

## Chapter VI

### EARLY ECCLESIASTICAL AND CONTEMPORANEOUS WRITINGS

The evidence given in the five previous chapters is overwhelming. It establishes conclusively that psallo did not undergo a change just prior to the New Testament so that it came to mean sing and sing only. In this chapter I want us to come face to face with an appeal to the court of last resort: the Greek scholars in whose writings we find the word psallo and its related forms used, at the time of the writing of the New Testament as well as during the first centuries of the church.

These Greek authors were contemporaneous with the Apostles and the church fathers. If psallo changed so that its sole meaning when the New Testament was written was vocal music (Cf. the claim of Kurfees in Example 1), then these writers will establish that fact. We have heard for over fifty years that they do establish that fact. I submit approximately twenty photocopies from nearly a dozen authors whose writings indicate that the instrument was not taken out of psallo or its related forms!

#### STRABO

Examples 58 and 59 are our first witnesses to show how the words psallo and psalmos, and their related forms were used by contemporaneous writers of the New Testament. Strabo lived from B. C. 55 to 24 A. D. He was an eminent geographer and historian, often mentioned by Josephus and Lucian, and was called by Plutarch, "The Philosopher." His writings were contemporaneous with the beginning of the New Testament period. He writes during the time covered by the gospels.

In Example 58 Strabo uses the infinitive form of psallo--psallein. It is translated "harp-playing." In Example 59 psaltrias is used. This word refers to maiden-harpists who were usually girls of "easy virtue."

3. Ποιητὴν γὰρ εἶναι πάντα στοχάζεσθαι ψυχαγωγίας, οὐ διδασκαλίας. τὸν γὰρ τῶν δὲ οἱ παλαιοὶ φιλοσοφίαν τιμὰ λέγουσι πρώτην τὴν ποιητικὴν, εἰσαγοῦσαν εἰς τὸν βίον ἡμᾶς ἐκ νέων καὶ διδάσκουσαν ἡθῆ καὶ πάθη καὶ πράξεις μετ' ἡδονῆς· οἱ δ' ἡμέτεροι καὶ μόνον ποιητὴν εἶπασαν εἶναι τὸν σοφόν. διὰ ταῦτο καὶ τοὺς παῖδας αἱ τῶν Ἑλλήνων πόλεις πρώτιστά διὰ τῆς ποιητικῆς παιδεύουσιν, οὐ ψυχαγωγίας χάριν δὴ πῶθεν ψιλῆς, ἀλλὰ σωφρονισμοῦ· ὅπου γὰρ καὶ οἱ μουσικοὶ ψάλλειν καὶ λυρίζειν καὶ αὐτεὶ διδάσκοντες

<sup>1</sup> εἰάσω, Cobet, for εἶσω.

<sup>2</sup> The Greek word here used is significant. The *paralipsis* formed a part of the Old Comedy, and was wholly incidental to the main action of the play.

3. As I was saying, Eratosthenes contends that the aim of every poet is to entertain, not to instruct. The ancients assert, on the contrary, that poetry is a kind of elementary philosophy, which, taking us in our very boyhood, introduces us to the art of life and instructs us, with pleasure to ourselves, in character, emotions, and actions. And our School<sup>3</sup> goes still further and contends that the wise man alone is a poet. That is the reason why in Greece the various states educate the young, at the very beginning of their education, by means of poetry; not for the mere sake of entertainment, of course, but for the sake of moral discipline. Why, even the musicians, when they give instruction in singing, in

<sup>2</sup> Page 23.

<sup>3</sup> See Introduction, page xvi.

lyric-playing 55

Quoted from Strabo; *Geography* (1. 2, 3,) English by Jones, Horace Leonard; William Heineman, London, England; 1931, Vol. I.

Example 59

26. Ἀλάβανδα δὲ καὶ αὐτὴ μὲν ὑπόκειται λόφοις δυοῖς συγκειμένους οὕτως, ὥστ' ὄψιν παρέχεσθαι κανθῆλιον κατεστρωμένον, καὶ δὴ καὶ ὁ Μαλακὸς Ἀπολλώνιος σκώπτων τὴν πόλιν εἰς τε ταῦτα καὶ εἰς τὸ τῶν σκορπιῶν πλῆθος, εἶπε αὐτὴν εἶναι σκορπιῶν κανθῆλιον κατεστρωμένον.<sup>1</sup> μεστὴ δ' ἐστὶ καὶ αὐτὴ καὶ ἡ τῶν Μυλασῶν πόλις τῶν θηρίων τούτων καὶ ἡ μεταξὺ πᾶσα ὄρεινή. τρυφῆ γὰρ ἐστὶν ἀνθρώπων καὶ καπυριστῶν, ἔχουσα ψαλτρίδας πολλὰς. ἄνδρες δ' ἐγένοντο λόγου ἄξιοι δύο ῥήτορες ἀδελφοὶ Ἀλαβανδεῖς, Μενεκλῆς τε, οὗ ἐμνήσθημεν μικρὸν ἑπάνω, καὶ Ἱεροκλῆς καὶ οἱ μετοικήσαντες εἰς τὴν Ῥόδον δ' τε Ἀπολλώνιος καὶ ὁ Μόλων.

<sup>1</sup> κατεστρωμένον, Casaubon, for κατεστρωμένον; so the editors in general.

<sup>2</sup> Cf. the votes of the Lycian cities, 14. 3. 3.

26. Alabanda is also situated at the foot of hills, two hills that are joined together in such a way that they present the appearance of an ass laden with panniers. And indeed Apollonius Malacus, in ridiculing the city both in regard to this and in regard to the large number of scorpions there, said that it was an "ass laden with panniers of scorpions." Both this city and Mylasa are full of these creatures, and so is the whole of the mountainous country between them. Alabanda is a city of people who live in luxury and debauchery, containing many girls who play the harp. Alabandians worthy of mention are two orators, brothers, I mean Meneceles, whom I mentioned a little above,<sup>3</sup> and Hierocles, and also Apollonius and Molon,<sup>4</sup> who changed their abode to Rhodes.

<sup>2</sup> Brutus 91 (315).

<sup>3</sup> § 13.

<sup>4</sup> See § 13.

Quoted from *Geography* (14. 2. 26), English by Jones, Horace Leonard; William Heineman, London, England; 1931, Vol. VI.

Examples 60 and 61 have been obtained from the writings of Plutarch. Plutarch's use of the word *psallo* is of great value and worth because he lived and wrote during the same period as did the Apostles (46-120A. D.). His books, *Parallel Lives of Illustrious Greeks and Romans* and *Moralia*, are a great credit to Greek literature. Plutarch's use of *psallo* shows, without a doubt, that he knew nothing of any drastic change in the word which extracted the musical instrument from its definition.

Three times in example 60 he uses a form of *psallo*. These have been translated: "plucked the strings," "to pluck the strings," and "pluck the strings." In example 61 another form is translated "harp-player."

Example 60

PLUTARCH'S LIVES

PERICLES

καὶ τρέφει τὴν ὄψιν, οὕτω τὴν διάνοιαν ἐπάγειν εἰς θεάμασιν ἢ τῷ χαίρειν πρὸς τὸ οἰκείον αὐτῆν ἄγαθὸν ἐκκαλεῖ.

Ἰαυτὰ δὲ ἐστὶν ἐν τοῖς ἀπ' ἀρετῆς ἔργοις, ἃ καὶ ξηλόν τινα καὶ προθυμίαν ἀγωγὸν εἰς μίμνησιν ἐμπνεῖ τοῖς ἱστορήσασιν.<sup>1</sup> ἐπεὶ τῶν γ' ἄλλων οὐκ εὐθὺς ἀκολουθεῖ τῷ θουμάσαι τὸ πραχθὲν ὀρμὴ πρὸς τὸ πράξαι· πολλάκις δὲ καὶ τοῦναντίον χαίροντες τῷ ἔργῳ τοῦ δημιουργοῦ καταφρονούμεν, ὡς ἐπὶ τῶν μύρων καὶ τῶν ἀλουργῶν τούτοις μὲν ἡδόμεθα, τοὺς δὲ βαφεῖς καὶ μυρεψοὺς ἀνελευθέρους ἠγούμεθα καὶ βαναύσους. διὸ καλῶς μὲν Ἀντισθένης ἀκούσας ὅτι σπουδαῖός ἐστιν ἀληθῆς Ἴσμηνας, "Ἄλλ' ἀνθρώπος," εἶπε, "μοχθρὸς· οὐ γὰρ ἂν οὕτω σπουδαῖός ἦν αὐλήτης"· ὁ δὲ Φίλιππος πρὸς τὸν υἱὸν ἐπιτερπῶς ἐν τινι πότῳ ψῆλαντα καὶ τεχνικῶς εἶπεν· "Οὐκ ἀσχύνῃ καλῶς οὕτω ψάλλον;" ἀρκεῖ γάρ, ἂν βασιλεὺς ἀκροῶσθαι ψαλλόντων σχολάζῃ, καὶ πολὺ νέμει ταῖς Μούσαις ἑτέρων ἀγωνιζομένων τὰ τοιαῦτα θεατῆς ἡγνόμενος.

nourishes the vision; and so our intellectual vision must be applied to such objects as, by their very charm, invite it onward to its own proper good.

Such objects are to be found in virtuous deeds; these implant in those who search them out a great and zealous eagerness which leads to imitation. In other cases, admiration of the deed is not immediately accompanied by an impulse to do it. Nay, many times, on the contrary, while we delight in the work, we despise the workman, as, for instance, in the case of perfumes and dyes; we take a delight in them, but dyers and perfumers we regard as illiberal and vulgar folk. Therefore it was a fine saying of Antisthenes, when he heard that Ismenias was an excellent piper: "But he's a worthless man," said he, "otherwise he wouldn't be so good a piper." And so Philip<sup>1</sup> once said to his son, who, as the wine went round, plucked the strings charmingly and skilfully, "Art not ashamed to pluck the strings so well?" It is enough, surely, if a king have leisure to hear others pluck the strings, and he pays great deference to the Muses if he be but a spectator of such contests.

Quoted from Plutarch; *Parallel Lives of Illustrious Greeks and Romans*, (Pericles 1. 5), English by Bernodotte Perrin; William Heineman, London, England, 1916, Vol. III.

Ἦν δὲ καὶ Φίλιππος ἐν τούτοις ὑπὲρ ὀψιμαθίας ἑαυτοῦ μικρότερος καὶ νεοπροσέτερος· ὅθεν καὶ φασὶ πρὸς τινὰ ψάλτην περὶ κρουμάτων αὐτοῦ διαφερομένου καὶ δοκοῦντος ἐξελέγχειν, ἡρέμα<sup>2</sup> μειδίασαντα τὸν ἄνθρωπον εἰπεῖν, "μὴ γένοιτό σοι, βασιλεῦ, ἀθλίως οὕτως, ἵνα ταῦτ' ἐμοῦ βέλτιον εἰδῆς."

2. Ἄλλ' Ἀλέξανδρος εἰδὼς τίνων δεῖ θεατῆρ ἔχειν καὶ ἀκροατῆρ καὶ τίνων ἀγαστῆρ καὶ

<sup>1</sup> *Agéas* Basel ed. of 1542: ἀγέας or -αιας.  
<sup>2</sup> μικρότερος καὶ omitted in some MSS.; καινοπροσέτερος in others.  
<sup>3</sup> ἡρέμα F.C.B.: ἀρέμα.

<sup>4</sup> Cf. *Moralia*, 174 F, and the note.

Philip also was in these matters somewhat more petty and childish than became him, since he had acquired his knowledge late in life. Thus they tell the tale that Philip<sup>1</sup> once argued with a certain harp-player about the technique of his instrument, and even thought he was confuting the man; but the harp-player smiled gently and said, "God forbid, your Majesty, that you should ever fall so low as to know more of these matters than I."

2. But Alexander, knowing well in what matters he should be merely a spectator and listener, and in what he should play the chief rôle, trained himself

<sup>2</sup> *Ibid.*, 471 F; Cicero, *Tusculan Disputations*, v. 22 (63); Aelian, *Varia Historia*, xii. 44; Diodorus, xv. 6.

<sup>3</sup> The *coronis* at the end of the roll.  
<sup>4</sup> Cf. *Moralia*, 67 F, 179 B, 634 D.

Quoted from Plutarch; *Moralia*, 334C, English by Babbit, Cole; William Heineman, London, England, 1936, Vol. IV.

JOSEPHUS

Examples 62 through 67 are taken from the words of Josephus. Josephus, like Plutarch, was writing simultaneously with the Apostles and the inspired authors of the New Testament. He was a learned Jew who wrote concerning the history of the Jewish nation. He lived from 27-95A.D. There is an item of special interest that should be noted concerning these references which we are using from the words of Josephus. All six of the references are listed in the lexicon by Robinson. Is it any wonder, then, why these lexicographers come to the conclusion that *psallo* and *psalmos* still included instrumental accompaniment during the New Testament period? And isn't it equally a wonder how a man can make the claims that M. C. Kurfees has made that, "at this time, it not only meant to sing, but that is the only sense in which it was used, all the other meanings having entirely disappeared."? In the light of such a claim, please examine closely the unequivocal use that Josephus makes of *psallo* and its derivatives.

Example 62 illustrates the use of the instrumental singular of *psalmos*. It is translated "harp." *Psalmos* in example 63 is translated "singing to the harp." The infinitive form of *psallo* in example 64 is translated "play the harp." The accusative singular form of *psalmos* is given as "playing of the harp." In example 65 Josephus uses the Aorist tense for *psallo* and it is translated "played their harps." *Psallo*, in the form of a participle, is translated "sound of harps", in example 66. In example 67 we have the exact same form of *psallo* as is used in Ephesians 5:19. Here it is translated as "playing harps."

JOSEPHUS

ἀγεῖ τε πρὸς αὐτόν, καὶ παρέμεινε τῷ βασιλεῖ Δαυίδος ὡς πρὸς ἑμπροσθεν.

(3) Κατὰ δὲ τοῦτον τὸν καιρὸν τῶν Παλαιστίνων στρατευσαμένων πάλιν ἐπὶ τοὺς Ἑβραίους πέμπει μετὰ στρατιᾶς τὸν Δαυίδην πολεμήσοντα τοῖς Παλαιστίνους, καὶ συμβαλὼν πολλοὺς αὐτῶν ἀπέκτενε καὶ νικήσας ἐπάνεισε πρὸς τὸν βασιλέα. προσδέχεται δ' αὐτὸν ὁ Σαούλος οὐχ ὡς ἤλπισεν ἀπὸ τοῦ κατορθώματος, ἀλλ' ὑπὸ τῆς εὐπραγίας αὐτοῦ λυπηθεὶς ὡς ἐπιφαλέστερος αὐτὸς ἐκ τῶν ἐκείνου πράξεων γενόμενος. ἐπεὶ δὲ πάλιν αὐτὸν προσελθὼν τὸ δαιμόνιον ἐθορύβει πνεῦμα καὶ συνετάραττε, καλέσας εἰς τὸ δωμάτιον ἐν ᾧ κατέκειτο, κατέχων τὸ δόρυ προσέταξε τῷ ψαλμῷ καὶ τοῖς ὕμνοις ἐξάδειν αὐτόν. ἐκείνου δὲ τὰ κελευσθέντα ποιούντος διατεωρούμενος ἀκοντίζει τὸ δόρυ· καὶ τὸ μὲν προῖδόμενος ὁ Δαυίδης ἐξέκλυε, φεύγει δὲ εἰς τὸν οἶκον τὸν αὐτοῦ καὶ δι' ὅλης ἡμέρας ἔμεινε αὐτόθι.

Quoted from Flavius Josephus; *Jewish Antiquities*, English by Ralph Marcus; William Heineman Ltd., London, England, 1937-41, Bk. 6, Sec. 214.

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πάντων ἄνδρῶν αὐτῶν τὸ πλῆθος ὑμνοῦντες τὸν θεὸν καὶ ᾄδοντες πάντας εἰδος μέλους ἐπιχώριον ὅσον τε ἤχη ποικίλων κρουσμάτων τε καὶ ὀργάνων καὶ ψαλμῶν ἐπι δεῦρο σάλπιγγος καὶ κυμβάλων κατὰγοντες τὴν κιβωτὸν εἰς Ἱερουσόλυμα. ὡς δ' ἄχρι τῆς Χειδῶνος ἄλανος, τόπου τιῶς οὕτω καλουμένου, προῆλθον, τελευτᾷ Ὀζᾶς κατ' ὄργην τοῦ θεοῦ τῶν βοῶν γὰρ ἐπινευσάντων τὴν κιβωτὸν ἐκτείναντα τὴν χεῖρα καὶ κατασχέειν ἐβελήσαντα, ὅτι μὴ ὦν ἱερεὺς ἤψατο ταύτης, ἀποθανεῖν ἐποίησε. καὶ ὁ μὲν βασιλεὺς καὶ ὁ λαὸς ἐδυσφόρησαν ἐπὶ τῷ θανάτῳ τοῦ Ὀζᾶ, ὁ δὲ τόπος ἐν ᾧ ἐτελεύτησεν Ὀζᾶ διακοπὴ καλεῖται

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of his father, but brought him into his presence; and David stayed with the king as before.

(3) About this time the Philistines again took the field against the Hebrews, and Saul sent David with an army to fight against them, and he, having joined battle with them, slew many and returned victorious to the king. Saul, however, did not give him the reception which he expected after that achievement, but was aggrieved by his success, believing that David had become more dangerous to him by reason of his exploits. And when the evil spirit again came upon him to trouble and confuse him, he called David to the chamber wherein he lay, and, holding his spear in his hand, bade him charm away the spell with his harp and songs. Then, when David did as he had been commanded, Saul hurled his spear at him with all his might. David, seeing it coming, got out of its way; then he fled to his own house and remained there all that day.

Quoted from Flavius Josephus; *Jewish Antiquities*, English by H. S. T. Thackery; Loeb Classical Library, 1958, Bk. 7, Sec. 80.



εἶναι γὰρ ἐκείνους ἀληθεῖς, εἰδὶτο προφητεῖν καὶ σώζειν αὐτούς. ὁ δὲ ὁμῶς τὸν θεὸν οὐκ ἂν ἀποκριθῆναι αὐτῷ εἰ μὴ διὰ Ἰωσαφάτου ὄνου ὄντα καὶ δίκαιον, ἀχθέντος ἀνθρώπου τινὸς ψάλλειν εἰδότες (ἐπεξήγησε γὰρ αὐτός) πρὸς τὸν ψάλλον ἔνθεος γενόμενος προσέταξε τοῖς βασιλεῦσιν ἐν τῷ χειμάρρῳ πολλοὺς ὀρύξαι βόθρους. "οὔτε γὰρ νέφους οὔτε πνεύματος γενομένου οὔτε νετοῦ καταρραγέντος ὕψεσθε πλήρη τὸν ποταμὸν ὕδατος, ὡς ἂν καὶ τὸν στρατὸν καὶ τὰ ὑποζύγια διασωθῆναι ὑμῖν ἀπὸ τοῦ ποταμοῦ. ἔσται δὲ ὑμῖν οὐ τοῦτο μόνον παρὰ θεοῦ, ἀλλὰ καὶ κρατήσετε τῶν ἐχθρῶν καὶ καλλίστας καὶ ὀχυρωτάτας πόλεις λήψεσθε τῶν Μωαβιτιῶν, καὶ δένδρα μὲν αὐτῶν ἡμερᾶ κάψετε, τὴν δὲ χώραν θηώσετε, πηγὰς δὲ καὶ ποταμοὺς ἐμφράξετε."

(2) Ταῦτα εἰπόντος τοῦ προφήτου τῇ ἐπιούσῃ

<sup>1</sup> διοικητῶν SP. <sup>2</sup> ψάλλοντα MSP. Lat. fort. recte.  
<sup>3</sup> ὀρύξασθαι RSPE.

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Then he swore before God that he would not answer him if it were not for the sake of Josaphat who was a holy and righteous man, and, when there had been brought to him a man who could play the harp—the prophet himself had asked for him—he became divinely inspired at the playing of the harp and ordered the kings to dig many pits in the bed of the stream.<sup>1</sup> "For," he said, "though there will be neither cloud nor wind nor downpour of rain, you shall see the stream full of water, so that both your army and your beasts of burden will be saved by drinking. Nor will this be the only thing you shall receive from God, but you shall also conquer your enemies and take the fairest and strongest cities of the Moabites, cut down their fruit-bearing trees, lay waste their country and stop up their springs and rivers."<sup>2</sup>

(2) So spoke the prophet, and, on the following day

<sup>1</sup> Unscriptural detail.  
<sup>2</sup> Josephus uses the same word as the LXX to render Heb. *nahal* (A.V. "valley"); cf. *Ant.* vi. 135 note.

21

Quoted from Flavius Josephus; *Jewish Antiquities*, English by Ralph Marcus; Loeb Classical Library, 1958, Bk. 9, Sec. 35.

## Example 65

## JOSEPHUS

οἱ προφῆται παρήνευσαν εἰς εὐσεβίαν μετεβάλοντο, καὶ οὗτοι πάντες εἰς Ἱερουσόλυμα πρὸς Ἐζεκιάν συνέδραμον, ὅπως τῷ θεῷ προσκυνήσωσαν.

(3) Ἀφικόμενων δὲ τούτων ὁ βασιλεὺς Ἐζεκιᾶς ἀναβὰς εἰς τὸ ἱερὸν μετὰ τῶν ἡγεμόνων καὶ τοῦ λαοῦ παντὸς ἔθυσεν ὑπὲρ αὐτοῦ ταύρους ἑπτὰ καὶ κριοὺς τοσοῦτους καὶ ἄρνος ἑπτὰ καὶ ἐρίφους τοσοῦτους. ἐπιθέντες δὲ τὰς χεῖρας ταῖς κεφαλαῖς τῶν ἱερέων αὐτὸς τε ὁ βασιλεὺς καὶ οἱ ἡγεμόνες τοῖς ἱερεῦσι καλλιερῆν ἐφῆκαν. καὶ οἱ μὲν ἔθνον τε καὶ ὑλοκαύτουσιν, οἱ δὲ Ληοῦται περιεσπῶντες ἐν κύκλῳ μετὰ τῶν μουσικῶν ὀργάνων ἦδον ὕμνους εἰς τὸν θεὸν καὶ ψάλλον ὡς ἐδιδάχθησαν ὑπὸ Δαυΐδου, οἱ δὲ Λουῖται ἱερκίς βυκίνας ἔχοντες ἐπεσάλπιζον τοῖς ὕμνωνδοσι. τούτων δὲ γινόμενων ἐπὶ πρόσωπον ῥίψαντες αὐτοὺς ὁ τε βασιλεὺς καὶ τὸ πλῆθος προσεκύνουν τὸν θεόν. ἔπειτα θύει μὲν βοὺς ἑβδομήκοντα κριοὺς ἑκατὸν ἄρνας διακοσίου.

Quoted from Flavius Josephus; *Jewish Antiquities*, English by Ralph Marcus; William Heineman Ltd., London, England, 1937-41, Bk. 9, Sec. 269.

## JOSEPHUS

(9) Τυχῶν οὖν τούτων παρὰ τοῦ βασιλέως Ζοροβάβηλος ἐξελθὼν ἀπὸ τῶν βασιλείων καὶ ἀναβλέψας εἰς τὸν οὐρανὸν εὐχαριστεῖν ᾤχετο τῷ θεῷ τῆς σοφίας καὶ τῆς ἐπ' αὐτῇ νίκης, ἣν Δαρείου παρόντος ἔλαβεν. οὐ γὰρ ἂν τούτων ἀξιωθῆναι μὴ σοῦ," φησί, "δέσποτα, τυχῶν εὐμενοῦς." ταῦτ' οὖν περὶ τῶν παρόντων εὐχαριστήσας τῷ θεῷ καὶ πρὸς τὰ μέλλοντα δεηθεὶς αὐτὸν παρέχειν ὁμοίον, ἦκεν εἰς Βαβυλῶνα καὶ τοῖς ὁμοφύλοις εὐηγγελίσασθαι τὰ παρὰ τοῦ βασιλέως. οἱ δὲ ἀκούσαντες εὐχαριστοῦσι μὲν τῷ θεῷ πάλιν αὐτοῖς ἀποδιδόντι τὴν πατριὸν γῆν, εἰς δὲ πότον καὶ κάμους τραπέζης ἐφ' ἡμέρας ἑπτὰ διήγαγον εὐχαροῦμενοι καὶ τὴν ἀνάκτησιν καὶ παλιγγενεσίαν τῆς πατρίδος ἑορτάζοντες. ἔπειτα τοὺς ἀναβησομένους εἰς τὰ Ἱερουσόλυμα ἡγεμόνας ἐκ τῶν πατριῶν καὶ φυλῶν ἅνθρωποι καὶ τέκνους καὶ ὀποζυγίους ἐπέλεξαντο, οἱ Δαρείου συμπεψυγάντος ἕως τῶν Ἱερουσόλυμων ὄδου μετὰ χαρᾶς καὶ πρυφῆς, ψάλλοντες καὶ καταλούμενοι καὶ περιμφοδούμενοι τοῖς κυμβάλοις. προέπεμψε δὲ αὐτοὺς καὶ τὸ ὑπολειπούμενον τῶν Ἰουδαίων πλῆθος μετὰ παιδιᾶς.

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(9) And so, having obtained these favours from the king, Zorobabel went out from the palace and, looking up to heaven, began to return thanks to God for his wisdom and for the victory which he had obtained through it in the presence of Darius. For, he said, he would not have been granted these things, "if I had not, O Lord, found favour with Thee." And so, having thus returned thanks to God for His present favours and besought Him to show Himself similarly favourable in the future, he came to Babylon and brought to his countrymen the good news from the king. When they had heard it, they returned thanks to God for giving them back the land of their fathers, and gave themselves up to drinking and revelry, and spent seven days in feasting and celebrating the recovery and rebirth of their native land. Then they selected from the families and tribes the leaders who were to go up to Jerusalem with their wives and children and beasts of burden, and these, with an escort sent by Darius to take them as far as Jerusalem, went their way with joy and ease to the sound of harps and flutes and the clashing of cymbals. They were also sent on their way with merriment by a crowd of those Jews who were left behind.

Quoted from Flavius Josephus; *Jewish Antiquities*, English by Ralph Marcus; Loeb Classical Library, 1958, Bk. 11, Sec. 67.

## Example 67

## JOSEPHUS

πόλιν Ἐμφρόν ὄνομα ἐπὶ τῆς ὁδοῦ κειμένην, καὶ ὅτε ἄλλην αὐτῷ τραπομένην βαδίσειν δυνατὸν ἦν ὅτε ἀναστρέφειν ἤθελεν, πέμψας πρὸς τοὺς ἐν αὐτῇ περικάλει τὰς πύλας ἀνοίξαντας ἐπιτρέπειν αὐτῷ εἰς τὴν πόλιν ἀπελθεῖν τὰς τε γὰρ πύλας λίθοις ἐμπεφράκεισαν καὶ τὴν διέξοδον ἀπετέμοντο. μὴ πεσομένην δὲ τῶν Ἐμφραίων, παρορμησας τοὺς μὲν ἑαυτοῦ καὶ κυκλωσάμενος ἐπολιόρκει, καὶ δι' ἡμέρας καὶ νυκτὸς προσακθίους ἔλαμψε τὴν πόλιν, καὶ πᾶν ὄσον ὄρρεν ἦν ἐν αὐτῇ κτεῖνας καὶ καταπύρας ἅσπασαν αὐτῇ ὁδὸν ἔσχεν τοσοῦτον δ' ἦν τὸ τῶν πεφονευμένων πλῆθος, ὡς ἐπ' αὐτῶν βαδίσειν τὸν νεκρῶν. διαβάντες δὲ τὸν Ἰορδάνην ἦκον εἰς τὸ μέγα πεδῖον, οὗ κεῖται κατὰ πρόσωπον πόλις Βεθσάνη, καλουμένη πρὸς Ἑλλήνων Σκυθόπολις. κἀκεῖθεν ὀρμηθέντες εἰς τὴν Ἰουδαίαν παρεγένοντο ψάλλοντες τε καὶ ὕμνοντες καὶ τὰς συνήθεις ἐν τοῖς ἐθνικαῖς παιδιᾶς ἄγοντες. ἔθυσαν δὲ χαριστηρίους ὑπὲρ τε τῶν κατορθωμένων θυσίας καὶ ὑπὲρ τῆς τοῦ στρατεύματος σωτηρίας. οὐδεὶς γὰρ ἐν τούτοις τοῖς πολέμοις τῶν Ἰουδαίων ἀπέθανεν.

## JEWISH ANTIQUITIES, XII. 346-350

by the name of Emphron,<sup>a</sup> which lay on his road, as it was not possible for him to avoid it by taking another road,<sup>b</sup> and being unwilling to turn back, he sent to the inhabitants and requested them to open their gates and permit him to go on through their city; for they had blocked the gates with stones, and had cut off any passage through it. The Emphraeans, however, would not consent to this, and so he urged on his men and surrounded the city and besieged it, and after investing it for a day and a night, he took the city, and killed all the males who were in it, and burned it all down,<sup>c</sup> and so made a way; but so great was the number of the slain that they had to walk over their dead bodies. And after crossing the Jordan, they came to the Great Plain, in front of which lies Bethsane,<sup>d</sup> by the Greeks called Scythopolis. And setting out from there, they came to Judaea, playing harps and singing songs of praise and observing such forms of merry-making as are customary at celebrations of a victory<sup>e</sup>; then they offered the sacrifices of thanksgiving for their successes and for the safety of their army, for not one of the Jews had met death in these wars.

Quoted from Flavius Josephus; Jewish Antiquities, English by Ralph Marcus; William Heineman Ltd., London, England, 1937-41, Bk. 12, Sec. 349.

The preceding 3 authors, (Strabo, Plutarch, Josephus), have sometimes been questioned as to whether they are true representatives of the Koine Greek. To substantiate that they are I want us to notice a statement made by Walter Bauer in the introduction of his great lexicon which has been translated for us by Arndt and Gingrich.

"The writings of our literature arose in this period, when the Greek language ruled over the East and many parts of the West. They were written by men who spoke the common language of communication in their day more or less colloquially. Hence, in order to understand their works, we must make ourselves familiar with that stage in development of the Greek language which we call the Koine. The sources from which we gain our knowledge are, in the first place the afore-mentioned non-literary evidences (papyri, ostraca, inscriptions). But in addition to these are a number of authors who were more or less able to avoid the spell of antiquarianism which we know as 'Atticism' (Polubius, Diodorus Siculus, STRABO, PLUTARCH, Epictetus, Artemidous, Pseudo-Appolodorus, Vetius Valens, et. al.). The representatives of our literature because of the close similarity in the content of their works; included here are Philo, JOSEPHUS, the Epistle of Aristeas, and, above all, the Septuagint, which not only contains original Greek words of the late period but also uses the contemporary tongue even when it translates."<sup>31C</sup>

#### LUCIAN

With great pleasure I introduce this next witness. Lucian's use of psallo was referred to us by a number of outstanding scholars. Some of them were: Liddell & Scott, Robinson, J. R. Mantey, and F. W. Gingrich. Lucian removed all doubts about the word psallo when he says, "It is impossible to pipe without a pipe or to PSALLEIN without a lyre or to ride without a horse." Examples 68 and 69 give this passage as well as one other which show Lucian's use of psallo. Lucian wrote approximately 160 A. D. As an atheist he would certainly be free from religious bias!

<sup>31C</sup>Bauer, Walter; Greek-English Lexicon of the New Testament; University of Chicago Press; Chicago, Illinois; 1957; p. x. Used by permission.

#### Example 68

Καὶ αἱ μὲν ἄλλαι τέχναι χωρὶς ὀργάνων οὐδαμῶς τῷ κεκτημένῳ ὑπηρετεῖν δύνανται οὔτε γὰρ αὐλεῖν ἐνὶ χωρὶς αὐλῶν οὔτε ψάλλειν ἀνευ λύρας οὔτε ἵππευεῖν ἀνευ ἵππων αὐτὴ δὲ οὕτως ἔστιν ἀγαθὴ καὶ οὐ βαρεῖα τῷ τεχνίτῃ, ὥστε ὑπάρχει καὶ μηδὲν ἔχοντι ὄπλον χρῆσθαι αὐτῇ.

Καὶ ὡς εἴκειν ἄλλας τέχνας μανθάνομεν μισθὸν δίδοντες, ταύτην δὲ λαμβάνοντες. ἐν τῶν μὲν ἄλλων τεχνῶν εἰσι διδάσκαλοι τινες, τῆς δὲ παρασιτικῆς οὐδεὶς, ἀλλ' ὡς περὶ ἡ ποιητικῆ κατὰ Σωκράτη καὶ αὐτὴ τινὶ θεῖα μοῖρα παραγίνεται. κἀκεῖνο δὲ σκόπει, ὅτι τὰς μὲν ἄλλας τέχνας

<sup>1</sup> MSS. add. καὶ αἱ πόλεις δὲ τὰς μὲν δι' ἑσθῶν, τὰς δὲ θμῶνους ἑσθῶν διατελοῦσι, excised by A.M.H. as a comment. Note also διατελοῦσι τοῖς τελοῦσι, or ἱκετελοῦσι.

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The other arts, moreover, cannot be of use to their possessor without tools, for it is impossible to pipe without a pipe or to strum without a lyre or to ride without a horse; but this one is so genial and presents so little difficulty to the artisan that even one who has no tools can follow it.

And we pay, it is likely, for our lessons in the other arts, but get paid in this one. Besides, the other arts have teachers, but Parasitic has none; like the Art of Poetry according to the definition of Socrates, it comes by some divine dispensation.<sup>2</sup> Reflect, too, that we cannot exercise the other arts

<sup>2</sup> The manuscripts add: "and the cities too hold some feasts once a year and others once a month."  
<sup>3</sup> Plato, *Ion* 534 B-C.

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Quoted from Lucian; The Parasite, English by A. M. Harmon; William Heineman Ltd., London, England, 1921, Parasite, 17.

#### Example 69

#### ΙΠΠΙΑΣ Η ΒΑΛΑΝΕΙΟΝ

Τῶν σοφῶν ἐκεῖνος μάλιστα ἐγὼ γέ φημι δεῖν ἐπαινεῖν, ὅποσοι μὴ λόγους μόνον δεξιῶν παρέσχοντο ὑπὲρ τῶν πραγμάτων ἐκάστων, ἀλλὰ καὶ ἔργοις ὁμοίους τὰς τῶν λόγων ὑποσχέσεις ἐπιστάσαντο. καὶ γὰρ τῶν ἰατρῶν ὁ γε νοῦν ἔχων οὐ τοὺς ἀριστα ὑπὲρ τῆς τέχνης εἰπεῖν δυναμένους μεταστέλλεται νοσῶν, ἀλλὰ τοὺς πρᾶξαι τι κατ' αὐτὴν μεμελετηκότας. ἀρεῖων δὲ καὶ μουσικός, οἶμαι, τοῦ διακρίνειν ῥυθμούς καὶ ἀρμονίας ἐπισταμένον ὁ καὶ ψάλλαι καὶ κιθαρίσαι αὐτὸς δυναμένος. τί γὰρ ἂν σοὶ τῶν στρατηγῶν λέγοιμι τοὺς εἰκότως ἀρίστους κριθέντας, ὅτι οὐ τᾶττεν μόνον καὶ παραινέω ἦσαν ἀγαθοί, ἀλλὰ καὶ προμάχεσθαι τῶν ἄλλων καὶ χειρὸς ἔργα ἐπιδείκνυσθαι; ὅλον πάλοι μὲν Ἀγαμέμνονα καὶ Ἀχιλλέα, τῶν κάτω δὲ τὸν Ἀλέξανδρον καὶ Πύρρον ἴσμεν

#### HIPPIAS, OR THE BATH

AMONG wise men, I maintain, the most praiseworthy are they who not only have spoken cleverly on their particular subjects, but have made their assertions good by doing things to match them. Take doctors, for instance: a man of sense, on falling ill, does not send for those who can talk about their profession best, but for those who have trained themselves to accomplish something in it. Likewise a musician who can himself play the lyre and the cithara is better, surely, than one who simply has a good ear for rhythm and harmony. And why need I tell you that the generals who have been rightly judged the best were good not only at marshalling their forces and addressing them, but at heading charges and at doughty deeds? Such, we know, were Agamemnon and Achilles of old, Alexander and Pyrrhus more recently.

Quoted from Lucian; Hippias, English by A. M. Harmon; William Heineman Ltd., London, England, 1927, Hippias, 34-35.

#### CLEMENT OF ALEXANDRIA

Clement of Alexandria wrote about 200 A.D. He comes to us after having been discussed many times over in the last one hundred years. His most controversial passage is in The Instructor. In this



passage which we have reproduced in Example 70 Clement has much to say on music. He first brings some very emotional accusations against musical instruments by calling them "licentious and mischievous." He then relates to us that he no longer employed these ancient instruments. But he concludes by saying, "And even if you wish to sing and play to the harp or lyre, there is no blame." It is very easy to see that Clement is merely relating that musical instruments in the praise of God disturbed his conscience because they reminded him of what was sensual and worldly. BUT IF SOMEONE ELSE DESIRED TO PRAISE GOD IN THIS MANNER HE WOULD NOT CENSURE THEM! Would brethren who oppose the use of the instrument today, be equally as gracious as Clement? Those that I have met would not only censure me for using the instrument but for thinking that it was all right!

It is also worthy of note that Kurfees tells us that Clement is not talking about worshipping God. This is interesting in view of the fact that Clement's statement about no blame being put on those who wanted to use an instrument, is introduced by a quotation from Ephesians 5:19. This is the very passage which Kurfees uses to show that instruments must not be used in the worship to God!

One other observation on this passage by Clement is quite significant. In the translation that Kurfees gives in his book on this passage by Clement, psallein and its varying forms are used eighteen times. In ten of these instances the translation used by Kurfees defines the word as indicating an instrument or its function!

Examples 70 and 71 are quoted from the works of Clement. Example 71 uses the second person singular form of psallo in the phrase "He makes music to God, and sings to the human instrument."

Example 70

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sound, to speak in a word, and every shameful sensation of licentiousness—which, in truth, is privation of sensation—must by all means be excluded; and we must be on our guard against whatever pleasure titillates eye and ear, and effeminates. For the various spells of the broken strains and plaintive numbers of the Carian muse corrupt men's morals, drawing to perturbation of mind, by the licentious and mischievous art of music.

The Spirit, distinguishing from such revelry the divine service, sings, "Praise Him with sound of trumpet;" for with sound of trumpet He shall raise the dead. "Praise Him on the psaltery;" for the tongue is the psaltery of the Lord. "And praise Him on the lyre."<sup>1</sup> By the lyre is meant the mouth struck by the Spirit, as it were by a plectrum.

"Praise with the timbrel and the dance," refers to the church meditating on the resurrection of the dead in the resounding skin. "Praise Him on the chords and organ." Our body He calls an organ, and its nerves are the strings, by which it has received harmonious tension, and when struck by the Spirit, it gives forth human voices. "Praise Him on the clashing cymbals." He calls the tongue the cymbal of the mouth, which resounds with the pulsation of the lips. Therefore He cried to humanity, "Let every breath praise the Lord," because He cares for every breathing thing which He hath made. For man is truly a pacific instrument; while other instruments, if you investigate, you will find to be warlike, inflaming to lusts, or kindling up amours, or rousing wrath.

In their wars, therefore, the Etruscans use the trumpet, the Arcadians the pipe, the Sicilians the pectides, the Cretans the lyre, the Lacedæmonians the flute, the Thracians the horn, the Egyptians the drum, and the Arabians the cymbal. The one instrument of peace, the Word alone by which we honour God, is what we employ. We no longer employ the ancient psaltery, and trumpet, and timbrel, and flute, which those expert in war and contempters of the fear of God were wont to make use of also in the choruses at their festive assemblies; that by such strains they might raise their de-

<sup>1</sup> Ps. c. 3-5.

Book II.]

THE INSTRUCTOR.

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jected minds. But let our genial feeling in drinking be twofold, in accordance with the law. For "if thou shalt love the Lord thy God," and then "thy neighbour," let its first manifestation be towards God in thanksgiving and psalmody, and the second towards our neighbour in decorous fellowship. For says the apostle, "Let the Word of the Lord dwell in you richly."<sup>1</sup> And this Word suits and conforms Himself to seasons, to persons, to places.

In the present instance He is a guest with us. For the apostle adds again, "Teaching and admonishing one another in all wisdom, in psalms, and hymns, and spiritual songs, singing with grace in your heart to God." And again, " whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and His Father." This is our thankful revelry. And even if you wish to sing and play to the harp or lyre, there is no blame. Thou shalt imitate the righteous Hebrew king in his thanksgiving to God. "Rejoice in the Lord, ye righteous; praise is comely to the upright,"<sup>2</sup> says the prophecy. "Confess to the Lord on the harp; play to Him on a psaltery of ten strings. Sing to Him a new song." And does not the ten-stringed psaltery indicate the Word Jesus, who is manifested by the element of the decad? And as it is befitting, before partaking of food, that we should bless the Creator of all; so also in drinking it is suitable to praise Him on partaking of His creatures. For the psalm is a melodious and sober blessing. The apostle calls the psalm "a spiritual song."<sup>3</sup>

Finally, before partaking of sleep, it is a sacred duty to give thanks to God, having enjoyed His grace and love, and so go straight to sleep. "And confess to Him in songs of the lips," he says, "because in His command all His good pleasure is done, and there is no deficiency in His salvation."<sup>1</sup>

Further, among the ancient Greeks, in their banquets over the brimming cups, a song was sung called a skolion, after the manner of the Hebrew psalms, all together raising the psan with the voice, and sometimes also taking turns in the

<sup>1</sup> Col. iii. 16.

<sup>2</sup> Ps. xxxiii. 1-8.

<sup>3</sup> Eph. v. 19; Col. iii. 16.

<sup>4</sup> Wisd. Sirach xxxix. 20, 23.

Quoted from Clement of Alexandria; *The Instructor*, Ante-Nicene Christian Library, Alexander Roberts and James Donaldson, Edinburgh, 1867, Bk. II, p. 217.

### Example 71

#### CLEMENT OF ALEXANDRIA

ἐπιξεν βαλάντης· καὶ μὴν καὶ πυρὸς ὀρυμὴν ἐμάλαξεν ἀέρι, οἰονεὶ Δέριον ἁρμονίαν κεράσας Ἀυδίῳ· καὶ τὴν ἀέρος ἀπὸ τῆς ψυχρότητος τῆ παραπλοκῆ τοῦ πυρὸς ἐπιθάσειεν, τοὺς νεάτους τῶν δῶαν φθόγγων τοῦτους κερὰς ἐμμελῶς. καὶ δὴ τὸ ἅμα τὸ ἀκήρατον, ἔρεσμα τῶν δῶαν καὶ ἁρμονία τῶν πάντων, ἀπὸ τῶν μέσων ἐπὶ τὰ πέρατα καὶ ἀπὸ τῶν ἀκρῶν ἐπὶ τὰ μέσα διαταθέν, ἡρμύσατο τὸδε τὸ πᾶν, οὐ κατὰ τὴν Ὀράκιον μουσικὴν, τὴν παραπλήσιον Ἰουβαλά, κατὰ δὲ τὴν πάτριον τοῦ θεοῦ βουλήσιν, ἣν ἐξήλωσε Δαυὶδ. ὁ δὲ ἐκ Δαυὶδ καὶ πρὸ αὐτοῦ, ὁ τοῦ θεοῦ λόγος, λέρων μὲν καὶ κιθάραν, τὰ ἄψυχα ὄργανα, ὑπεριδῶν, κόσμιον δὲ τόνδε καὶ δὴ καὶ τὸν σικκρὸν κόσμον, τὸν ἀνθρώπων, ψυχὴν τε καὶ σῶμα αὐτοῦ, ἀγία πνεύματι ἁρμύσματος, ψάλλει τῷ θεῷ διὰ τοῦ πολυφώνου ὄργανου καὶ προσάδει τῷ ὄργάνῳ τῷ ἀνθρώπῳ. "Ὁ γὰρ εἰ κιθάρα καὶ αὐλὸς καὶ ναὸς ἐμοί."· κιθάρα διὰ τὴν ἁρμονίαν, αὐλὸς διὰ τὸ πνεῦμα, ναὸς διὰ τὸν λόγον, ἢ ἡ μὲν κρέκη, τὸ δὲ ἐμπνέη, ὁ δὲ χαρῆσιν τὸν κύριον. καὶ μὴν ὁ Δαυὶδ ὁ βασιλεὺς, ὁ καθαριστὴς, οὐ μικρῶ πρόσθεν ἐμνήσθηται, προὔρεσεν ὡς τὴν ἀλήθειαν, ἀπέτρεπε δὲ εἰδωλῶν, πολλοῦ γε ἔδει ἵνα εἴναι αὐτὸν τοὺς δαίμονας ἀληθεὶ πρὸς αὐτοῦ διωκομένους μουσικῆ, ἣ τοῦ Σαουλ ἐνεργουμένου<sup>1</sup> ἐκείνος<sup>2</sup> ἄδων μόνον αὐτὸν ἴσατο. καλὸν ὁ κύριος ὄργανον ἐμ-

#### EXHORTATION TO THE GREEKS

boundary to the sea. Aye, and it softened the rage of fire by air, as one might blend the Dorian mode with the Lydian<sup>2</sup>; and the biting coldness of air it tempered by the intermixture of fire, thus melodiously mingling these extreme notes of the universe. What is more, this pure song, the stay of the universe and the harmony of all things, stretching from the centre to the circumference and from the extremities to the centre, reduced this whole to harmony, not in accordance with Thracian music, which resembles that of Jubal,<sup>3</sup> but in accordance with the fatherly purpose of God, which David earnestly sought. He who sprang from David and yet was before him, the Word of God, scorned those lifeless instruments of lyre and harp. By the power of the Holy Spirit He arranged in harmonious order this great world, yea, and the little world of man too, body and soul together; and on this many-voiced instrument of the universe He makes music to God, and sings to the human instrument. "For thou art my harp and my pipe and my temple"<sup>4</sup>—my harp by reason of the music, my pipe by reason of the breath of the Spirit, my temple by reason of the Word—God's purpose being that the music should resound, the Spirit inspire, and the temple receive its Lord. Moreover, King David the harpist, whom we mentioned just above, urged us toward the truth and away from idols. So far as he was from slinging the praises of daemons that they were put to flight by him with the true music; and when Saul was possessed, David healed him merely by playing the harp.<sup>5</sup> The Lord fashioned man a beautiful,

<sup>1</sup> τοῦ Σαουλ ἐνεργουμένου Mayor. τῶ Σαουλ ἐνεργουμένου M. τοῦ ἐκείνου ὁ ἐνεργουμένου P.

<sup>2</sup> ἐκείνος Stallin.

<sup>3</sup> See i. 6, n. c.

<sup>4</sup> See Genesis iv. 21.

<sup>5</sup> The source of this quotation is unknown. It may be a fragment of an early Christian hymn, the metaphors being

suggested by such passages as Psalm lvi. 8; 1 Corinthians vi. 19.

<sup>6</sup> See 1 Samuel xvi. 23.

Quoted from Clement of Alexandria; *Exhortation to the Greeks*, English by G. W. Butterworth; William Heineman Ltd., London, England, 1919, pp. 12-13.

### ANTHENAËUS

Example 72 represents the words of Athenaeus. Athenaeus wrote about 230 A. D. His *Banquet of the Learned* contains references to, or extracts from, more than fifteen hundred books. His words, then, would take in a great scope of literature at that time. Even with this great variety of literature which he made reference to, Athenaeus consistently used *psallo* in connection with musical instruments.

### Example 72

#### ATHENAËUS

#### DEIPNOSOPHISTAE, iv. 183-184

σχηματοθὲν διασάζει τὴν τοῦ χρησαμένου προσ-  
ηγορίαν. ἦν δ' ὁ Ἐπίγονος φύσει μὲν Ἀμβρακιάτης,  
δημοποίητος δὲ Σικυωνίος· μουσικώτατος δ' ὢν  
κατὰ χεῖρα δέχα πλήκτρον ἐψάλλεν. πάντων οὖν  
τούτων τῶν προειρημένων ὄργανων καὶ αὐλῶν  
ἐμπείρους ἔχουσι καὶ τεχνικῶς Ἀλεξανδρεῖς, καὶ  
ἐν οἷς ἂν μου θέλης ἀποπειραθῆναι ἐπιδείξομαι σοι  
ἐγὼ αὐτός, πολλῶν ἄλλων μουσικωτέρων μου ἐν  
τῇ πατρὶδι ὑπαρχόντων. Ἀλέξανδρος δὲ ὁ πολίτης  
μου (οὗτος δ' οὐ πρὸ πολλοῦ τετελεύτησε) δημοσίᾳ  
ἐπαδειξάμενος ἐν τῷ τριγώνῳ ἐπικαλούμενῳ ὄργανῳ  
οὕτως ἐποίησε πάντας Ῥωμαίους μουσικωτέρους ὡς  
τοὺς πολλοὺς καὶ ἀπομαθημονεύειν αὐτοῦ τὰ κρού-  
σματα. μνημονεύει δὲ τοῦ τριγώνου τούτου καὶ  
Νοσοκλῆς ἐν μὲν Μυσοῖς οὕτως:

into an upright psaltery, still preserves the name of the man who brought it into use. Epigonus was by birth an Ambraciot, but by adoption he was a citizen of Sicyon. Being very talented, he could play on the harp with the bare hand without a plectrum. I say then, that the Alexandrians are well acquainted with all these instruments before mentioned, as well as with the pipes, and they are skilled in their use; I will myself give you an exhibition with any of the instruments with which you wish to test me, although there are many other persons in my country more musical than I. My fellow-citizen Alexander (he has lately died) gave a public recital with the instrument called the triangle, and sent all Rome into such a state of music-madness that most Romans can repeat his tunes. This 'triangle' is mentioned by Sophocles in *The Mysians*<sup>2</sup> thus: ' Oft resounds

Quoted from Athenaeus; *The Deipnosophists*, English by C. B. Gulick; William Heineman Ltd., London, England, 1930, Bk. 4, Sec. 183D.

### PHILOSTRATUS

Our next witness is Flavius Philostratus. We have reproduced two passages from his work *Life of Apollonius*. These were written approximately 217 A. D.

Ἑλληνοδίκαι τῷ πρεσβυτάτῳ, εἶποντο κοσμίῳ ἅμα καὶ σχολαίῳ βαδίσματι. ἐπεὶ δ' ἐκάθισαν, ὡς ἔτυχε, τοῦτ' ἄρ' οὐκέτι ἐν κόσμῳ ἔδρων, ἐς τὸν Θεσπεσίῳ εἶδον πάντες οἶον ἑστιάτορα τοῦ λόγου, ὃ δὲ ἤρξατο ἐνθενδε "τὴν Πυθῶ καὶ τὴν Ὀλυμπίαν ἐπεσκέψαι σέ φασιν, Ἀπολλώνιε, τοῦτ' ἄρ' ἀπήγγειλεν ἐνταῦθα καὶ Στρατοκλῆς ὁ Φάριος, ἐντετυχηκίνας σοι φάσκων ἐκεῖ, καὶ τὴν μὲν Πυθῶ τοῦς ἐς αὐτὴν ἦκοντας ἀλλὰ τε παραπέμπειν καὶ ᾠδαῖς καὶ ψάλλει, κωμωδίας τε καὶ

athletic sports at Olympia toward the close of their number. And when they had sat down, which they did anyhow, and without observing their previous order, they all fixed their eyes on Thespision as the one who should regale them with a discourse, which he proceeded to do as follows: "They say, Apollonius, that you have visited the Pythian and Olympic festivals; for this was reported of you here by Stratocles of Pharos, who says that he met you there. Now those who come to the Pythian festival are, they say, escorted with sound of pipe and song and lyre, and are honoured with shows of comedies and tragedies; and then last of all they are presented

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Quoted from Flavius Philostratus; Life of Apollonius, English by F. C. Conybeare; William Heineman Ltd., London, England, 1912, Bk. VI, Ch. X.

Example 74

μὲν ἀπῆει περιβαλὼν τὸν Ἀπολλώνιον, ὃ δὲ, "ἔρωσο," ἔφη, "καὶ μέμνησο τοῦ Βίνδικος." τί δὲ τοῦτο ἦν; ἐπὶ Νέρωνα ἐν Ἀχαΐα ἄδοντα τὰ ἔθνη τὰ ἑσπέρια λέγεται κινήσαι Βίνδιξ, ἀνὴρ οἷος ἐκτεμεῖν τὰς νευρῆς, ἃς Νέρων ἀμαθῶς ἐψάλλε, πρὸς γὰρ τὰ στρατόπεδα, οἷς ἐπετέτακτο, λόγον κατ' αὐτοῦ διήλθεν, ὃν ἐκ πάντων γενναίας φιλοσοφίας ἐπὶ τύραννον ἂν τις πνεύσειεν. ἔφη γὰρ

and do not forget Vindex." Now what was the meaning of this? When Nero was singing in Achaea, Vindex is said to have stirred up against him the nations of the West, and he was a man quite capable of cutting out the strings which Nero so ignorantly twanged. For he addressed a speech, inspired by the loftiest sentiments which a man can feel against a tyrant, to the troops which he

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Quoted from Flavius Philostratus; Life of Apollonius, English by F. C. Conybeare; William Heineman Ltd., London, England, 1917, Bk. V, Ch. X.

CHRYSOSTOM

Example 75 has been taken from the comments of Chrysostom on Ephesians 5:19. In church history Chrysostom was noted for his oratory. He was termed the "golden-mouthed preacher." He wrote about 385 A.D. We have reproduced his comments here, not so much as evidence for the meaning of psalmo, but for the meaning of the phrase "in the heart." We can see from his comments that, among others, he is in harmony with L. Weigle of the Revised Standard Version and F. W. Gingrich co-translator of Bauer's Greek Lexicon. "In the heart" did not mean a silent inward melody. Weigle translated it "with all of

your heart." Gingrich renders it "heartily." And Chrysostom gives us "with close attention and understanding."

Example 75

Ver. 18, 19, 20, 21. "But 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; giving thanks always for all things in the name of our Lord Jesus Christ to God even the Father; subjecting yourselves one to another in the fear of Christ."

Dost thou wish, he says, to be cheerful, dost thou wish to employ the day? I give thee spiritual drink; for drunkenness even cuts off the articulate sound of our tongue; it makes us lisp and stammer, and distorts the eyes, and the whole frame together. Learn to sing psalms, and thou shalt see the delightfulness of the employment. For they who sing psalms are filled with the Holy Spirit, as they who sing satanic songs are filled with an unclean spirit.

What is meant by "with your hearts to the Lord"? It means, with close attention and understanding. For they who do not attend closely, merely sing, uttering the words, whilst their heart is roaming elsewhere.

"Always," he says, "giving thanks for all things in the name of our Lord Jesus Christ unto God even the Father, subjecting yourselves one to another in the fear of Christ."

That is, "let your requests be made known unto God, with thanksgiving" (Phil. iv. 6); for there is nothing so pleasing to God, as for a man to be thankful. But we shall be best able to give thanks unto God, by withdrawing our souls from the things before mentioned, and by thoroughly cleansing them by the means he has told us.

Quoted from Chrysostom; Homilies Ephesians, Translated by J. W. Parker; Oxford, England, 1845, p. 302.

BASIL

Basil, known as "Basil The Great," was bishop of Caesarea. His writings were in the middle of the fourth century. This man is the same Basil to whom Trench referred. The International Standard Bible Encyclopedia also used him as a reference for psalmody in the early church. Example 76 is taken from his Exegetic Homilies on Psalms. In the midst of his comments on Psalm 44 he makes this observation: "For it is a canticle and not a psalm; because it is sung with harmonious modulation by the unaccompanied voice and with no instrument sounding



Since he, the prophet, is about to announce to us what concerns the Beloved, who for our sake took upon Himself the dispensation of the Incarnation, for those who are worthy of this grace he says that he has given this canticle for the sons of Core. For it is a canticle and not a psalm; because it is sung with harmonious modulation by the unaccompanied voice and with no instrument sounding in accord with it. And it is a canticle for the Beloved. Shall I describe to you whom the Scripture says the Beloved is? Or do you know, even before our words, recalling the voice in the Gospel? "This is my beloved Son, in whom I am well pleased; hear him."<sup>14</sup> The Beloved is to the Father as the Only-begotten One; and to every creature as a kind Father and a good Ruler. The same thing is by nature both beloved and good. Wherefore, some have rightly given the definition, saying that 'good' is what all things desire.

Quoted from The Fathers of the Church--Saint Basil Exegetic Homilies; Translated by Sister Agnes Clare Way; Catholic University Press; Washington 17, D. C.; 1965; p. 278.

## AUGUSTINE

Very few minds this side of Paul have exerted as great an influence upon the church as did our next witness, Augustine. His works are dated late in the fourth century. The one from which we quote has been dated 396 A. D. In Example 77 Augustine sums up all the evidence by declaring, "there are some songs which cannot be called Psalms... But those are called Psalms which are sung to the psaltery."

## Example 77

1. "Christ is the end of the law for righteousness to every one that believeth."<sup>15</sup> For this "end" signifies perfection, not consumption. Now it may be a question, whether every Song be a Psalm, or rather every Psalm a Song; whether there are some Songs which cannot be called Psalms, and some Psalms which cannot be called Songs. But the Scripture must be attended to, if haply "Song" do not denote a joyful theme. But those are called Psalms which are sung to the Psaltery; which the history as a high mystery declares the Prophet David to have used.<sup>16</sup> Of which matter this is not the place to discourse; for it requires prolonged inquiry, and much discussion. Now meanwhile we must look either for the words of the Lord Man after the Resurrection, or of man in the Church believing and hoping on Him.

Quoted from Augustine; Exposition on the Book of Psalms, A Select Library of Nicene and Post-Nicene Fathers of the Christian Church, Schaff, Philip; Christian Literature Co., New York, New York, 1888, Vol. 8, p. 8.

In closing this chapter we want to make one further observation. Sometimes the question is raised, "If the definition of these Greek terms (psallo and psalmos) is what you claim it is, then why has the Eastern Church never used instruments?" The reasoning is used that surely the Greek Church of all churches would know the definition of these Greek terms. This argument is based on the assumption that the Greek Church has always understood that these words did not include instrumental accompaniment. Caution should be used when one makes this assertion. I want us to take particular note of two men whom we have already quoted on this issue:

Gregory of Nyssa: Of this man The Biblical Cyclopaedia by M'Clintock and Strong says, he was "one of the fathers of the Eastern Church, was born at Caesarea in Cappadocia about 332."<sup>32</sup> The Encyclopaedia Americana agrees when it says that he was "a father of the Eastern Church."<sup>33</sup> But the most conclusive comment is taken from the Encyclopaedia Britannica: "one of the four great fathers of the Eastern Church, and younger brother of Basil the Great."<sup>34</sup> When we tie these comments from the encyclopedias together and then combine them with the comments that this man has made on the meaning of psalmos we have this conclusion: Gregory of Nyssa, not only "a father of the Eastern Church," but "one of the four Great Fathers of the Eastern Church," says, "A psalm is singing which is affected with the aid of instrumental music." (Ps. c. 3)

Basil The Great: M'Clintock and Strong call this man, "One of the most eminent of the Greek Fathers."<sup>35</sup> The Encyclopaedia Britannica comments that "the liturgy of St. Basil is still being used in the Eastern Church."<sup>36</sup> And the Encyclopaedia Americana states, "although he

<sup>32</sup>M'Clintock, John; Strong, James, Cyclopaedia of Biblical, Theological, and Ecclesiastical Literature; Harper and Brothers; New York, New York; 1878; Vol. 3; p. 996.

<sup>33</sup>Encyclopaedia Americana; American Corporation; Chicago, Illinois; 1965; Vol. 13; p. 457.

<sup>34</sup>Encyclopaedia Britannica; William Benton; Chicago, Illinois; 1955; Vol. 10; p. 867.

<sup>35</sup>M'Clintock and Strong; Vol. 1; p. 682.

<sup>36</sup>Encyclopaedia Britannica; Vol. 3; p. 171.

declined to admit the claims of Rome to Primacy in the Christian Church, he did much to promote the union of the two great branches of the church, and stood out as the champion of orthodoxy in the East,"<sup>37</sup> When someone asserts that the Eastern Church should know its own language let's remember that Basil The Great, "one of the most eminent of the Greek Fathers," and the one who "stood out as the champion of orthodoxy in the East," made this comment on Psalm 44: "For it is a canticle and not a psalm; because it is sung with harmonious modulation by the unaccompanied voice and with no instrument sounding in accord with it."

When one takes time to examine the comments of two of the most prominent Greek Fathers, one finds that these men agree fully with lexicons, contemporaneous writers of the New Testament, and Greek professors who say that psallontes and psalmos is "singing with instrumental accompaniment."

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<sup>37</sup>Encyclopedia Americana; Vol. 3; p. 306b.