whether, as used in the New Testament, 'psallo' means more than to singThe absence of instrumental music from the church for some centuries after the apostles and the sentiment regarding it which pervades the writings of the fathers are unaccountable, if in the apostolic church such music was used." (Volume III, page 1961.)
(Hand written note at this point: "More than 100 scholars)

W. D. KILLEN: "It is not, therefore, strange that instrumental music was not heard in their congregational services.....In the early church the whole congregation joined in the singing but instrumental music did not accompany the praise." ("The Ancient Church," pages 193 and 423.)

E. S. LORENZ: "Yet there was little temptation to undue elaboration of hymnody or music. The very spirituality of the new faith made ritual or liturgy superfluous and music almost unnecessary. Singing (there was no instrumental accompaniment) was little more than a means of expressing in a practicable, social way, the common faith and experience.....The music was purely vocal. There was no instrumental accompaniment of any kind....It fell under the ban of the Christian church, as-did all other instruments, because of its pagan association.. ("Church Music," pages 217 250, 404).

ALFREDO UNTERSEINER: "It was exclusively vocal, for the Christian had an aversion to instruments which served at pagan feasts.. ("A Short History of Music." page 28.)

FIRST ORGANS USED

4. J. E. Riddle.

In the first ages of the Christian Church the psalms were always chanted or sung. In the Apostolical Constitutions (Book II 57), we find it laid down as a rule that one of the officiating ministers should chant or sing the psalms of David, and that the people should join by repeating the ends of the verses. And this regulation is repeated and explained by other writers.---- Christian Antiquities, P. 384.

In the same work, writing on "organs", the same author says:

These instruments of music were introduced into the Christian Church about the ninth century. They were unknown alike to the early church, and to all the ancients. The large wind organ was known, however, long before it was introduced into the churches of the West. It appears, from the testimony of Augustine and others, that it was known in Africa and Spain, as early as the fifth and sixth centuries. The first organ used in a church was one which was received by Charlemagne as a present from the emperor Constantine Michael. In the east, organs were never approved as instruments of sacred music, nor did the use of them continue without opposition in the West. ---Ibid. pp. 734-736

5. Lyman Coleman, an eminent Presbyterian author noted for vast learning and accurate scholarship, says:

The organ constituted no part of the furniture of the ancient churches. The first instance on record of its use in the church, occurred in the time of Charlemagne, who received one as a present from Constantine Michael, which was set up in the church at Aix-la-Chapelle. The musicians of this city, and of Mentz, learned to play on the organ in Italy, from which it appears that they were already known in that country. Antiquities of the Christian Church. P. 192

6. Philip Schaff, the distinguished President of the American Company of New Testament Revisers, and one of the greatest scholars of the nineteenth century,

in his "History of the Christian Church," says:

The use of organs in churches is ascribed to Pope Vitalian (657-672). Constantine Copronymos sent an organ with other presents to King Pepin of France in 767. Charlemagne' received one as a present from the Caliph Haroun al Rashid, and had it put up in the cathedral of Aix-la-Chapelle. The attitude of the churches toward the organ varies. It shared to some extent the fate of images except that it never was an object of worship. The Greek Church disapproves the use of organs. The Latin Church introduced it pretty generally, but not without the protest of eminent men, so that even in the Council of Trent a motion was made, though not carried, to prohibit the organ at least in the mass. (Vol. IV. p. 439.)

7. Joseph Bingham, the well-known author of "Antiquities of the Christian Church", and said to be one of the greatest scholars the Church of England has even produced says:

Music in churches is as ancient as the apostles, but instrumental music not so.

Then, after noting the use of organs in the churches of the thirteenth century, he says: The use of the instrument, indeed, is much ancier, but not in church service. In the Western parts, the instrument was not so much as known till the eighth century; for the first organ that was ever seen in France was one sent as a present to King Pepin by Constantine Copronymus, the Greek emperor (An. 766). But, now, it was only used in princes' courts, and not yet brought into churches; nor was it ever received into the Greek churches, there being no mention of an organ in all their Liturgies, ancient or modern. (Works, Vol. II PP 482-484. London, Ed.)

8. James Pierce, a learned Presbyterian, says:

I come now to say somewhat of the antiquity of musical instruments. But that these were not used in the

Christian Church in the primitive times is attested by all the ancient writers with one consent. Hence, they figuratively explain all the places of the Old Testament which speak of musical instruments, as I might easily show by a thousand testimonies out of Clement of alexandria, Basil, ambrose, Jerome, Augustine, Chrysotom, and many others. -- From what has been said, it appears no musical instruments were used in the pure times of the Church.

(A Vindication of the Dissenters, cited by Girardeau pp. 157, 158.)

9. Professor John Girardeau. In his work on Music, "IN THE CHURCH," written while he was "Professor in Columbia Theological Seminary, South Carolina," this Presbyterian scholar says:

It has thus been proved, by an appeal to historical facts, that the church, although lapsing more and more into defection from the truth and into a corruption of apostolic practice, had no instrumental music for twelve hundred years; and that the Calvinistic reformed Church ejected it from its service as an element of Popery, even the Church of England having come very nigh to its extrusion from her worship. The historical argument, therefore, combines with the Scriptural and the confessional to raise a solemn and powerful protest against its employment by the Presbyterian Church. It is heresy in the sphere of worship.

(Instrumental Music in Public Worship. P. 179.)

ENCYCLOPEDISTS

(Hand written note at this point: "Rome forbade it while she held the church in apostasy." Crowder).

See "Walking by Faith p. 18

1. The American Cyclopedia:

Pope Vitalian is related to have first introduced organs into some of the churches of western Europe, about 670; but the earliest trustworthy account is that of the one sent as a present by the Greek Emperor Constantine Copronymus to Pepin, king of the Franks, in 755.---Vol. 12, p. 688.

2. The New International Encyclopedia:

The organ is said to have been first employed in the Church during the time of Pope Vitalian I. (c. 666 A.D.) Pepin placed the Constantine organ in the Church of St. Coreille at Compiègne, and Charlemagne had one made at Aix-la-Chapelle, a model of the one at Compiègne. ---Vol. Xiii p. 446.

3. McClintock and Strong's Cyclopedia:

The Greek word psallo is applied among the Greeks of modern times exclusively to sacred music, which in the Eastern Church has never been any other than vocal, instrumental music being unknown in that Church, as it was in the (primitive) Church. Sir John Sawkins, following the Romish writers in his erudite work on the History of Music, makes pope Vitalian, in A.D. 660, the first who introduced organs into churches. But students of ecclesiastical archaeology are generally agreed that instrumental music was not used in churches till a much later date; for Thomas Aquinas, A.D. 1250, has these remarkable words: "Our church does not use musical instruments, as harps and psalteries to praise God withal, that she may not seem to Judaize." From this passage we are surely warranted in concluding that there was no ecclesiastical use of organs in the time of Aquinas. It is alleged that Marinus Sanutus, who lived about A.D. 1290, was the first that brought the use of wind organs into churches, and hence, he received the name of Torcellus. In the East, the organ was in use in the emperor's courts, probably from the time of Julian, but never has either the organ or any other instrument been employed in public worship in Eastern churches; nor is mention of instrumental music found in all their liturgies, ancient or modern.

Vol. VIII., p. 739.

4. Chamber's Encyclopedia:

The organ is said to have been first introduced in to the Church music by Pope Vitalian I. in 666. In 757, a great organ was sent as a present to Pepin by the Byzantine emperor, Constantine Copronymus, and placed in the Church of St. Corneille at Compiègne. Vol. VII P. 112.

5. Encyclopedia of Religious Knowledge:

That instrumental music was not practised by the primitive Christians, but was an aid to devotion of later times, is evident from church history. The organ was first introduced into the church service by Marianus Sanutus, in the year 1290; and the first that was known in the West, was sent to Pepin, by Constantinus Copronymus, about the middle of the eighth century.

Fressenden's Encyclopedia: "That instrumental music was not practiced by the primitive Christians, but was an aid to devotion of later times, is evident from church history., ("Art, Music," page 852.)

6. A Dictionary of Christian Antiquities, by Wm. Smith & Samuel Cheetham, Univ. of Ill. Reference Room.

Whatever evidence is forthcoming, is to the effect that the early Christians did not use musical instruments. Various causes would operate: the poverty of a considerable portion of the church, the frequency of persecution, but chiefly the associations, theatrical & indecent, with which the musical instruments that were attainable were associated. But at a later period,... the feeling against instruments ceased to exist, and we find that organs were introduced into churches and in some cases other instruments also." P. 1365

TESTIMONY OF SPECIALISTS

1. Dr. Frederick Louis Ritter, Director of the School of Music at Vassar College, in his "History of Music from the Christian Era to the Present Time." says:

We have no real knowledge of the exact of character of the music which formed a part of the religious devotion of the first Christian congregations. It was, however, purely vocal. Instrumental music was excluded, at first, as having been used by the Romans at their depraved festivities; and everything reminding them of the heathen worship "could not be endured by the new religionists. As late as the fourth century, St. Hieronymus says, speaking of the degraded state of Roman spectacles, "A Christian maid should not know what a lyre or flute is, nor what their use is." This strict confinement of purely vocal music was, however, more adhered to in the churches of the Occident; for in the Orient, with the multiplication of Christian congregations, the custom of introducing instrumental music in the church service, after the manner of the heathen, became more and more general.

2. Edward Dickinson, Professor of the History of Music, in the Conservatory of Music, Oberlin College says:

While the Greek and Roman songs were metrical, the Christian psalms were antiphons, prayers, responses, etc. were unmetrical; and while the pagan melodies were always sung to an instrument accompaniment, the church chant was exclusively vocal.....

Many of the fathers, speaking of religious song make no mention of instruments; others, like Clement of Alexandria and St. Chrysostom, refer to them only to denounce them. Clement says: "Only one instrument do we use, viz. the word of peace wherewith we honor God, no longer the old psaltery, trumpet, drum and flute, Chrysostom explains: "David formerly sang in psalms, also, we to-day sing with him; he had a lyre with lifeless strings, the church has a lyre with living strings. Our tongues are the strings of the lyre, with different tone, indeed, but with a more accordant piety." St. Ambrose expresses his scorn for those who would play the lyre and psaltery instead of singing hymns and psalms; and St. Augustine adjures believers not to turn their hearts to

theatrical instruments. The religious guides of the early Christians felt that there would be an incongruity, and even profanity, in the use of the sensuous nerve-exciting effects of instrumental sound in their mystical, spiritual worship . Their high religious and moral enthusiasm need no aid from external stimulus; the pure vocal utterance was the proper expression of their faith.

Music in the History of the Western Church PP.54,55.

3. Frank Landon Humphreys, author of "The Evolution of Church Music," gives this testimony:

One of the features which distinguishes the Christian religion from almost all others is its quietness; it aims to repress the outward signs of inward feeling;.. The early Christians discouraged all outward signs of excitement, and from the very beginning, in the music they used, reproduced the spirit of their religion--an inward quietude. All the music employed in their early services was vocal, and the rhythmic element and all gesticulation were forbidden.

4. Percy A. Scholes, author of "The Oxford Companion of Music" defines "A Capella" as follows:

A Capella -- "'In the church style'- this refers to the period up to and including the 16th Century when church music was written for unaccompanied voices (or if they were accompanied, the instruments merely doubled the voice parts). Hence, nowadays often used of choral music as synonym for 'unaccompanied'." P. 4.

"BAPTIZO"
"Psallo"

PARALLEL BETWEEN BAPTIZO AND PSALLO

1. The arguments are not parallel in their development.
 - (a) In the case of "baptizo," men first learned the meaning of the term, and then began the practice of immersion.

PROOF:

"Recalling to mind the little discussion with Preacher Riddle of the Associate Reformed Church, in regard to the principles of the "Declaration and address" in which Mr Riddle said "There was no address, direct authority in the Scriptures for infant baptism," he determined that he would, at least, make an effort to settle his mind finally upon the subject. Abandoning, then, all uninspired authorities, he applied himself to the Scriptures, and searching out critically the signification of the words rendered Baptism and baptize in the original Greek, he soon became satisfied that they could mean only immersion and immerse. From his further investigations, he was led finally to the clear conviction that believers, and believers only, were the proper subjects of the ordinance." (Memoirs of Alexander Campbell, Vol. I, page 394.)

- (b) In the case of psallo, men first began the practice of instrumental music, and then 50 years later sought support for it in the term.

PROOF:

W. T. MOORE, in his "History of the Disciples of Christ," says "The advocates of the organ contended that their plea was not contrary to Scripture, even if there was no precept or example for the use of the organ in worship." (Page 510).

CLARK BRADEN, one of the finest logicians and best debaters in the instrumental music ranks of the 19th-century said:

"I said a man would be a fool who would affirm that the New Testament commands the use of musical instruments as worship." (Braden)

PARALLEL BETWEEN BAPTIZO AND PSALLO, cont'd.

Among the ranks of the Disciples, J. CARROLL STARK seems to have been among the first who sought to find authority for the use of instrumental music in the Word of God. Concerning him O. E. PAYNE said:

"Since it seems probable that he pursued the study far enough to make sure that there was "pay dirt" if he would but delve deeper, it is a cause for regret that J. Carroll Stark failed to go to the bottom of this question." (Instrumental Music is Scriptural. O. E. Payne, page 25.)

In a debate with JOE S. WARLICK, at Henderson, Tennessee, in 1903, STARK affirmed: "The Word of God authorizes the use of instruments of music for praise in the Church of Jesus Christ." Concerning him, Warlick said: "I know of no other man among the 'Digressives' who will affirm this proposition." (Stark-Warlick Debate, page 25.)

- (c) In one case the word demands the practice; in the other the practice demands the work.
- (d) In the first case loyalty to the word of God led to the beginning of the practice; In the latter the practice was first begun without regard for the Word of God, and later justification was sought for it in the word.

NEGATIVE MATERIAL ON INSTRUMENTAL MUSIC

PARALLEL BETWEEN BAPTIZO AND PSALLO. Cont'd

βαπτίζω	ACTION	ELEMENT
	To immerse	Water
	To submerge	Oil
	To dip	Wine
	To sink	Holy Spirit
	To overwhelm	Fire
	To plunge	Sorrow
	To inundate	Suffering
		Fear

The action inheres in the term baptize, but the element in which the action is wrought does not. The word specifies the action, but the element must be learned from some other source.

ψάλλω	ACTION	INSTRUMENT
	To Touch	Hair
	To pull	
	To cause to vibrate	Carpenter's line
	To strike the chord	
	To twang the strings	Bow string
	To play on a stringed instrument	A Stringed instrument
	To sing to the music of a harp	Harp
<u>To sing; to celebrate the praise of God (N.T.)</u>	<u>Heart (N.T.)</u>	

In the development of this word it has possessed all these meanings, but not all of them at the same time and in the same place. There is, however, in all of them the inherent idea of touching; pulling; twanging; playing; causing to vibrate; singing. This action inheres in the word, but the instrument on which the action is wrought must be learned from some other source. When instrumentation is expressed, the instrument is specified.

_____ Good; kind; happy; cheerful;
 Pitiful; in need of compassion;
Silly helpless; weak; sickly; simple-
 minded; unsophisticated; ignorant;
 weak in intellect; destitute of
 ordinary strength of mind, lacking in intellectual ability.

MCGARVEY ON PSALLO

J. W. MCGARVEY: In a letter to G. W. Banham, 1897, wrote:

"The Greek word psallo originally meant to touch, than to twang a bowstring, or play a stringed instrument with the fingers, as in the expression; 'Touch my light guitar.' It meant to play a harp, and finally to sing. You can find this gradual progress in the use of the word in the Greek lexicons generally, and especially in Liddell and Scott, though in the last the latest meaning given is 'To sing to a harp.' Sophocles, who gives the meaning of the Greek words from B.C. 146 to A.D. 1100 which includes only the later use of the language, gives psallo only one meaning: 'To chant, to sing religious songs.' No first Class scholar or translator in the range of my knowledge takes the position which you inquire."

Fraternally,
J. W. McGarvey.

In the Christian Standard of 1895, page 1149, in answer to a query in regard to instrumental music in the church, McGarvey said:

"If any man who is a preacher says that the apostle teaches the use of instrumental music in the church by enjoining the singing of psalms, he is one of those smatters in Greek who can believe anything he wishes to believe." (Biblical Criticism, page 116.)

LETTER BY I. B. GRUBBS:

"Dear Brother Dunn:-- Your letter of the 10th came a day or two since. You ask about the meaning of the Greek word psallo. Your question is: 'Can we get instrumental music from this word?' It is only ignorance that would lead any one to think that, as used in the New Testament, this word countenances the use of instruments in Christian worship. While the word originally meant to strike, or twang the strings of a musical instrument, it had, like many terms, outgrown this original sense, and cannot have this meaning in the New Testament. What sense would be conveyed by the expression: 'Play on instruments in your hearts to the Lord?' Or what

GRUBBS, cont'd

meaning could be gathered from the direction 'speaking to yourselves in twanging the strings of an instrument?' (Eph. 5:19). The use of the word first applied to playing on an instrument, then to singing with an instrument accompaniment, then finally the composition that had been so accompanied. David's poetical compositions are properly called 'psalms;' and the singing of these in the synagogue, where instrumental music was never used, was properly called 'psalming.' In singing psalms when we speak of the psalms of David, we have no thought whatever of musical instruments. What sense would there be in speaking of the instrumental twangs of David? if Paul directed that musical instruments be used in the worship, how came it to pass that he and all primitive christians utterly ignored the requirement?

Yours most fraternally,
I. B. Grubbs ."

NEW TESTAMENT GREEK

THE PECULIARITY OF NEW TESTAMENT GREEK

1. EDWARD ROBINSON in the preface of his Greek-English Lexicon, he refers to different periods in the historical development of the Greek language as its youth, its prime and its decline. Concerning the New Testament Greek, he says:

"The language of the New Testament is the later Greek language, as spoken by foreigners of the Hebrew stock, and applies by them to subjects on which it had never been employed by native Greek writers.....it was therefore the spoken language of common life, and not that of books, with which they became acquainted....therefore it could not fail to have in general a colouring of the Hebrew, or rather of the later Aramaean, which was their vernacular tongue."

2. LIDDELL AND SCOTT in the preface of their Greek-English Lexicon say:

"Further, the language changed differently in different places at the same time; as in the cases of Demosthenes and Aristotle, whom we have been compelled to place in different Epochs. And even at the same place, as at Athens, there were naturally two parties, one clinging to old usages, the other fond of what was new. The Greek of Thucydides and Lysias may be compared in illustration of this remark.--Page 6."

3. SOPHOCLES, in the introduction to his Greek-English Lexicon, says:

"In the second century of our era the language had deviated perceptibly from the ancient standard. Old words and expressions had disappeared, and new ones succeeded them. In addition to this, new meanings were put upon old words. The syntax, moreover, was undergoing some changes. Further, Latinisms and other foreign idioms were continually creeping into the language of common life. The purists of the day made an effort to check this tendency, but they were steadily opposed by usage, and not infrequently by good sense" -- (page 6.) Then on page 8, the same author says: "The writers of the New Testament, and of the Apocrypha, strictly so called were Hellenists. They used the common Dialect as spoken by Jews of limited education. And as there was a great gulf between the doctrines propagated by the Apostles and the religion of the Greeks. These writers were sometimes obliged to give new meanings to old words and expressions."

The peculiarity of New Testament Greek-(Continued).

4. EDWIN HATCH, in "Essays in Biblical Greek" says:

"The differences between the language of Athens in the fourth century before Christ and the language of the New Testament may be roughly described as differences of time and differences of country. I. Many differences were the natural result of the lapse of time. For Greek was a living language, and a living language is always in movement. It was kept in motion partly by causes external to itself and partly by the causes which are always at work in the speech of all civilized races. (Page 3.)"

5. PHILLIP SCHAFF in Companion to the Greek Testament and English Version, says:

"We are now prepared to assign to the New Testament idiom its peculiar position. It belongs to the Hellenistic dialect, as distinct from the classical Greek,--and it shares with the Septuagint its sacred and Hebraizing character, as distinct from the secular Hellenic literature; --but it differs from all previous dialects by its spirit and contents. It is the Greek used for the first time for a new religion. In this respect it stands alone, and belongs to but one period, the period of the first proclamation and introduction of Christianity. It is of itself a strong argument for the genuineness of the New Testament." (Pages 25-26.)

LEXICONS

Psallo

THE LEXICONS CLASSIFIED

1. As we have both classical and New Testament Greek, we have two kinds of Greek-English Lexicons, Classical and New Testament.
2. We have two kinds of classical lexicons:
 - (a) Those that give the meaning of the term according to classical usage only. (Example: DONNEGAN'S Greek-English Lexicon.)
 - (b) Those that give the classical meaning, and then make incidental, but not specific reference to the New Testament meaning. (Example: LIDDELL & SCOTT'S Greek-English Lexicon.)
3. There are two kinds of New Testament Lexicons:
 - (a) Those that give first the classical meaning, and then specify the New Testament meaning. (Example: THAYER'S Greek-English Lexicon.)
 - (b) Those that give only the New Testament meaning. (Example: HARDEN'S Dictionary of the Vulgate New Testament.)
4. In this discussion, we are concerned only with New Testament Lexicons.

CLASSICAL LEXICONS

1. DONNEGAN: " **ψάλλω** (psallo), to touch and cause to move or cause vibration; to touch, as the string of a bow, and thus, discharge an arrow, or the strings of a musical instrument, and play; (with **κιθάραν** understood) to play on the harp (when the 'plectrum' is used, the term is **κρέκω**)-- to scrape; to pull or pluck, as the hair."

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

2. M. WRIGHT: "**ψάλλω** (Psallo), I cause vibration, touch, discharge an arrow; scrape, pluck."

3. YONGE –English-Greek Lexicon: "To play, **ραπιαχεύω ; ἀθύρω ; παίξω** • To play on an instrument, see above, also (only of playing on stringed instruments)."

4. LIDDELL AND SCOTT: "**ψάλλω** (psallo), to touch sharply, to pluck, pull, twitch, to pluck the hair, of the bowstring, to twang it; to send a shaft twanging from the bow; so, **σχοίνος μιλλτοφυῆς ψαλλομένη**, a carpenter's red line, which is twitched and then suddenly let go, so as to leave a mark. Mostly of the string of musical instruments, to play a stringed instrument with the fingers, and not with the plectron. Later, to sing to a harp; LXX. (Ps. 7:17; 9:11; al.), Eph. 5:19; 1 Cor. 14:15. To be struck or played; to be played on a harp."

The noun psalmos (**ψάλλω**): "a touching sharply, a pulling, twitching or twanging with the fingers. II. Mostly of musical strings. 2. the sound of the cithara or harp. 3. later, a song sung to the harp, a psalm, LXX. N.T."

(In the first London and first American edition of their lexicon, they defined baptizo to mean "to pour upon". If they could be influenced on theological grounds to give baptizo a meaning which it never had, would they not be likely, on the same grounds, to give psallo a meaning, with at one time it did have.?)

CLASSICAL LEXICONS

Continued

5. PICKERING: "ψάλλω (psallo), to touch gently; to touch or play on a stringed instrument; to cause to vibrate; to play; to celebrate with hymns; to pull or pluck.. as the hair."

The noun, psalmos (πάλλμος): "the twang of a bow-string; striking the chords of a musical instrument; playing and singing to the psaltery; a psalm, an ode, a hymn."

6. GROVES: " ψάλλω (psallo), to touch, strike softly; to play on the harp; to sing to the harp; to praise, celebrate."

"πάλλμος "psalmos (psalmos), a singing to or playing on the harp; the sound of a stringed instrument; a psalm, hymn."

7. DUNBAR. " ψάλλω (Psallo), to touch gently; to touch or play on a stringed instrument; to sing; to celebrate with hymns."

" "πάλλμος (psalmos), the twang of a bowstring; a playing on a stringed instrument, singing to the psaltery; a psalm; a song."

8. HAMILTON: " ψάλλω (psallo), to touch, pull, pluck, cause to vibrate, play on, stringed instrument, sing."

" "πάλλμος (psalmos), playing on a harp, twang of a string, strain of music, hymn, song."

NEW TESTAMENT LEXICONS

1. ROBINSON," ψάλλω (psallo), to touch, to twitch, to pluck, e.g. the hair or beard; also a string, to twang, e.g. the string of a bow; especially of a stringed instrument of music, to touch or strike the chords. Hence oftenest absolutely Πάλλειν, to touch the lyre or other stringed instrument, to strike up, to play. In Septuagint and New Testament to sing, to chant, properly as accompanying stringed instruments."

In noun form, psalmos ("ψάλμος) : "a touching, twang, e.g. of a bowstring; of stringed instruments, a playing, music; tone, melody, measure, as played. In later usage, song, properly as accompanying stringed instruments. 1. a psalm, a song, in praise of God; I Cor. 14:26; Eph. 5:19 Col. 3:16. 2. SPECIFICALLY Plural the psalms, the book of Psalms."

(Robinson's scholarship forced him to define baptizo to mean "immerse", but his theology led him to comment that sprinkling and pouring would also be acceptable acts of baptism. Man must learn to differentiate between scholarship and theology.)

2. PARKHURST:" ψάλλω (psallo), 1. To touch, touch lightly, or perhaps to cause to quaver by touching. 2. To touch the strings of a musical instrument with the finger or plectrum, and so cause them to sound or quaver. So musicians who play upon an instrument are said κορδάς ψάλλειν, to touch the strings, or simply ψάλλειν. And because stringed instruments were commonly used both by Believers and Heathen in singing praises to their respective Gods, hence 3. To sing, sing praises or psalms to God, whether with or without instruments. Rom. 15:9; I Cor. 14:15; Eph. 5:19; Jas. 5:13.

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

3. BAGSTER, " ψάλλω (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; I Cor. 14:15; Eph. 5:19; Jas. 5:13."

“ ψάλμος (psalmos) impulse, touch, of the chords of a stringed instrument; in New Testament a sacred song, psalm, I Cor. 14:26; Eph. 5:19, et al."

(Cont'd) NEW TESTAMENT LEXICONS

4. W. GREENFIELD, " ψάλλω (psallo), to touch, strike the strings or chords of an instrument; hence absolutely to touch or strike the chords, play on a stringed instrument, namely, as an accompaniment to the voice; by implication to sing, and with a dative of person, to sing in honor or praise of, sing praises to, celebrate in song or psalm, Rom.. 15:9; I Cor. 14:15; Eph. 5:19; Jas. 5:15."

“ ψάλμος (psalmos), impulse, touch, of the chords of a stringed instrument; an ode, song; a sacred song, psalm, I Cor. 14:26; Eph. 5:19.”

5. THAYER: " ψάλλω (psallo), a. to pluck off, pull out: ἔθειν , the hair. b. to cause to vibrate by touching, to twang; specifically to touch or strike the chord, to twang the strings of a musical instrument so that they gently vibrate; and absolutely to play on a stringed instrument, to play the harp, etc.; Septuagint for nigen and much oftener for zimmer; to sing to 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.. 5:9; ψάλῳ τῷ πρεύματι, πάλω δὲ καὶ τῷ νοί, 'I will sing God's praises indeed with my whole soul stirred and borne away by the Holy Spirit, but I will also follow reason as my guide, so that what I sing may be understood alike by myself and by the listeners,' I Cor. 14:15."

“ ψάλμος (psalmos), a striking, twanging; specifically a striking the chords of a musical instrument; hence a pious song, a psalm (Septuagint chiefly for mizmōr), Eph. 5:19, Col. 3:16; the phrase ἔχειν ψάλμον is used of one who has it in his heart to sing or recite a song of the sort, I Cor. 14:26; one of the songs of the book of the Old Testament which is entitled ψαλμοί , Acts 13:23."

6. THOMAS SHELDON GREEN: “ ψάλλω (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 the New Testament, to sing praises, Rom.15:9; I Cor. 14:15; Eph. 5:19; Jas. 5:13: whence

“ ψάλμος, impulse, touch, of the chords of a stringed instrument; in New Testament, a sacred song, psalm, I Cor. 14:26; Eph. 5:19, et el."

(Cont'd) NEW TESTAMENT LEXICONS

7. CONTOPOULOS' New Greek-English and English-Greek: **ψάλλω** (psallo), v. a. v. n. to sing, to celebrate; (**μετφ .**) **τόῦ τχалаᾶ** , I gave him a good lecture.” -“ a psalmist, a singer of psalms, a bard, a minstrel.”

8. SOPHOCLES, " **ψάλλω** (psallo), to chant, sing religious hymns. Sept. Judio. 5:3. Paul. I Cor. 14:15. Jacob. 5:13.' “ **ψάλμος** (psalmos), psalm.”

"A MANUAL GREEK LEXICON OF THE NEW TESTAMENT"by G. ABBOTT-SMITH, D. D., D.C.L.

HUMNEO (ὕμνεω) --1. Transitive, classic, accusative, to sing to, laud, sing to the praise of: -- Acts 16:25, Heb. 2:12: 2. Intransitive, to sing in LXX and N.T. of singing hymns and praises to God Ps. 64: 65,13, Mt. 26: 30, Mk. 14:26:

HUMNOS (ὕμνος) a HYMN; (a) in classics, a festal song in praise of gods or heroes; (b) in LXX and NT a song of praise addressed to God: Eph. 5:19, – Col. 3: 16.

PSALLO (ψάλλω) 1. to pull, twitch, twang (as a bowstring, etc., AEschylus, Euripides, elsewhere) hence, 2. absolutely, (a) to play a stringed instrument with the fingers (Herodotus, Plato, end elsewhere); later to sing to a harp, sing psalms (LXX); in NT, to sing a hymn, sing praises – Jas. 5:13; c. dative, person, 1 Cor. 14:26, – Rom. 15:9, – Eph. 5:19; dative inst. – 1 Cor. 14:15.

ODE (ὠδή) – song, ode, whether sad or joyful, in LXX and NT always in praise of God or Christ; Rev. 5:9, 14:3, 15:3, (Ho pneumatiki, -Eph. 5:19, --Col.3:16.

(G. ABBOTT-SMITH was Professor of New Testament Literature).

PSALLO - CIRCUMCISION

(Rom. 2,28; Col. 2,11)

Literal circumcision was outward – made in flesh. Spiritual circumcision is inward – made in the heart.

Same is true of Psallo. Literally, plucking an outward instrument. But in the New Testament, the heart, A spiritual use of the word.

COMPARISON:1. Circumcision.

(a) Outward – Literal circumcision made a cutting around, a mark in the flesh - a knife-material instrument.

(b) Spiritual circumcision is a cutting around the heart, a lopping off of sinful desires, etc. The instrument is the Word of God. Outward - Flesh - Material instrument.

2. Psallo. In like manner literal psalloing is plucking the chords of a material, literal, mechanical instrument. But in the New Testament it is spiritual. It is the heart, and is done by singing. Thus striking the chords of human heart.

QUESTION: If circumcision can be spiritual, who not Psallo also?

WITH AND WITHOUT

Can Psallo be complied with and obeyed with or without an instrument?

The relation between with and without - direct opposites. One positive and the other negative. One points in one direction, the other points in another direction.

Can a word mean two things directly opposite? A word going in both directions.

COMPARISONS: Can you baptize with and without element? Can you circumcise with and without a knife?

Can you eat with and without your mouth? Can you digest with and without your stomach?

1. Cannot baptize without an element. It is named: – Water.
2. Cannot Psallo without an instrument. It is named: – With the Heart.

If Psallo means with and without, then how can you tell which Paul meant? How do you include the music in the word? How may we know?

If Psallo means with and without, then we can answer any question yes and no at the same time.

In other words: Round or flat.

PSALLO-ZAMAR

(Rom. 15:9 Psalms 18:49)

Psallo represented three words: Nagan, Zamar and Shir. The latter meaning to sing only. Hence, no argument.

Question: Did the translators know how to render the word?

Answer: 148 of the ripest scholars of the world do not agree with these advocates of psallo. They said it meant to "SING" and so translated it.

Which will you take? A faithful translation of the Word of God, or the ipse dixit - assertions - of a partisan advocate of instrumental music in the worship of God.

BUCKET ARGUMENT

Nagan

Zamar

Shir

Psallo

Psa. 81:2 - Psa. 98: If instrument is in psallo bucket, why did they bring it -- seemed to be out of bucket -- in addition to contents.

EPHESIANS 5:19

EPHESIANS 5:19

ARGUMENT:

A. The passage analyzed:

1. "Be ye filled with the Spirit."
 - (a) "Ye"---plural, all of you.
2. "Speaking to yourselves ---"
 - (a) "Yourselves"---plural individual in application: all inclusive in scope.
3. In What?

(a) "Psalms,*
(b) Hymns
(c) Spiritual songs."

*DEAN ALFORD

psalms (not to be confined, as Olsh. and Stier, to O.T. hymns: see 1. Cor. xiv:26, James v. 13. The word properly signified those sacred songs which were performed with musical accompaniment.....as humnoi without it: but the two must evidently here not be confined strictly to their proper meaning.)

*J. W. MCGARVEY, in a letter to W. N. Thurman, said:

"Answering yours of the 9th, no scholar has ever taken the position that the singing of psalms requires the use of a musical instrument. It would be as easy to show that the Greek word for Baptism requires sprinkling. A few men among us who are over zealous for the organ have so argued, but they are not sustained by real Scholars.

Fraternally yours,
J. W. McGarvey.

* HALL L. CALHOUN:

Henderson, Tenn. May 27,1903.

"Elder Hall L. Calhoun, Cambridge, Mass.

Dear Brother: Is there anything in the meaning of psalmo end psalmos, as used in the New Testament, to authorize the use of instrumental music in worship?

Faithfully,
A.G. Freed."

Calhoun's answer: "I think not."

EPHESIANS 5:19, Cont'd

4. How? | (a) "Singing
 | and
 | (b) Making Melody"
- 5.. Where? (a) "In your hearts-" *

* DEAN ALFORD

in your hearts (Harl. remarks that en cardia cannot, being joined with humon, represent the abstract "heartily")

*DODDRIDGE

speaking to yourselves and to each other in the psalms with which David and other inspired writers have furnished us, and in those new-composed hymns of praise, and other spiritual songs, that is songs on spiritual subjects, which the Spirit of God dictates and animates, with a variety adapted to the several occasions of the Christian life: and let it be your great care, that while you are thus tuning your voices, you be also singing and chanting in your hearts to the Lord, without which no external melody, be it ever so exact and harmonious, can be pleasing to his ear.

*JAMES MACKNIGHT

Instead of singing lewd songs, like the heathens in the festivals of their gods, repeat to one another, in the seasons of your joy, the Psalms of David, and those hymns and spiritual songs which are dictated to you by the Spirit, singing them, and making melody in your heart, by accompanying them with devout affection, a melody most pleasing to the Lord.

6. "Unto the Lord--".

GODWIN'S GREEK GRAMMAR

GODWIN, Professor and Grammarian in Harvard University, in his Classic Greek Grammar, says:

"The participle is a verbal adjective, and has three uses: First, it may be used to express an attribute, qualifying the noun like an ordinary adjective; secondly, it may define the circumstances under which an action takes place; thirdly, it may be joined to certain verbs to supplement their meaning, often having force resembling that of the infinitive. The supplementary participle completes the idea expressed by the verb by showing to what its action relates. It may belong to either the subject or the object of the verb, and agree with it in case." (Pages 334-339.)

EPHESIANS 5:18-20.

"BE FILLED" is imperative, "speaking," "singing," "making melody," and "giving thanks" are participles,--and as Professor Godwin says, are examples of the supplementary participle; which, completes the idea expressed by the verb by showing to what its action relates. The imperative verb, in this instance is "BE FILLED" and the participles specify that to which the imperative command relates, and therefore, not only a part of the command, but necessarily a vital part of the command, completing as Professor Godwin says, the idea expressed by the verb.

PARALLEL: (MATTHEW 28:18-19)

"MAKING DISCIPLES" is the imperative verb. "Baptizing" and "teaching" are participles. Were they not commanded to teach and baptize?

ARGUMENT: Commentaries on EPH. 5:19.

1. ROBERT MILLIGAN: "THE word 'psalm' is from the Greek noun psalmos, and this is again from the verb psallo, to touch, to feel, to play on a stringed instrument with the fingers, and, finally, to make music or melody in the heart, as in Eph. 5:19 It is evident that 'psalm' may or may not refer to instrumental music. Its proper meaning, in any and every case must be determined by the context. And, according to this fundamental law of interpretation, it is pretty evident that in Ephesians and Colossians the term psalmos has no reference whatever to instrumental music; for in both cases it is the strings or chords of the heart, and not of an instrument, that are to be touched."
("Scheme of Redemption," page 381.)
2. ALBERT BARNES: "Psallo . . . is used, in the New Testament, only in Rom. 15:9 and 1 Cor. 14:15, where it is translated sing; in James 5:13 where it is rendered sing psalms, and in the place before us. The idea here is that of singing in the heart, or praising God from the heart."
("Notes on New Testament," comment on Eph. 5:19.)
3. A . T. ROBINSON: "The word (Psalleto) originally meant to play on a stringed instrument 'Sir. 9:4); but it comes to be used also for singing with the voice and heart (Eph. 5:19; 1 Cor. 14:15, making melody with the heart also to the Lord." ("Studies in the Epistle of James," Comment on James 5:13.)
4. BURKITT'S NOTES ON NEW TESTAMENT, Volume II: "Singing these with the mouth, and also making melody in your heart to the Lord. That in singing these, there must be an inward harmony and musical Melody, in the soul and heart, as well as in the tongue. Besides a melodious tuning of the voice, the exercise of the understanding and the orderly motions of the affection must accompany them that will make melody in the heart to the Lord in their singing." (Comment on Eph. 5:19).
5. CONYBEARE AND HOWSON: "When you meet, let your enjoyment consist not in fullness of wine, but fulness of the spirit; let your songs be, not the drinking songs of heathen feasts, but psalms and hymns; and their accompaniment, not the music of the lyre, but the melody of the heart; while you sing them to the praise, not of Bacchus or Venus, but of the Lord Jesus Christ." (Comment on Eph. 5:19)

ARGUMENT: Commentaries on EPH. 5:19 - Continued

6. BLOOMFIELD: "Accordingly such psalmoi differed in no material respect from Mumnoi." (Greek New Testament, with English Notes, Eph. 5:19.)
7. DR. WHEDON: "Psalm By the derivation of the word it signifies a sacred poem to be chanted in accompaniment with an instrument. But during the period churchly inspiration, when each one had an improvised psalm, (1 Cor. 14.26,) the psalm lost the instrument." (COMMENTARY on New Testament, Eph. 5:19.)
8. DR. J. A. BEET: "Paul first bids his readers speak in their songs one to another, and then bids them sing to the Lord. To him they can and must sing in their hearts, both in vocal praise and when their song is silent." (A Commentary on St. Paul's Epistles, Eph. 5:19.)
9. DR. JOHN GILL: "It is not a mental praising of God, for it is called speaking and teaching and admonishing; but it is a praising of God with the modulation of the voice, and is rightly performed when the heart and voice agree; when there is a melody in the heart as well as in the tongue; for singing and making melody in the heart is singing with or from the heart, or heartily." ("Exposition of New Testament," Comment of Eph. 5:19.)
10. OLSHAUSEN: "Aidein kai psallein is to be viewed as a collective idea, by which the inward spiritual joy is denoted." ("Biblical Commentary," Comment on Eph. 5:19.)
11. THOMAS SCOTT: "That the inward melody on holy love and gratitude unto the Lord might unite with the outward melody of poetry and singing," ("Commentary," Comment on Eph. 5:19.)
12. B. Q. JOHNSON: "'Singing and making melody.' While the lips sing, the heart must join in the melody by an uplifting to God." ("New Testament with Notes Eph. 5:19.)
13. JOHN WESLEY: "It is evidence that the promise of the Holy Ghost to believers in the last days was, by his larger effusion, to supply the last of it: singing with your hearts, as well as your voices, to the Lord.

("Notes on New Testaments," Eph. 5:19.)

ARGUMENT: Commentaries on EPH. 5:19 - Continued

14. F. C. COOK: "Singing and making melody in your heart.' 'Singing is the word from which 'song' is derived; making melody, (in the original), that from which psalm' is derived. Spiritual enthusiasm creates an inner music in the heart as well as the utterance aloud of psalm, hymn, and song," ("Bible Commentary, Eph. 5:19)
15. J. B. MAYOR: "Psalleto, properly used of playing on a stringed instrument We find it also used of singing with the voice and with the heart. (Eph. 5:19; 1 Cor. 14:15.) The word is only used of sacred music in the New Testament."
("The Epistle of St. James 5:13.)
16. J. ARMITAGE ROBINSON: "In the earliest times these suppers were hallowed by the solemn 'breaking of the bread,' followed by singing, exhortations and prayers."
(Exposition and Notes On Ephesians.)

1. Wiclif's Translation (1380)
Eph. 5:18,19: "Be ye fillid with the holo goost and speke ye to you silf salms and ympnes and spiritual songis syngynge, and seiynge salme in youre hertis to the Lord."
2. Tyndale's Translation (1534)
Eph. 5:18,19: "Be fulfilled with the sprete, speakynge unto youre selves in psalmes and ymnes, and spretuall songes, synginge and makeinge melodie to the Lord in youre hertes."
3. Cranmer's Translation (1539)
Eph. 5:18,19: "Be fylled with the sprete, speakynge vnto youre selues in psalmes and hymnes, and spretuall songes, synginge and makying melodie to the Lord in your hertes."
4. The Geneva Translation (1557)
Eph. 5:18,19: "Be fulfilled wyth the spirite, speakyng vnto your selues in psalmes, and hymnes, and spiritual songes, singyng and makyng melodie to the Lord in your heartes."
5. The Rheimes Translation (1582)
Eph. 5: 18,19: "Be filled with the Spirit speaking to your selues in psalmes and hymnes, and spiritual canticles, chaunting and singing in your harts to our Lord."
6. The Douay Bible (1610)
Eph. 5:18,19: "Be filled with the Holy Spirit; speaking to yourselves in psalms and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord."
7. The King James Translation (1611)
Eph. 5: 18,19: "Be filled with the Spirit; speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.."
8. Doddridge Translation (1821)
Eph. 5: 18,19: "Be filled with the Spirit, Speaking to yourselves in psalms and hymns, and spiritual songs."

singing and making melody in your heart to the Lord."

9. Macknight's Translation (1821)
Eph. 5:18,19. "Be ye filled with the Spirit. Speak to one another in psalms, and hymns, and spiritual songs, singing and making melody in your heart to the Lord."
10. The Emphatic Diaglott (1864)
Eph. 5:18,19. "Be filled with the Spirit; speaking to one another, in Psalms and Hymns and spiritual songs, singing and making music in your HEART to the LORD."
11. Anderson's Translation (1866)
Eph. 5:18,19: "Be filled with the Spirit; speaking to yourselves in psalms and hymns and spiritual songs; singing and making melody in your heart to the Lord."
12. Ellicott's Translation (1866)
Eph. 5: 18,19: "Be filled with the Spirit; speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord."
13. Rotherham's Translation (1872)
Eph. 5:18,19: "Be getting filled in Spirit, speaking to yourself in psalms and hymns, and spiritual songs, singing and making music in your hearts to the Lord."
14. The Living Oracles (1873)
Eph. 5:18,19: "Be filled with the Spirit; speaking to one another in psalms, and hymns, and spiritual songs; singing and making melody in your heart to the Lord."
15. The Bible Union Translation (1873)
Eph. 5: 18,19: Be filled with the Spirit; speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord."

TWENTY-FIVE TRANSLATIONS, CONT'D.

16. English Revised Version (1881)
Eph. 5: 18,19. "Be filled with the Spirit; speaking one to another in psalms and hymns and spiritual songs, singing and making melody with your hearts to the Lord.."
17. The Baptist Translation (1883)
Eph. 5:18,19: "Be filled with the Spirit; speaking one %o another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord."
18. Interlinear Literal Translation (1897)
Eph. 5:18, 19: "Be filled with (the) Spirit, speaking to each other in psalms and hymns and songs, spiritual, singing and praising with your heart to the Lord."
19. The American Revised Version (1901)
Eph. 5:18,19. "Be filled with the Spirit; speaking one to another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord.."
20. Twentieth-Century Version (1901-1906)
Eph. 5: 18,19: "Be filled with the Spirit of God, and speak one to another in psalms and hymns and sacred songs. Sing and make music in your hearts to the Lord."
21. Worrell's Translation (1904)
Eph. 5:18,19: "Be filled with the Spirit; speaking to yourselves in psalms, and hymns, and spiritual songs, singing and making melody in your heart to the Lord."
22. The Coptic Version (1905)
Eph. 5:18,19: "Be ye complete in the Spirit; speaking among yourselves, psalms and hymns And spiritual songs, praising and playing to the Lord in your hearts."
23. The Syriac New Testament (1905)
Eph. 5:18,19: "Be ye filled with the spirit. And converse with yourselves in psalms, and hymns; and with your heart sing to the Lord, in Spiritual songs."

TWENTY-FIVE TRANSLATIONS. (CONT'D.)

24. The Baptist Translation (1912)

Eph. 5:18,19: "Be filled with the Spirit; speaking one to another in psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord."

25. The Bible in Modern English.

Eph. 5:18,19: "Be full of the Spirit; speaking to yourselves in psalms and hymns and spiritual songs, singing and dancing in your hearts to the Lord."

COLOSSIANS 3:16

COLOSSIAN8 3:16

ARGUMENT

- 1. What? | "Teaching
 and
 Admonishing"
- 2. Whom? | "One another."
- 3. In What? | "Psalms
 Hymns
 Spiritual songs."
- 4. How? | "Singing
 with "in your hearts".*
 Grace."
- 5. Unto Whom? | "The Lord.

*DODDRIDGE

let us carefully treasure up the word of Christ in our minds, and let us be ever more solicitous to preserve the melody of the heart than that of the voice. In this, and in every other service, let all be done in the name of Christ, and then we may humbly hope that all shall be accepted through him.

*JAMES MACKNIGHT

Let the doctrine which Christ spake, and which he inspired his apostles to speak, be often recollected by you; and with the greatest prudence teach and admonish each other, by the Psalms of David, and the other hymns recorded in Scripture, and by such songs as yourselves or others have uttered by inspiration of the spirit, singing them with true devotion in your hearts to God.

- 1. All is to be done "in the name" of the Lord Jesus Christ. (v.17)
- 2. Where has Christ authorized it?

1. Wiclif's Translation (1380)

Col.; 3:16: "Teche and moneste you silf in psalmes ympnes and spiritual songis in grace synginge in youre hertis to the Lord."

2. Tyndale's Translation (1534)

Col. 3:16: "Teache and exhorte youre awne selves, in psalmes and hymnes, and spretual songes which have favour with syngyng in youre hertes to the Lord".

3. Cranmer's Translation (1539)

Col. 3:16: "Teache and Exhorte youre awne selues in psalmes and hymnes, and spirituall songes, syngyng with grace youre hertes to the Lord."

4. The Geneva Translation (1557)

Col. 3: 16. "Teaching and exhorting your owne selues in psalmes, hymnes, and spiritual songes, synging with ceteyn grace in your hearts to the Lord."

5. The Rheimes Translation (1582')

Col. 3:16. "Teaching and admonishing your owne selues with psalmes, hymnes, and spiritual canticles, in grace singing in your hartes to God."

6. The Douay Bible (1610)

Col. 3:16: "Teaching and admonishing one another in psalms, hymns and spiritual canticles, singing in grace in your hearts to Grad."

7. The King James Translation (1611)

Col. 3:16: "Teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord."

8. Doddridge Translation (1821)

Col. 3:16: "Teaching and admonishing one another in psalms, and hymns, and spiritual songs, singing with grace in your hearts to the Lord."

TWENTY-FIVE TRANSLATIONS, CONT'D.

9. Macknight's Translation (1821)
Col.: 3:16, "Teach and admonish each other, by psalms, and hymns, and spiritual songs, singing with grace in your hearts to the Lord."
10. The Emphatic Diaglott (1864)
Col. 3:16: "Teaching and admonishing each other in All Wisdom; in Psalms, in Hymns, in spiritual Songs, singing with GRATITUDE in your HEARTS TO GOD."
11. Anderson's Translation (1866)
Col. 3:16: "Teaching and admonishing one another in psalms, hymns, and spiritual songs, singing with gratitude in your hearts to the Lord."
12. Ellicott's Translation (1866)
Col. 3:16: "Teaching and admonishing one another in all wisdom, with psalms, hymns and spiritual songs, in Grace Singing in your hearts to God."
13. Rotherham's Translation (1872)
Col. 3:16: "Teaching and admonishing yourselves, with psalms, hymns, spiritual songs; in (your) gratitude singing in your hearts to God."
See Psa. 147:7---"Make Melody."
14. The Living Oracles (1873)
Col. 3:16: "Teach and admonish each other by psalms and hymns, and spiritual songs; singing with gratitude in your hearts to the Lord."
15. The Bible Union Translation (1873)
Col. 3:16: "Teaching and admonishing one another with psalms, hymns, spiritual songs, in grace singing in your hearts to God."

TWENTY-FIVE TRANSLATION, CONT'D.

16. English Revised Version
Col.: 3:16, "Teaching and admonishing one another with psalms and hymns and spiritual songs, singing with grace in your hearts unto God."
17. The Baptist Translation (1883)
Col. 3:16: "Teaching and admonishing one another; with psalms, hymns, spiritual songs, in grace singing in your hearts to God."
18. Interlinear Literal Translation (1897)
Col.: 3:16, "Teaching and admonishing each other in psalms and hymns and songs spiritual, with grace singing in your heart to the Lord."
19. The American Revised Version (1901)
Col. 3:16, "Teaching and admonishing one another with psalms and hymns and spiritual songs, singing with grace in your hearts unto God."
20. Twentieth-Century Version (1901-1906)
Col. 3:16, "Teach and admonish one another with psalms, and hymns, and sacred songs, full of loving kindness of God, lifting your hearts in song to him."
21. Worrell's Translation (1904)
Col. 3:16: "Teaching and admonishing one another with psalms, hymns, spiritual songs, singing with grace in your hearts to God."
22. The Coptic Version (1905)
Col. 3:16: "Teaching and instructing yourselves in psalms and hymns and spiritual songs, praising God in your hearts in thanksgiving."
23. The Syriac New Testament (1905)
Col. 3:16: "Teach and admonish yourselves, by psalms and hymns and spiritual songs, and with grace in your hearts sing ye unto God."

24. The Baptist Translation (1912)

Col. 3:16: "Teaching and admonishing one another; with psalms, hymns, spiritual songs, in grace singing in your hearts to God."

25. The Bible in Modern English.

Col. 3:16. "Teach and instruct yourselves with psalms, hymns, and spiritual songs; in delight singing in your hearts to God."

JAMES 5:13

ARGUMENT: Commentaries on JAMES 5:13

1. MACKNIGHT: "But as the precept concerning our singing psalms when cheerful does not imply that we are not to pray then, so the precept concerning prayer in affliction does not imply that we are not to express our joy in suffering according to the will of God, by singing psalms as Paul and Silas did in the jail at Philippi."
(Comment on James 5:13.)
2. AMERICAN COMMENTARY ON NEW TESTAMENT: "Personal enjoyment of singing, which is all that James here specifies, would lead to congregational singing."
(Comment on James 5:13.)
3. DEAN ALFORD: "Literally, play on an instrument; but used in reference, Romans, and First Corinthians, and elsewhere, of singing praise generally." (Comment on James 5:13.)
4. DR. J. H. ROPES: "PsalmosBut the word does not necessarily imply the use of an instrument." (Comment on James 5:13.)
5. Jamieson, Faussett, and Brown: Sing psalms -- of praise. St. Paul and Silas sang psalms even in affliction." ("Bible Commentary," James 5:13.) We know that the psalms that Paul and Silas sang in prison were not accompanied with a mechanical instrument', and yet they are the kind that James instructs Christians to sing..

WARNINGS

ARGUMENT: Warnings that the introduction of instrumental music will result in further departures.

Quotations from the Pioneers

1. W. H. HOBSON: "I can but express the conviction that my good brethren who have favored the organ in worship have made a fearful mistake; that with the lost simplicity in our worship we will experience a loss of spirituality and genuine devotion. We have a feeling that amounts to conviction. No gain can compensate a loss like this."
(Stark-Warlick Debate, Pg. 84.)
2. C. M. WILMETH: "Instrumental music will carnalize any Church, destroy spiritual worship, and finally the said church will go into worldly captivity, where the image of Christ is entirely lost."
(Stark-Warlick Debate, P. 84-85)
3. I. B. GRUBBS: "I regard it an abominable innovation that does no--good at all, but a great deal of harm. Sooner or later it turns the worship into an entertaining performance."
(Letter to J. W. Perkins, from Stark-Warlick Debate, P. 85)
4. MOSES E. LARD: "Soberly and candidly, we are pained at these symptoms of degeneracy in a few of our churches. The day on which a church sets up an organ in its house is the day on which it reached the first station on the road to apostasy. From this it will soon proceed to other innovations, and the work of innovations once fairly commenced, no stop can be put to it till ruin ensues." (Lard's Quarterly 1863, pages 330-333.) (Stark-Warlick Debate, P. 21-22.)
5. BENJAMIN FRANKLIN: In Mr. Franklin's first article against instrumental music, he ironically said that it might be used in places "where the church never had, or have lost the spirit of Christ," or, "if the church only intends being a fashionable society, a mere place of amusement." (The Life and Times of Elder Benjamin Franklin, p. 409.)

Your question concerning "Paul's circumcising, Timothy" is answered by the facts as to the origin of the rite (see Genesis 17) and the subsequent use made of it by Judaizing teachers in the early days of Christianity. It originated as the "Token of a covenant betwixt" Jehovah and the Jewish nation; and as a mark of national distinction among the Jews, its practice has never been out of place. Paul could circumcise Timothy, whose mother was a Jewess, "because of the Jews that were in those parts" (Acts 16:3); but, with equal consistency, he could refuse to circumcise Titus (Gal. 2:3) who was not only a Greek, but who presents a case in which the Judaizers incorporated circumcision as a part of their system of being "Justified" by the law" (Gal. 5:2,6). Hence, while, as a mark of national distinction and the token of God's covenant with the Jews, Paul could practice it, as he did in the case of Timothy; yet, when it meant the acceptance of the legal system of Justification, as in the case of Titus, he consistently and rightly refused.