

COMMENTATORS--ENCYCLOPEDISTS--GRAMMARIANS

In this chapter we have chosen to select a fair consensus from various commentators, encyclopedists, and grammarians. The unity of judgement concerning what the Holy Spirit through Paul, has bidden us to do in Ephesians 5:19, is no less conclusive than that of the lexicographers.

I would not hesitate to caution one in this field. Much "evidence" has been extracted from writers in these areas which appears, on the surface, to substantiate the position of those who oppose instrumental accompaniment. Encyclopedists and some professors in the history of music are quoted as saying that the Roman Church first introduced the organ into the church in the Sixth Century. This claim of the Roman Catholic Church may be true of the Roman Catholic Church. In fact, it may even include a wider field than the Roman Church. But two main points have been overlooked:

A. Contrary to claims that instrumental music was not used until the sixth century, evidence is available, and will be shown, that indicates that this was not true of all Christians of the early centuries. In a subsequent chapter we will also demonstrate why instruments were used sparingly with a resulting opposition toward them. This is strikingly similar to the problem that exists today.

B. We shall attempt to discover what Paul has bidden us to do. This is the heart of the problem. This is why we are examining the words to ascertain their meaning. Discovering what second century Christians did with regard to music, is interesting to note and somewhat helpful; but this hinges on two things: 1. Was there a unity of judgment among the early churches in regard to a practice? 2. Most important of all, even if there was unity on a given subject with regard to its practice or nonpractice, we must still ask the question, "is that unity of opinion based upon the judgment or authority of the scripture?" So we return to the development of our original proposition, "What did Paul tell the early church as well as us today to do in Ephesians 5:19?" This is answered by inquiring into the meaning of the words. This is

interesting and vital to know for this reason: Our opponents often have quoted men, who, on the one hand, claim that the early church generally did not practice instrumental accompaniment, but on the other hand many of these same men will define psalms as, a "song sung to musical accompaniment." In cases like this, I choose to do what Paul has bidden us to do in psalms, and not substitute early church tradition for God's Word!

The following quotations are from well-known commentators, encyclopedists, and grammarians.

This set of commentaries was edited by Charles J. Ellicot who was for eleven years chairman of the scholars engaged in the revision of the New Testament. (English Revised Version) The comments in this set which were written on Ephesians were by Alfred Barry. They are reproduced for us in Example 18. In the midst of his comments he distinguishes between a psalm and a hymn. He introduces the distinction with the statement "psalms and hymns are easily distinguished." The easy distinction he draws is that "psalm, as the word itself implies, is music with instrumental accompaniment... the hymn is purely vocal music." Notice that there was no laborious effort to show the change of psalm to purely vocal music. BECAUSE THERE WASN'T ANY.

Example 18

(19) Speaking to yourselves in psalms and hymns and spiritual songs.—The same words are found in Col. iii. 16, with a notable difference of application. There the idea is of teaching: "teaching and admonishing one another;" here, simply of a natural vent for emotion, especially of thanksgiving, although probably here also "to yourselves" means "to one another," and refers, perhaps, chiefly to public worship. The well-known passage in Pliny, "Carmen dicere inter se invicem," describes alternate, possibly antiphonal, singing of such sacred music. Of the various kinds of this music, the "psalms" and "hymns" are easily distinguished. The "psalm," as the word itself implies, is music with instrumental accompaniment, and can hardly fail to refer to the Old Testament psalms, familiar in Jewish worship, and as we know, used in the first instance we have of apostolic worship (Acts iv. 24). On their frequent use see 1 Cor. xiv. 26; Jas. v. 12. The "hymn" is purely vocal music, apparently of the whole company (see Matt. xxvi. 30; Acts xvi. 25), more especially directed to praise of God, and probably designating the new utterances of the Christian Church itself. But the interpretation of the "spiritual song," or "ode," is more difficult. It is often considered as inclusive of the other two (as etymologically it might well be), but the genius of the passage appears to make it co-ordinate, and so distinct from them. From the use of the word "song," or "ode," as applied to lyric poetry, it may perhaps be conjectured that it describes more varied and elaborate music, sung by one person only—a spiritual utterance of one for the whole

Quoted from Alfred Barry; Commentary on the Whole Bible; Zondervan, Grand Rapids, Michigan, 1954, Vol. VIII; page 50.

## EXPOSITORS BIBLE

Example 19 is taken from the Expositor's Bible by Alexander Maclaren. In the Clubb-Boles debate, Boles mistakenly understood Maclaren to be excluding musical accompaniment because of this following phrase that is stated in his comments on Colossians 3:16: "The best praise, however, is a heart song. So the Apostle adds, 'singing in your hearts to God.'"<sup>24</sup> It is quite obvious from Example 19 that Maclaren was not excluding instruments. He is merely emphasizing what Paul stressed, all songs, accompanied or unaccompanied, psalms, hymns, or spiritual songs, are to be sung with all of our hearts. They are to be heart songs. Let us stop carelessly interpreting terms used by scholars which make them contradict themselves, just so we can rule out the statement.

Example 19

probably the ordinary arrangement of clauses is best on the whole. The distinction between "psalms" and "hymns" appears to be that the former is a song with a musical accompaniment, and that the latter is vocal praise to God. No doubt the "psalms" meant were chiefly those of the Psalter, the Old Testament element in the early Christian worship, while the "hymns" were the new product of the spirit of devotion which had naturally broken into song, the first beginnings of the great treasure of

Quoted from Maclaren, Alexander; The Epistles of St. Paul to the Colossians and Philemon, A. C. Armstrong & Son, New York, 1905; page 330.

R. C. H. LENSKI

Lenski's set of commentaries on the New Testament is characterized by investigation of the Greek language. Example 20 gives a portion of his comments on Ephesians 5:19. Notice especially that Lenski emphasizes the fact that "in your heart" does NOT mean silent singing in your heart. But even as the others have said, he tells us that Paul is saying that our singing and playing should not become mere form and ritual but that it should be done "with your heart to the Lord."

"Giving utterance" is general; the next two participles specify: "singing and playing with your heart to the Lord." Singing is done by means of the voice; playing by means of an instrument.  $\Psi\alpha\lambda\lambda\omicron\varsigma$  means to let a string twang and thus to play a lyre or a harp, and then to play any instrument as an accompaniment to the voice. Thus the two are here combined: "singing and playing." "Making melody" (our versions) will do if it is applied to instruments. But the view of some commentators that the dative indicates place: "in your heart," and that this is *silent* singing in the heart, is untenable. "Giving utterance" does not refer to audible music, over against which the non-audible "in your heart" is placed. There is no  $\kappa\alpha\iota$  before the second participle. The second and the third participle define the first: *all* acts are audible.

Quoted from R. C. H. Lenski, The Interpretation of St. Paul's Epistles to the Galatians, to the Ephesians and to the Philippians. The Wartburg Press, Columbus, Ohio, 1946, page 620. Assigned 1961 to Augsburg Publishing House, Minneapolis, Minn. Used by permission.

#### WESTMINSTER BIBLE DICTIONARY

Example 21 is a letter I received from the editor of Westminster Bible Dictionary. Mr. Gehman points out that the FINAL meaning of psalmos was "a song sung to the harp, a psalm." The FINAL meaning of psallo was "to sing to the harp." He concludes by saying, "As regards your other question, the meaning of psalmos and psallein in Greek shows that the idea of accompaniment is included in the definition of these two words."

<sup>24</sup>Maclaren, Alexander; The Epistles of St. Paul to the Colossians and Philemon; A. C. Armstrong & Son, New York, 1905; page 330.

HENRY S. GEHMAN  
24 HAWTHORNE AVE.  
PRINCETON, N.J.

April 21, 1962.

Mr. Tom Burgess,  
9624 N. E. Allison,  
Portland, Oregon

Dear Sir: Your letter of April 2, which had been sent to the Westminster Press, was forwarded to me a few days ago.

The English word psalm is derived from late Latin psalmus, which comes from Greek psalmos. This word meant originally "twisting" or "twanging" with the fingers, but it was applied mostly to musical strings. It also meant "the sound of the cithara or harp." Finally it meant "a song sung to the harp," "a psalm."

The corresponding verb in Greek is psallo infinitive psallein, which means literally "to pull, twist, play upon a stringed instrument" and finally "to sing to the harp."

In Hebrew the word for Psalm is psalms, which means "praise, song of praise."

From these Scriptural references we infer that in the Temple the singing of hymns or psalms was accompanied by musical instruments (1 Chron. 16: 42; 2 Chron. 29: 27, 28). Even though the Septuagint, or the Greek version of the Old Testament, uses psalmos, the word very well describes how the psalms were used. The Greek verb psallein is used in the Septuagint, and this also shows the use of musical instruments in connection with the singing of psalms. You ask whether the Greek verb psallein means "to sing with musical accompaniment in the first century A.D." Since the Septuagint was completed about 150 B.C., the word was used in that sense before the close of the second century.

B.C. As regards your other question, the meaning of psalms or psalms in Greek shows that the idea of accompaniment is included in the definition of these two words.

Sincerely yours,  
Henry S. Gehman

#### ENCYCLOPEDIA BRITANNICA (1892)

In Example 22 The Encyclopedia Britannica points out to us that the Hebrew word used to describe an individual psalm in the Old Testament was "applicable to any piece designed to be sung to musical accompaniment." The significant phrase is then added, "of this word psalmos, 'psalm' is a translation, and in the Greek Bible the whole book is called psalmoi or psalterion. The title psalmoi or Biblos psalmon is used in the New Testament (Luke xx. 42, xxiv. 44; Acts i. 20)...."

#### Example 22

**PSALMS, Book of, or PSALTER, the first book of the Hagiographa in the Hebrew Bible.**  
**Title and Traditional Authorship.**—The Hebrew title of the book is שִׁמְרַיִם, Shimrayim, or שִׁמְרַיִם, "the book of hymns" or rather "songs of praise."<sup>1</sup> The singular שִׁמְרַיִם is properly the infinitive or *nomen verbis* of שָׁמַר, a verb employed in the technical language of the temple service for the execution of a jubilant song of praise to the accompaniment of music and the blare of the priestly trumpets (1 Chron. xvi. 4 *sq.*, xxv. 3; 2 Chron. v. 12 *sq.*). The name is not therefore equally applicable to all psalms, and in the later Jewish ritual the synonym הַלְלֵל specially designates two series of psalms, cxiii. cxviii. and cxlvi. cl., of which the former was sung at the three great feasts, the *encenia*, and the new moon, and the latter at the daily morning prayer. That the whole book is named "praises" is clearly due to the fact that it was the manual of the temple service of song, in which praise was the leading feature. But for an individual psalm the usual name is שִׁמְרַיִם (in the Bible only in titles of psalms), which is applicable to any piece designed to be sung to a musical accompaniment. Of this word ψαλμός, "psalm," is a translation, and in the Greek Bible the whole book is called ψαλμοί or ψαλτήριον.<sup>2</sup> The title ψαλμοί or βιβλος ψαλμών is used in the New Testament (Luke xx. 42, xxiv. 44; Acts i. 20), but in Heb. iv. 7 we find another title, namely "David." Hippolytus tells us that in his time most Christians said "the Psalms of David," and believed the whole book to be his; but this title and belief are both of Jewish origin, for in 2 Mac. ii. 13 τὰ τοῦ Δαυὶδ means the Psalter, and the title of the apocryphal "Psalter of Solomon" implies that the previously existing Psalter was ascribed to David. Jewish tradition does not make David the author of all the psalms; but as he was regarded as the founder and legislator of the temple psalmody (1 Chron. vi. 31. P<sup>270</sup>—

Quoted from W. H. Depuy; The Encyclopedia Britannica; R. S. Peale Company, Chicago, Illinois, 1892, Vol. XX, page 29.

#### INTERNATIONAL STANDARD BIBLE ENCYCLOPEDIA

The very first paragraph in the International Standard Bible Encyclopedia under the discussion of "hymn," is enough to explode the false claims about the revolutionary change in psalms which supposedly subtracted the idea of musical accompaniment. Gregory of Nyssa in the Fourth Century knew of no such change for he distinguished psalms from hymnos and ode, as being a song accompanied by instruments! This is shown in example 23.

#### Example 23

**HYMN, him** (ᾠδὴ, hymnos): In Col 3:16; Eph 5:19 St. Paul bids his readers sing "psalms and hymns and spiritual songs." Gregory of Nyssa (4th cent.) distinguishes these as follows: the psalms were accompanied by instruments, the hymns were mainly vocal, and the song, ode, was a general term comprehending both. This distinction might suggest that the psalm belonged especially to the public worship of the church, while the hymn was the production, more or less spontaneous, of the individual member. The inference is, however, inconsistent with 1 Cor 14:26, and it is probable that in the apostolic age, at least, the terms were used indiscriminately. Of Christian psalms or hymns we have examples in the NT. Lk 1 and 2 contain such hymns in the songs of Mary, Zacharias and Simeon. The Apocalypse is studded with hymns or odes, many of them quite general in character, and probably borrowed or adapted from Jewish books of praise. In the Epistles of Paul, esp. the later ones, fragments of hymns seem to be quoted. Lightfoot detects one in Eph 5:11, and

Quoted from James Orr; International Standard Bible Encyclopedia; William B. Eerdmans Publishing Co., Grand Rapids, Michigan, 1952, Vol III, page 1445. Used by permission.

Example 24 is also from the International Standard Bible Encyclopedia. This one shows us that Basil was not aware that the church was supposed to wait until the Sixth Century to introduce musical instruments. The early Christians apparently "jumped the gun" two centuries. In fact, interestingly enough, it is stated that this type of congregational singing with the accompaniment of lyres, was at this time "beginning to want," NOT BEGINNING TO BE INTRODUCED.

But considerable prominence was given to hymns by the Gnostic, Bardesanes, who composed a psalter of 150 psalms. However, the 39th canon of the Synod of Laodicea, 360 AD, enjoined that "No psalm composed by private individuals nor any uncanonical books may be read in the Church, but only . . . the Canonical Books of the OT and NT" (NPNF, 2 Ser. XIV, 168).

In competition with pagan musical art, congregational singing began to wane. Busil states that he had "the Psalms rendered by skilled precentors after the manner of the triumphal Odes of Pindar, the congregation joining at the closing verse, with the accompaniment of lyres" (Epist. CCVII, 3; Eng. Translation in NPNF, 2 Ser. VIII, 24. Compare *Selah Higguion* in Ps 9 and *Peters op cu*).

Quoted from James Orr; International Standard Bible Encyclopedia; William B. Eerdmans Publishing Co., Grand Rapids, Michigan, 1952, Vol. IV., page 2494A. Used by permission.

YOUNG'S CONCORDANCE

Example 25 is a copy of Young's discussion of psalm. He has I Cor. 14:26; Ephesians 5:19; and Colossians 3:16 listed under the definition, "A song of praise (on an instrument), psalmos."

Example 25

4. A song of praise (on an instrument), ψαλμός.  
 Luke 20: 42 David himself saith in the book of Psalms 24: 44 which were written in . the Psalms. con.  
 Acts 1: 20 For it is written in the book of Psalms 139: 32 It is also written in the second psalm  
 1 Co. 14: 26 every one of you hath a psalm, hath a d.  
 Eph. 5: 19 Speaking to yourselves in psalms and h.  
 Col. 3: 16 admonishing one another in psalms and  
 PSALMS, to sing  
 1. To sing songs of praise, ψαλμαζω, 3.  
 1 Ch. 16: 5 sing psalms unto him, talk ye of all his  
 Psa. 105: 2 sing psalms unto him: talk ye of all his  
 2. To sing songs of praise, ψαλλω psallo.  
 Jas. 5: 13 let him pray Is any merry? let him sing ps.  
 PSALTERY  
 1. A wind instrument, ψαλτήρ, 22 keli nebel.  
 1 Ch. 16: 5 Jodel with psalteries and with harps; but  
 Psa. 71: 22 I will also praise thee with the psalteriy  
 2. A wind instrument, lyre, ψαλτήρ, 22 keli nebel.  
 1 Ch. 16: 5 prophets coming down . with a psalteriy

Quoted from Robert Young; Analytical Concordance to the Bible, Eerdmans Publishing Co., Grand Rapids, Michigan, 1951, page 783.

Example 25A is also a comment contained in Young's Concordance. This comment is found on page 893 under the heading "Sing." Notice that he says, "To sing praises with a musical instrument, psallo." Listed under this definition is James 5:13.

14. To sing praise with a musical instrument, ψαλλω.  
 Rom. 15: 9 I will confess . and sing unto thy name  
 1 Co. 14: 15 will sing with the spirit, and I will sing  
 BING for joy, to canse to —  
 To cause to sing or cry aloud, 171 raman, 5.  
 Job 35: 10 I caused the widow's heart to sing for j.  
 BING an hymn, praise, psalm, to —  
 1. To boast, praise, ψαλλω halal, 3.  
 1 Ch. 13: 13 singers . and such as taught to sing praise  
 20: 30 commanded the Levites to sing praise un  
 29: 30 they sang praises with gladness, and they  
 2. To sing praise with a musical instrument, ψαλλω.  
 Jas. 5: 13 let him pray. Is any merry? let him sing ps.

Quoted from Robert Young; Analytical Concordance to the Bible, Eerdmans Publishing Co., Grand Rapids, Michigan, 1951, page 893.

W. E. VINE

Mr. Vine has done a marvelous job in simplifying for the English reader the precise information contained in the more advanced Greek Lexicons. His discussion of psalm is in perfect harmony with the well established meaning of psalmos. He traces it in Example 26, to a striking or twitching of musical strings.. "then, a sacred song, sung to musical accompaniment, a psalm."

Example 26

PSALM  
 PSALMOS (ψαλμός) primarily denoted a striking or twitching with the fingers (on musical strings); then, a sacred song, sung to musical accompaniment, a psalm. It is used (a) of the O.T. book of Psalms, Luke 20: 42; 24: 44; Acts 1: 20; (b) of a particular psalm, Acts 13: 33 (cp. ver. 35); (c) of psalms in general, 1 Cor. 14: 26; Eph. 5: 19; Col. 3: 16. ¶  
 Note: For psallo, rendered "let him sing psalms" in Jas. 5: 13, see MELODY, SING.

Quoted from W. E. Vine; An Expository Dictionary of New Testament Words; Oliphants Ltd., London, England, 1953, page 229.

Under Mr. Vine's discussion of hymn he gives us a special note: "The psalmos denoted that which had a musical accompaniment; the ode (Eng. ode) was the generic term for a song; hence the accompanying adjective 'spiritual.'" He has just finished telling us that a hymnos within itself denoted a song of praise addressed to God. Now he adds that a psalmos within itself denotes that which had musical accompaniment. In other words, in the New Testament, if we find the word hymnos we know immediately that it means a song of praise addressed to God. The phrase "addressed to God" does not have to be added by the writer

because in the New Testament, this is inherent in its definition. Similarly, when we find the word psalmos in the New Testament, the phrase "with musical accompaniment" need not be added by the writer, BECAUSE THIS IS INHERENT IN ITS DEFINITION. This is why Mr. Vine tells us that ode is a generic (general) term and hence needs the accompanying adjective spiritual. Psalms and hymns are within themselves specific terms i. e., songs with musical accompaniment, and songs of praise addressed to God, and therefore, need no qualifying or modifying. But ode is a general term and could very well refer to a ballad, rock-and-roll, or Western songs (most of which are not fitting in Christian homes today), and because of this possibility of mis-interpretation Paul adds the adjective "spiritual." Therefore it is easily seen that we are bidden to sing songs accompanied by music, songs of praise addressed to God and all types of spiritual songs. Mr. Vine's comments under hymn are found in Example 27.

#### Example 27

##### HYMN (Noun and Verb)

###### A. Noun.

HUMNOS (ὑμνος) denotes a song of praise addressed to God (Eng. hymn), Eph. 5:19; Col. 3:16, in each of which the punctuation should probably be changed; in the former "speaking to one another" goes with the end of ver. 18, and should be followed by a semi-colon; similarly in Col. 3:16, the first part of the verse should end with the words "admonishing one another," where a semi-colon should be placed.¶

Note: The psalmos denoted that which had a musical accompaniment; the ode (Eng. ode) was the generic term for a song; hence the accompanying adjective "spiritual."

Quoted from W. E. Vine; An Expository Dictionary of New Testament Words; Oliphants Ltd., London, England, 1953, page 241.

J. R. MANTEY

Example 28 is from a man of great reputation in the field of Greek grammar. In addition to writing with Dr. H. E. Dana, A Manual of Grammar of the Greek New Testament, which is used as a textbook all over the English speaking world, he is also author of Was Peter a Pope, by Moody Press. He is listed as a contributor in the Greek-English Lexicon of the New Testament by Arndt & Gingrich. He has written twelve articles dealing with New Testament subjects in the latest edition of the American People's Encyclopedia, and he wrote the chapter on New Testament Backgrounds in the Biblical Expositor. Currently he is writing a commentary on the Gospel of John for the Evangelical Commentary. His comments in the letter which we have reproduced need no clarification or emphasis. We feel there is no mistaking his understanding of Ephesians 5:19.

#### Example 28

Dear Mr. Burgess:

(This letter is typed from the original hand-written document which was not suitable for reproduction. The original is on file with the author.)

As to psallo again, I made a study of this Greek word in the Greek literature of the 1st century and I herewith cite some references for you to use in your research. The revised edition of Liddell and Scott's Greek Lexicon and the Abbott-Smith Manual Greek Lexicon of the New Testament deserve quoting, because they are generally recognized as dependable authorities on the meanings of Greek words. Two Old Testament references are excellent: Psalm 33:3 and I Sam. 16:16-18,23, psallo being used in both of them meaning "playing on a harp," stating that David epsallen with his hand. Psalm 147:6 and 149:3 give commands to use instrumental music in praising God.

In my previous letter I quoted from Lucian The Parasite, sec. 17, in which he stated it was impossible to psallein aneu luras= to psallo without a lyre (or harp). (Editor's note: Dr. Mantey earlier quoted Lucian: "Just as it is not possible to ride a horse without a horse, so it was impossible to psallein without a lyre.") Josephus' use of psallo is illustrated in Antiquities, Book VI,9,3; Book IX,13,2-3; Book XII, 323 ("honoring God with songs of praise and the playing of harps"); also sec. 349 in Book XII. In Strabo, Geography 14: 2:19; 14:2:26, and Plutarch Morals IV. 334 LC harp players are mentioned and the instruments on which they played are mentioned also. Philo in Dreams 1:7 stated that hymns were sung with instrumental accompaniment. He was born in 20 B.C.

Other references in Plutarch of the 1st century are Book XI, Aratus 6:4; Pericles 1:5; Morals III.173, "Psallen kai aulein = to play the lyre and the flute." In Crassus 32:5 psalm in translated "harp-playing."

The apostle Paul commanded (Eph. 5:19) that we use spiritual songs (addressed to men), hymns (addressed to God), and that we sing these with musical accompaniment, psallontes, (pres. active participle), and with our hearts to God. Since the verb psallo and the noun psalmos from the beginning of Greek usage always meant singing with musical accompaniment, and certainly denoted that during the 1st and 2nd centuries A.D., we have unimpeachable and uncontradictable evidence to prove that to psallo meant to play on an instrument as well as to sing in the New Testament usage.

Sincerely Yours,

Julius R. Mantey

Dr. Robertson was author of at least two dozen learned works along the line of his calling. His monumental work, A Grammar of Greek New Testament in the Light of Historical Research, contains nearly fifteen hundred pages.

Dr. Robertson has been dead for a number of years but when he was living and teaching as Professor of New Testament Interpretation at Southern Baptist Theological Seminary, he was interviewed on our particular question at hand, by O. E. Payne. Mr. Payne gives the following account of the interview:

"When interviewed personally, he entered heartily into the purpose of the research, remarking: 'We have a preacher by the name of Kurfees, here in Louisville, who is so much opposed to instrumental music that he stands aloof from, and will have nothing to do with, his own brethren who use instruments. He wrote a book against the use of instruments. I have it: he gave me a copy. He claims that by the time the New Testament was written psallo had lost it's earlier meaning to play, and had come to mean sing. He's wrong.'

"Without hesitation, the Doctor cheerfully consented to contribute a statement in support of my thesis, as if it were the duty of all to combat error and publish truth. Responding to the questions as to the meaning of psallo, and whether, just prior to the New Testament period, it had lost it's earlier meaning 'to sing,' the Doctor reached to the shelves in his study which contain, perhaps, three thousand volumes which specialize in relation to his profession, got a book, and, for answer to my twofold query, read as follows, translating the Greek text as he proceeded,

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

"Psalm (psalmos) is the melody through the musical instrument (the organon).

"Song (ode) is the melody (mclos) or music with words which takes place by means of the mouth.

"Hymn (humnos) is the praise offered to God for the good things that we possess.

"Having finished translating Gregory's definition, Dr. Robertson remarked how perfectly the passage meets the issue, established the signification of psallo and ado, and refutes the pretension, that the meaning of psallo had undergone radical change. Expressing his delight over our good fortune in having testimony so relevant from such

an admirable witness, he added:

"This threefold definition by Gregory, so exactly to the point and so conclusive, is as good as you could wish, and it alone compensates you for your trip from Cincinnati to Louisville.

"To cover in a scholarly way any remaining phases of the issue, he took his pen and wrote as follows:

"Psallo originally meant to strike an instrument like a harp; and then to sing to the music of an instrument. This was its common use, and the Psalms were sung with musical accompaniment. The early Christians seem to have followed Jewish usage in the use of musical instruments in praising God."<sup>25</sup>

#### ENCYCLOPEDIA DICTIONARY OF THE BIBLE

The Encyclopedia Dictionary of the Bible is the work of A. Vanden Born. The English translation is by Louis F. Hartman. Under the discussion of the word, psalmos, from which the English word, 'P.,' is ultimately derived, comes from the verb psallein, 'to pluck, twang (a bowstring),' and signifies, first, the action of playing any harplike instrument (psalterion), then the music thus produced, and finally the song sung to the accompaniment of a harplike instrument..."<sup>25A</sup>

#### MUSIC LOVERS ENCYCLOPEDIA

Rupert Hughes, the famous American writer, was the author of the Music Lovers Encyclopedia. One portion of this encyclopedia is devoted to definitions. The comment given about psalm includes this statement: "From a Greek word meaning to pluck a string, hence a harp-song, taken from Jewish religion by the Christian & highly developed, in various manners."<sup>25B</sup>

#### CAMBRIDGE GREEK TESTAMENT

A. Lukyn Williams, the writer for the book of Colossians for this set of commentaries, distinguishes between the three types of song. Of psalmos, he says: "...of the three psalmos suggests a musical

<sup>25</sup>Payne, O. E., Instrumental Music is Scriptural, 1920, pp. 281-283.

<sup>25A</sup>Vanden Born, A., Encyclopedia Dictionary of the Bible, McGraw-Hill Book Co., New York, New York, 1963, p. 1954.

<sup>25B</sup>Hughes, Rupert, Music Lovers Encyclopedia, Garden Life Press; Garden City, New York; 1939, p. 662.

accompaniment (cf. the kitharai of the elders in Apoc. V:8, where see Swete), & therefore perhaps words composed with special attention to rhythm and musical cadence.... See Further Trench, Syn. lxxviii,"<sup>25C</sup>

#### AN EXPOSITION OF THE BIBLE

G. G. Findley has written the comments for the book of Ephesians in this set of commentaries. He remarks concerning Paul's phrase, "singing and making melody," in this manner: " 'Singing and playing', says the Apostle. For music aided song; voice and instrument blended in his praise whose glory claims the tribute of all creatures."<sup>26</sup>

#### PREACHER'S HOMILETIC COMMENTARY

George Barlow, who writes the comments on Ephesians in this set of commentaries, makes exactly the same observation that G. G. Findley does in An Exposition of the Bible. Barlow comments, "Singing and making melody means singing and playing, voice and instrument blending in joyous strains of praise."<sup>27</sup>

#### THE NEW TESTAMENT IN THE ORIGINAL GREEK

Chr. Wordsworth published this work in 1872. It contains the New Testament in the Original Greek with his Introduction and notes. His comments on Ephesians 5:19 include the following distinction between the three types of song: "Psalmos (from psao, rado, i. e. to sweep the strings) is properly with an instrumental accompaniment, as a harp; ode (from aido, cp. Theocritus, xv. 96, 99) is vocal melody; hymnos is a hymn of praise."<sup>27A</sup>

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<sup>25C</sup>Williams, A. Lukyn, Cambridge Greek Testament; Cambridge University Press; London, England; 1928; p. 142.

<sup>26</sup>Findley, G. G., An Exposition of the Bible; 1908; p. 87.

<sup>27</sup>Barlow, George, Preachers Homiletic Commentary; p. 262.

<sup>27A</sup>Wordsworth, Chr.; The New Testament of Our Lord and Saviour Jesus Christ in the Original Greek with Introduction and Notes; London, England; Gilbert and Revington; 1872; p. 303.