

Instrumental Music In Worship

Considered in Three Chapters

By DANIEL SOMMER

Explanation

Those disciples of Christ that began about sixty, years ago to advocate the use of instrumental music in worship professed to regard its use as expedient, or proper under the circumstances. In course of time their plea, of expediency was exposed, for the evidence was offered that anything had to be lawful, or permitted by law, before it could be expedient. See 1 Corinthians 6:12. Besides, evidence was offered that a divisive something, as instrumental music had proved to be, could not be expedient because it was contrary to the divine teaching concerning the unity or oneness of believers in Christ,

Then one George P. Slade, about the year 1876, made an effort to find divine authority for such music in worship. A few years ago one J. B. Briney made another effort to furnish authority for such music. About two years ago one O. E. Payne made another effort in the same direction, and the reader's attention is now invited to my exposure of Payne's effort, as I wrote that exposure in three chapters for the Apostolic Review.

REMARKS CONCERNING AN ERRONEOUS VOLUME.-- I

I refer to a volume of. 337 pages by one O. E. Payne of Alberta, Canada, urging the use of instrumental music in worship.

Several years ago some one from that district wrote to me something about examining a manuscript for a book on that subject I suppose that the one to whom I refer was this very Payne. He felt sure he had proved that the use of instrumental music in worship is scriptural, and intended to publish a book on that subject. I wrote to him to publish the book, and then I would examine it. I now wish I had consented to examine his manuscript, for I might have saved him from what is probably the chief mistake of his life, and one which will run many disciples of Christ, lie will by that book confirm many that now favor the use of instrumental music in worship, and may mislead many others that wish to enjoy the emotions caused or stirred by the sound of such musk—a kind of music that produces its effect by sound without sense, even as the ringing of a bell or blowing of a horn will cause a dog to howl. I now designate a few fundamental mistakes in the mentioned book.

1. O. E. Payne made extensive research, and has tried to overwhelm his readers by an immense volume of evidence. But his entire book was written without regard to the difference between the "Old Testament and the New—the shadow in the former and the substance in the latter. The major premise, or chief proposition, of his book is, that every word in the Old Testament that is. used in the New has the same meaning exactly in the New that it has in the Old. But he knows that this is not true concerning the words temple, altar, priest, sacrifice, incense, and many other words. On p. 217 of his volume he wrote as if he seemed to think of this, yet, contended that it "must be conceded of psallo and its context, transferred from Psa. 18:49 to Rom 15:9." That is to say, though a score of prominent words in the Old Testament, when transferred to the New, have changed in meaning, yet he says of this one word psallo, which in the Old Testament referred to a stringed musical instrument, "it must be conceded " that it has not changed in its meaning. The man who could write thus is not a logician, nor even a scripturist worthy of the name.

2. Payne compares the Greek word baptidzo and psallo in the volume before me. But he fails to consider that the fundamental or final meaning of baptidzo is, "I cover or overwhelm," regardless of the means by which this is done, and therefore that baptidzo hasn't any water in it, but the water is incidental, since a man may be baptized in many elements, and even in sufferings, as Jesus said he "would be. See Matt. 20:22,23. On the same principle the fundamental or final meaning of psallo, is, "I touch, or twitch, or twang," regardless of the object that I touch, or twitch, or twang, whether it be a hair of a man's head, the beard, his face, the string of his bow, or a chord of his instrument of music. Therefore the twanging of the chords of a musical instrument is only an incidental meaning of the word psallo in any of its forms, except as the instrument, is separately mentioned. Payne ignored this, and made his research for his book, wrote it and ordered it published, with the idea that in the Bible the word psallo could not refer to anything else than a literal stringed instrument devised by man, Payne may be designated a gimlet-hole reasoner. This he has abundantly shown by his own reasonings, also the testimony that he has adopted from others concerning Eph. 5:19. There, instead of "making melody in your heart to the Lord" he has insisted on what requires this translation—playing on a stringed instrument in your heart to the Lord!

3. Here I am reminded that something over forty years ago one Geo. P. Slade copied from Greek dictionaries concerning the word psallo; and argued that the meanings of that word in all its forms meant instrumentation or the use of an artificial musical instrument. Bro. Franklin, then serving as editor of the Review, published all that Slade wished to say, and then asked him to insert his definition into the Sacred Text. As I recollect Slade refused to do so, or was so slow about attempting it that Bro. Franklin made the attempt himself. And the result, was something like this: "Which were written in the law and in the prophets and in the "musical instruments" concern-

ing me." Luke 24:44. "For it is written in the book of" musical instruments. Acts 1:20. But I need not continue this, though by this method the true meaning or application of words may generally be determined. Even Payne, on page 178 of his book declares, "It always makes perfect sense to omit a word and fill the gap with its definition." But what kind of sense is made by adopting this method of test in regard to the word psallontes in Eph. 5:19. Shall we say that this is "perfect sense"—"singing and" playing on a stringed instrument "in your heart to the Lord"?

4. The command in Col. 3:16, to teach "in psalms, hymns, and spiritual songs", precludes or forbids the use of instruments of music in our song service. The statement needs only to be made in order to be understood and admitted, that the sound of ordinary "instruments of music is sound without sense, and the more of such sound we have the less the words for teaching; can be understood, and thus the less teaching can be done. We may safely say that the use of musical instruments is in opposition to teaching, as far as thought is concerned. They may be used in practice to indicate time and tune, even as the musical scale in a song book may be used. But when we have learned a song and can sing it aright, then a musical accompaniment is unnecessary, and is opposed to the clear understanding of the sentiment sung.

5. Payne's references to the Jewish age, in order to gain prestige for his musical ideas, were written without regard to the fact that the Jewish age was the childhood age of God's people as well as the shadowy age of their religion. In Gal. 4:3 we read this: "Even so we, when we were children, were in bondage under the elements of the world " And such musical instruments as were then used gave only elementary sounds, even as the letters of the alphabet furnish such sounds when pronounced. Think of this—a, b, c, do, ra, mi, twang, twang, twang, or toot, toot, toot. These are all sounds without sense, and pertain to the elements of an education. Think of a good reader spelling his words before an audience, or a good singer singing the

notes of a musical scale, while others sing words, and you have an illustration of the sounding of a musical instrument in connection with a song service. We need the elementary sounds when we are weak and ignorant. But think of some one playing a fiddle while a male quartet is singing, and then the real place for a musical instrument will be understood as belonging to the domain of practice, and perhaps entertainment, but not to teaching and worship, wherein all distraction is an abomination. We must worship God in spirit and in truth, in order to be acceptable to him, and not in, nor by the aid of, empty sounds, or sounds without sense, which affect only our animal nature, as the sound of the bell or horn affects a dog and causes him to howl

6. Payne wrote his book near or about us a third or fourth-grade lawyer sometimes tries a case in court. He endeavors to overwhelm the court and jury by a multitude of witnesses, and by so doing he disgusts the court, wearies the jury, and finally affords his opposing counsel an opportunity to show that his witnesses have offered contrary testimony, especially under cross-examination. Thus with Payne's procedure and witnesses. His array of them caused me first to think of the fable concerning the mountain in labor pains, or pains of travail; and when all the world came to see, behold, a mouse was brought forth, or born. Next I thought of the account I had heard of a story that would have no end because one locust at a time would take a grain of corn from a house that was filled with it. "Then another locust took another grain of corn, and another locust, took another grain of corn," etc.

7. Payne "over proved his case", as lawyers sometimes say of one that presents too much testimony on any one item of a case. I say Payne over proved his case because he proved, if his witnesses are now applicable, that every worshiper must learn to play some stringed instrument, and such worshiper must use it in obeying the word psallentes in Eph. 5:19. Many times he copied the saying of one Lucian who said,

"One cannot psallein without a lyre". This excludes, precludes, and thus rules out, all wind instruments. See then what blunders have been made by the users of wind instruments such as organs and horns! But who was that Lucian. He was a Grecian satirist or wit, a misanthrope, or hater of his fellows, an infidel, and thus not even a respectable heathen. And he was a "star witness" for Payne.

8. Payne's book was written on the abominable presumption that whatever is not forbidden is allowed. This is evident from the number of witnesses he introduced who declared that instrumental music is not forbidden, or not "precluded". On pages 302, 303,. 304-1 find these statements : "The word [psallo] nowhere precludes an instrumental accompaniment;" "I see no reason why it should preclude instrumental accompaniment;" "I do not think 'sing', the translation of psallo in Rom. 15:9, and 1 Cor. 14:15, necessarily precludes instrumental accompaniment in either pas sage." And this presumption, that whatever is not forbidden is allowed—is the doctrine of Cain, tried by Nadab and Abihu and millions of others to their ruin —if not eternal ruin. It is the presumption by which Wilhelm II of Germany tried to justify his unrestricted submarine warfare. The regulations in regard to naval warfare did forbid the use of submarines, and so the command to teach in the song service does forbid everything which will interfere with such teaching, and therefore forbids the public use of instruments of musk.

9. I mention that Payne did not try to prove the use of stringed instruments in congregational worship, nor did he try to account for the opposition to such use of instruments when they were introduced. Such opposition is set forth in several histories, and I suppose Payne knew this when he wrote his book, but he did not try to account for it. And "there's a reason."

10. To this I add that Payne made an appeal for oneness among disciples. In the latter part of his book I find much on this subject. But those disciples that wish to please the Lord must ever avoid uniting with

card-playing, theatre-going, ball-playing, dancing, movie-attending, and otherwise ungodly companies designated "Christian churches", and sometimes presumptuously calling themselves by the name "churches of Christ"! may safely say to Payne that if he could persuade his brethren to—abolish all their innovations, yet the ungodliness that is tolerated in many of their members, and, perhaps, united in by many of their preachers, would keep us separated. I fear their disposition to adopt musical instruments was the result of ungodliness in many of the members that Payne is associated with, and those instruments led to more ungodliness. King Saul did not, need musical instruments to make him feel well til he had become a miserable backslider.

11. As a historian Payne knows that the Jews never had musical instruments in their public worship till after they had rejected God as their king and called for a man to rule over them. See 1 Sam. 8th chapter and 1 Chron. 15th chapter. And as a historian Payne knows that, according to history the Church of the New Testament never had instrumental music in public worship to any considerable extent til after it became so corrupt that. Christ was discarded as the Universal Bishop, and a fallible mortal was declared to be in that position.

Before I separate, for the present, from Payne, whom I regard as a "misguided man", and from his book, which I regard as a graceless volume, except that in it I find a few evidences that its author is an eloquent man, I wish to offer a few remarks concerning S. S. Lappin. This Lappin has been, and may yet be for aught I know, connected with the so-called "Christian Standard" as an editor. He wrote an "Introduction" to the volume I have been considering in the preceding paragraphs. In this "Introduction" Lappin deposes thus:

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

few instances, the immense labor involved has been well worth while.

Personally, I shall always take pleasure in referring the student of these questions to this book as the best source of information. In regard to the first of the preceding paragraphs I submit to the reader the question, whether "the church that "wishes instrumental music" and "the one that would make use of it" are not the same. And if so, then the word "anti" does not apply to either, and S. S. Lappin is involved in a blunder. What was the trouble? Had he been reading so much of Payne's confusing volume that he could n't write correctly any more? I do n't know; but I pity him, for he is justly chargeable with a blunder in writing, and in a very conspicuous place—the "Introduction" of a book that is likely to become popular with many that delight in sound without sense.

In regard to the second of the preceding paragraphs from S. S. Lappin I state, that it indicates his endorsement of Payne's volume of errors. This is unfortunate for Lappin, also for his friends and his cause. If he were a young man I might attribute his errors that I have exposed to his proximity to the baby-carriage; if he were an old man I might attribute them to his proximity to the coffin. But as I cannot justly apologize for his errors by reason of either of these considerations I simply pity him, and almost shudder at the thought that I myself may possibly be guilty of such errors—blundering errors—at some unfortunate day. But I shall try to defer that day to the utmost. If S. S. Lappin lives to find that I have come to that day I trust he will pity me. To this I now add that the reader should notice also this remark of Lappin: "A. possible result of the study of tin's book is the relegation of this often troublesome question to its proper realm—that of expediency." That was the "realm" to which Isaac Errett tried to relegate it, but Geo. P. Slade tried to find divine authority for it, then Briney tried to find such authority for it, and now Payne has tried it. But after all this Lappin wrote about the realm of

expediency! This implies that Lapp in did not have much confidence in Payne's volume.

If my time would permit I would intellectually enjoy reviewing Payne's book in a specific manner, and thereby show that it is a gigantic blunder in detail as well as in general "When measured by the spirituality of the gospel of Christ, Payne's witnesses were near or about all impeachable. Many of them were heathen, others were sectarians, and all probably delighted in sound without sense.

Daniel Sommer.

REMARKS CONCERNING AN ERRONEOUS VOLUME. — II

When I wrote my first article concerning Payne's book on Instrumental Music in Worship I did not intend to write a second in regard to it But, by considering his confidence in his conclusions, and the evil tendencies of his book; I have deemed to give it a further notice. Indeed his confidence serves as a special inducement for me to examine his book critically, and show that he is a loose rhetorician, who does not hesitate to use extravagance and ridicule in his reasonings. As an illustration of extravagance I copy the expression "countless thousands" on pages 102, 149 of his volume. In the former instance he wrote of "countless thousands of those who have sanctified themselves with the Restoration", and in the latter he wrote of "misleading" "countless thousands, and perpetuating a sinful controversy". Then as an illustration of ridicule I copy from his 116th page the following: "It is the veriest nonsense to longer pretend." Here is ridicule, also a "splitting" of an infinitive by separating the sign from the verb to which it belongs by saying "to longer pretend", instead of to pretend longer. This is of frequent occurrence in his book, and is the style of a third or fourth-grade of news paper writers, but should be beneath the dignity of those that think they know enough to write critically, and publish their writings in the form of bound volumes. Payne directed much of his volume against, the writ-

ings of M. C. Kurfees, who, he says, contended that psallo in the New Testament has a vocal meaning, and that it had lost its instrumental meaning. I don't know what Kurfees contended for as I never examined his book But I can easily show that the meaning of psalmos is a written document, specially the book known as "Psalms" of David. This is indicated by the expression "book of Psalms" as used in Acts 1:20. Then of the verb psallo in 1 Cor. 14:15, we may say the added expression "with the spirit" shows that psallo was not executed with the hand as David played with his hand (1 Sam. 16:23). These expressions— "with his hand" in the Old Testament, and "with the spirit" in the New—clearly show the difference between the Old Testament meaning of psallo and its meaning in the New. Then the participle form of psallontes in Eph. 5:19 is clearly indicated in meaning by the added words "in your heart to the Lord", This means, not with your fingers nor with your mouth so that men can hear you, but "in your heart to the Lord.' Thus Hannah prayed: "She spake in. her heart; only her lips moved but her voice was not heard." See 1 Sam.. 1:13. And. if Hannah could pray "in her heart" without uttering words, we can do the same, and can even sing "in the heart" without uttering words, or even playing with our fingers. Finally I mention, that mutes cannot utter words, and many others cannot sing in words, for they don't know one tune -from another, while very few can play a stringed instrument. Yet all these, if they be Christians, are under the command expressed by psallontes. According to Paynes' idea, only those can obey that command who can play a stringed instrument, according to Kurfees' alleged idea, only those can obey it who can actually sing with the voice; but according to the New Testament idea even mutes and other unmusical disciples can obey the command psallontes by obeying it "in the heart to the Lord," as the exact declaration is recorded. What need have we for more argument? Surely any explanation which excludes a

part of the church from obeying psallontes is erroneous!

On page 104 of his book Payne declares, "Certainly the great psallo family is musical, but all its members play, and none sing, unaccompanied." But if this were true, then every one of those that would obey psallontes in Eph. 5:19 would need to use a stringed instrument. This, I have already shown, is impossible with many. To this I may add, that not one in a hundred disciples can now obey it, especially if the celebrated saying of one Lucian is to be accepted, namely, "One cannot psallein without a lyre." Here is the full sentence from the fun-maker Lucian: "It is impossible to pipe without a flute, to strum [psallein] without a lyre, or to ride without a horse." But as we all know that we can ride in several ways or by several means "without a horse" the whole saying of Lucian is that much nonsense or balderdash. Besides, the same is true of the statement of Payne, that all the members of the psallo family "play." The word psalmos is used in the New Testament to refer to the book of Psalms, and when I read any part of that book I obey the word psallontes even if I do not read aloud.

I pity Payne, and I pity his mother and wife to whom he dedicated or "inscribed" his book. Those ladies have no doubt been persuaded to think that their dear one had indeed produced a volume of real merit, and one that would endure the test of just criticism. But turn under the saddening necessity of showing that they have been deceived. Payne's book is a blunder—from first to last. Even his rhetorical paragraphs suggest to my mind that Luther wrote of the eloquence of Erasmus to this effect: How unfortunate that such splendid rhetoric should be used to advocate such an abominable doctrine!

The inscription—"Instrumental Music Is Scriptural"—is stamped twice on the cover of Payne's book that I am now considering. Then I find the same inscription on the title-page of his book. Beginning next with the 15th page I find the same inscription on every other page to the end of the volume, making in all 315

times, if I have counted aright. And what is the meaning of all this? It seems like a childish effort to accomplish an end by repetition. And when that end is accomplished, what is its value? I don't know of any one that doubts whether instrumental music is scriptural in practice, for, like the musical notations, and like the letters of the alphabet, it is sound without sense, except by association. Suppose some one would write a book on—The Letters of the Alphabet are Scriptural; what impression would be made on the reader of the title of such a book? And suppose that the chief argument in that book would be that some one should have a Victrola, or some other talking machine, to repeat the letters of the alphabet, or even the syllables of each word that is offered to an audience by any reader in a public assembly—what would be the conclusion concerning such an argument? Yet that is what we find in Payne's book, except that the elementary sounds made are musical instead of plain prose, yet they are sounds without sense. On the title-page of the volume before me I notice this:

Paul Bids Us "Psallein."

Chrysostom Declares It is Possible to 'Psallein" Without the Voice.

Lucian Insists "It is Impossible to 'Psallein Without a Lyre."

And what does this prove? I showed in a preceding paragraph that the man Lucian stated, that "One cannot psallein without a lyre any more than he can ride without a horse." And this is all wrong! "We can ride in several ways without a horse; and, I now add that the mentioned statement of Lucian would confine those that obey the word psallein to one particular form of stringed instruments, also that every person that obeys psallein must individually use that kind of an instrument! And what may we say of Chrysostom? As my memory serves me, he was that one of the so-called "Apostolic Fathers" who wrote several long essays to prove that deception is scriptural when the end in view is good, and he thereby advocated the abomin-

able doctrine, "Let us do evil that good may come."

On page 71 of the book now under review I find this from Payne's pen, "In the courts, when pettifoggers stoop to employ such chicanery with legal authorities as is practiced on all hands regarding Thayer, their course is considered despicable." Reader, notice the expression "on all hands." This does not except Payne, nor *any* that think as he does! In his determination to write contemptuously concerning another class of persons he wrote thus concerning himself and his own class generally! "Happy is he that condemneth not himself in that thing which he alloweth." Rom. 14:22. And what of him that condemns himself in that which he condemns in others? .He is a literary suicide! As Payne's book happens to be open before me at the 80th page I copy what is offered by a very respectable lexicographer named Parkhurst:

Psallo. 1. To touch, touch lightly, or perhaps to cause to quaver by touching. 2. To touch the strings of a musical instrument with the finger or plectrum, and so cause them to sound, or quaver.

Then on page 82 I find this from the Greek-English Vocabulary, Oxford University Press:

Psallo, to touch, pull, twitch, to pluck, to twang; to play (i. e., 11 stringed instrument) with the finger (i. e., instead of with plectrum); to sing to a harp.

Here we find two noted lexicons agreeing that the word psallo has reference to touching, twitching, twanging; but one declares without the plectrum (something put on the finger) and the other declares with the plectrum as well as with the finger. And this shows a difference in conclusion concerning the extent of the application of the word psallo. Then from Liddell and Scott, on page 87, we find this:

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

2. Mostly of the string of musical instruments, to play a stringed instrument with the fingers, and not with the plectrum. Later, to sing to a harp.

With all this before us, what must our conclusion be? Surely a musical instrument is not in the word psallo—not any more than water is in the word baptidzo. The apostles were baptized with the Holy Spirit when it was poured upon them so as to overwhelm them and take possession of their spirits, even as Christ was baptized by his sufferings when he was overwhelmed by them so that he died. Therefore the use of water is only incidental in baptizing, even as a musical instrument is only incidental in psalloing. I obey the word when I read a psalm as certainly as when I sing it, and certainly as he does who sings and plays it, or simply plays it. And I do so most certainly according to the Gospel since teaching, in the use of psalms, hymns and spiritual songs, is therein required. The more distraction we have by musical instruments, the more certainly we are hindered from teaching when they are used while we sing.

But this is not all. As the musical instrument is not in the word psallo, neither is the word play in it—not any more than water-is in baptidzo, nor the word dip. The carpenter that twangs a chalk-line to make a mark does not play, yet he obeys the idea in psallo; and so when a man dies from the effect of a disease or an accident he is baptized because he is overwhelmed, yet he is not dipped.

Here I should pause, but not because I have made use of nearly all the notes I made on the margin of that copy of Payne's book which I have been permitted to examine. He deserves severer criticisms than I have offered on him as he is revealed in his book before me. But I refrain from every remark which might, give unnecessary offense to him and his friends. If they can not see that ray criticisms are just they are not in any danger; if they can see but will not, then the Judge of all the earth will know how to pronounce final sentence on them.

Payne's use of witnesses caused me to think, while I was reading his book, of a modern sectarian preacher conducting a protracted meeting and trying to cover the book of Acts by calling for "witnesses for Jesus",

as he designates them, though such a preacher sometimes speaks of them as "testimonies". Instead of preaching the gospel of Christ to the people, that kind of a preacher says, "Now let us hear a few testimonies", or "Now let us have a few witnesses for Jesus". Then the experiences begin to be related, and the gospel of the Son of God in certain particulars is ignored. Thus with Payne in his compilation of witnesses. Not once did he declare in his book that the worship required of Christians is spiritual, and all that would worship God acceptably in the gospel age "must worship Him in spirit and in truth." Nor did he even affirm that instruments of music are scriptural in public worship. But he tried to prove by his witnesses the individual use of a stringed instrument, and entirely ignored both teachings to be done by the use of psalms, as well as the spiritual worship now to be offered!

I fear that Payne will not love me very much for thus exposing his procedure and his errors. But he should remember that our best friends are seldom our most pleasant companions; for such friends are wise enough to detect our errors, and good enough to tell us of them. But one of the "strong weaknesses" of many sons and daughters of Adam is the weakness that causes them to dislike those that expose their errors—especially their public errors. But regardless of what Payne may think of me, and regardless of whether I might benefit him, I have felt under solemn obligation to try to save as many as possible from the evil effect of his errors as found in his book titled—"Instrumental Music is Scriptural."

My readers, "I speak as to wise men; judge ye what I say."

Daniel Sommer.

REMARKS CONCERNING AN ERRONEOUS VOLUME.—III

When I wrote my first article in review of Payne's book concerning Instrumental Music in Worship I did not intend to write a second, and when I wrote the second I did not intend to write a third, in regard

to it. But, thinking over a number of words in the Old Testament that were changed in their application, even in the Old Testament in several instances, and especially in the New Testament, has caused me to write again concerning his book. I have not an unabridged concordance with me, yet venture to mention a few words as they recur to my mind.

1. Let us take the word "life". In the first part of the Old Testament that word is generally, if not always, used in the sense of physical life. But before we pass entirely through the Old Testament we find the expression "everlasting life" in Dan. 12:2. Then in the New Testament we find the word "life" used in a two-fold sense in Matt. 10:39. From this we pass onward to the end of the New Testament and find that word applied to spiritual life quite generally,

2. The word "temple" next recurs to my mind as an illustration of the change of words in their application, and thus in their meaning, when found in the New Testament. Beginning with 1 Sam. 3:3 we find the word "temple" applied to the tabernacle which Moses built, and then onward to that temple which Solomon built, and which, like the tabernacle, was an arrangement made with human hands. But in 1 Cor. 3:16, 17 we learn that the word temple is applied to the Church as made up of spiritually-minded men and women.

3. The word "priest" is next suggested. In the Old Testament it is generally, if not always, applied to men of a special class, ordained to make material offerings for a religious purpose. But in the New Testament that word refers to the entire Church. See 1 Peter 2:5 and Rev. 1:6.

4. Next I call attention to the name "high priest". In the Old Testament it is applied in the Jewish law to a man having infirmities, but in the new covenant part of the New Testament it is applied to Christ. See Heb. 3:1; 4:15; 6:20:7. 26.

5. The word "altar" next recurs to my mind. Its reference in the Old Testament is chiefly, if not entirely, to an elevation of stone or of earth or of metal, on

which to present material offerings .to God. -But in the New Testament is recorded: "We have an altar, whereof they have no right to eat who serve the tabernacle." See Heb. 13:10." That altar is the Lord's table, if we may judge by historic limitation of our eating as Christians.

6. And the word "sacrifice" next recurs. In the Old Testament it was chiefly, if not wholly, of a material offerings, though David varied from them in Psa. 51:17 where he wrote, "The sacrifices of God are a broken spirit." Yet in the New Testament we read, "Present your bodies a living sacrifice." See Rom. 12:1, also I Peter 2:5; Heb. 13:15.

7. Next I think of the word, "incense", which in the Old Testament was chiefly, if not wholly, of a material kind, and was to be burned. See Lev. 16:12. But in the New Covenant scriptures we read of a gift having the spiritual effect, accomplished in a physical sense, by the incense offered in the Old Testament. See Philip. 4:18.

8. Take the word "baptism", or "washing", as the next word to be considered In the Old Testament were "divers washings". See Heb. 9:10. But in regard to the New Testament meaning of this see Heb. 10:22, also 1 Peter 3:21, and notice that baptism in the New Testament is not intended to cleanse the body.

9 Then the word "Lord" in the Old Testament, when used with reference to a divine being, generally refers to Jehovah, the Self-existent One, though David used that word as referring to Christ, as well as to Jehovah. See Psa. 110:1. Yet with an exception of that kind the word "Lord" in the New Testament, generally refers to Christ. See John 13:13,14, also Acts 2:3.

10. The thought here occurs that I must not forget "circumcision." In Gen 17:11 we find that it was strictly a fleshly institution. In Jer. 4:4 a religious meaning of circumcision is mentioned. Then in Col. 2:11 we find that it has a purely spiritual meaning which is accomplished by faith, repentance and confession,

by which obedient ones are separated from the practice of sin.

11. The word "rest" recurs as worthy of notice. The Sabbath as a weekly rest for the body, also the rest from wandering and from enemies in Canaan was another rest offered to the Israelites. But in Matt, 11:28, 29 mention is made of rest for the soul. Yes, and in Heb. 4:9 a final rest is referred to as a reason why Christians should be faithful to God.

12. Finally I refer to the word "sing", and especially is used *in* the Greek text of Psa. 18:49 and Rom. 15:9. That word as used in Rom 15:9 is psalla, and what that word, if it could apply to us, there means in prophecy would be indicated by the Greek words, en te kardia—meaning "in the heart"—as recorded in the actuality of fulfillment in Eph. 5 :19. Those words "in the heart" make up the New Testament limiting phrase to show the internal or spiritual meaning or application of the word psallo in the Greek version of the Old Testament Such is my explanation of this supposed argument in favor of psallo being used in the literal sense of playing with the hand on a human device known as a stringed instrument, as contended for by Payne, especially on the 21st page of his book now under re view. This explanation is in the exact words of the New Testament, namely, "in the heart". Besides, my explanation, as made in those words, would be altogether unnecessary if Payne's idea of playing with the fingers was the divine intention. Nor is this all The explanation that I have made is in perfect harmony with what has been previously set forth in regard to the change in meaning in eleven other prominent words found in the Old Testament when transferred to the New.

But I now proceed to consider, on another basis, Payne's assumption that the word psallo in Rom. 15:9 refers to what the Gentiles should do. I deny emphatically that the word psallo as there used had any reference to what the Gentiles should do in their worship. On the contrary, I affirm emphatically that in Rom 15:9 mention is made only of what David said

he would do. In order to make this clear beyond all question I copy the context as recorded in Psa 18:47-50: "It is God that avengeth me, and subdueth the people under me. He delivereth me from mine enemies: yea, thou liftest me up above those that rise up against me: thou hast delivered me from the violent man. Therefore will I give thanks unto thee, O Lord, among the heathen, and sing praises unto thy name. Great deliverance giveth he to his king; and showeth mercy to his anointed, to David, and to his seed for evermore."

But this 49th verse was susceptible of double reference, like the expression, "Out of Egypt have I called my son." See Hosea 11:1 and Matt. 2:15. Here is that verse as given in Rom. 15:9, "For this cause I will confess to thee among the Gentiles, and sing unto thy name." And by his writing's David is still doing this wherever those writings are read among the Gentiles. Take the beginning of the 89th Psalm for instance : "I will sing of the mercy of the Lord forever." And David is thus singing among all the Gentiles that read with appreciation the 89th Psalm or any other part of his writings. Therefore the same is true in regard to the 18th Psalm and the 49th verse. As a result we may safely say that David is now touching the hearts of all the Gentiles who read his writings with appreciation, and thus his use of psalms is fulfilled, though not one of the Gentiles may try to use a human device known as a stringed instrument. In view of all this I think I may safely say that Payne's strongest efforts in favor of instrumental music in worship have been fairly and fully exposed.

In my preceding articles I showed that his reasoning meant that each worshiper should individually use a stringed instrument with all the singing that such worshiper would do. And in this article I have shown that, his assumption, in regard to the meanings of words in the Old Testament continuing the same in the New, is erroneous. To this I may add, that his strongest contention has been exposed by showing that David is still obeying psalms among the Gentiles that read his

Psalms with appreciation, for he is still TOUCHING THEIR HEARTS BY HIS WRITINGS.

On page 216 of Payne's book I find these declarations: "There is nothing inherently and essentially wrong in instrumental music. Rather, under proper conditions it is a real asset of the individual, the home, society, the world, and why not the church? an accomplishment that refines, ennobles, delights and blesses." This is all erroneous, or, at best, is a medley of truth and error. I might, in the light of the 149th and 150th Psalms, say, "There is nothing inherently and essentially wrong" in the dance, for God's ancient people danced. But men and women then danced separately. Yet, the daughter of Herodias overbalanced Herod by her dancing, and many persons have been overbalanced by instrumental music. And whatever tends to overbalance or unbalance boys and girls, also men and women, is an evil in its results. The doctrine that it "refines, ennobles, delights and blesses," is all untrue, except that it "delights"; for when well played such music.; delights man's animal nature, as martial music delights the army horses, and as the sound of horn or bell affects dogs so as to make them howl. David's playing made king Saul feel "well", but it did not make him a better man than he was before David commenced to play, for on one occasion Saul contemplated murder while David WAS playing for him. Finally, I state that the most musical nations have been the most cruel, if we may judge by their history. And the lovers of instrumental music among disciples of Christ have been cruel to their brethren who did not agree with them. They have been cruel enough to rob us of our rights in many meeting houses, and cruel enough to disturb and distract and divide hundreds of congregations of disciples that were formerly peaceful and happy. Yes, and they have been cruel enough to designate us as "antis", "anti-everything", "moss-backs", "kickers", "back-numbers", "fogies" and "old fogies."

On 216th page I find this also: "Our warrant for employing; it is found (a) in apostolic example (i. e.

temple worship). (b) in the Greek verb psallo, and its kindred noun psalmos; (c) by prophetic foretelling; (d) by re-enactment from the Old Testament— i. e., by bringing the music of the Jews (Psa. 18:49) into the New Testament and upon the Gentile Christians." This likewise is all erroneous, or is a medley of truth and error. What is here said about "apostolic example in temple worship" could be as truthfully said of material incense as of artificial music. Yes, and this could most positively be affirmed of such incense because it is definitely mentioned in the New Testament (Luke 1:9-11), as connected with the worship. But this is not true of the use of musical instruments, for such music is not thus mentioned. Finally, I have completely exposed what O. E. Payne has affirmed concerning psallo and psalmos, and the use of those words in the New Testament.

Here I take my final leave from Payne's book. Reviewing its errors, as far as I have reviewed them, has been to me an intellectual enjoyment, though a religious sorrow. I think that each of my three articles is sufficient to convince any one not infatuated with the use of instrumental music in worship, that such music should not be used in the worship by those that profess to take the New Covenant scriptures as their only rule of faith and practice in religion. In regard to Roman Catholics and Protestant sects, I haven't anything to say, except that such a human device as an instrument of music is in harmony with their other humanisms. But those that profess to be Christians according to the New Testament should be careful to avoid all humanisms in their worship as well as their work, and should be careful to obey this command, "Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord." See Col. 3:16. Yes, and all that wish to be Christians of the kind mentioned in the New Testament should keep themselves as widely separated as possible from the common ungodliness found in dancing, card-playing, theatre-going, pool-

playing, billiard-playing, attending base ball games, basket ball games, either as participants or as spectators, with all other kinds of ungodliness, including the picture shows. And we should be careful not to think of uniting with any church that tolerates such ungodliness in its members. All that practice such ungodliness are unhappy, and, like king Saul, when he was a miserable backslider, they need the sound of musical instruments to make them feel "well"— without repentance. It is an artificial stimulus that prevents true repentance, and an artificial noise that hinders teaching the truth.

I regard Payne as a bright man—judging him by his book that, I have examined. He is brighter than he is profound. His perceptives seem larger than his reflectives. As a result he is a rhetorician more than a logician. As a further result he is not capable of sitting in just judgment on his own performances. The fundamental meaning of baptidzo he did not understand, nor the fundamental meaning of psallo. Neither did he understand that the logical result of his contention, that psallo means I play on a stringed instrument, would be that every individual, old or young, learned or unlearned, musical or unmusical, would "need to play on such an instrument in order to obey a certain divine command in regard to worship. Like an inconsiderate lawyer, he over-proved his case,' and thus ruined it himself He is not a safe leader, I pity him, also those that accept him as a leader.

Daniel Sommer".

Proposition For Debate

The use of instrumental music, in the worship of God through Christ is contrary to the letter and spirit of the gospel of Christ, is likewise an appeal to physical sensations, and is a deception to all that think it is of spiritual advantage to worshipers, has been a cause of division among disciples of Christ, and is a heresy.

This proposition I offer to affirm for debate with any representative man among professed disciples of Christ.

Daniel Sommer.

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