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HEBREW ORIGINS AND VOCAL PRACTICE  
OF MUSIC IN THE EARLY CHRISTIAN  
CHURCH TO 500 A.D.

THESIS

Presented to the Graduate Council of the  
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by

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## PREFACE

This study aims to learn, insofar as available sources permit, all that we may know today of singing in the earliest days of the New Testament Church. Both Old and New Testaments will be searched for all references to song, and particular attention will be directed to the meaning of St. Paul's reference to "psalms, hymns and spiritual songs" in an effort to determine the meaning of these three terms.

The practices of the early church in respect to singing will be traced during the period directly following that covered by the New Testament and carried forward to around the year 500 A.D.

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## PART I - CHAPTER I

### MUSIC IN THE DAILY LIFE OF THE ISRAELITES

#### Old Testament - Before the First Temple

By the waters of Babylon,  
there we sat down and wept,  
when we remembered Zion.

On the willows there  
we hung up our lyres.  
For there our captors  
required of us songs.  
and our tormentors, mirth, saying,  
"Sing us one of the songs of Zion!"

How shall we sing the Lord's song  
in a foreign land?  
If I forget you, O Jerusalem,  
let my right hand wither!  
Let my tongue cleave to the roof  
of my mouth,  
if I do not remember you,  
if I do not set Jerusalem  
above my highest joy!<sup>1</sup>

These beautiful well-known scriptures carry the very heart of the Jews' belief in God. The Jews were far-distant from their home land during the Exile and upon seeing the refreshing coolness of the waters of Babylon they remembered Jerusalem and "sat down and wept." The Jews were known to believe in the presence of God who was their protector from evil. Upon this occasion, as so many times before, they

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<sup>1</sup>Ps. 137: 1-6. All quoted scripture shall be taken from The Holy Bible, Revised Standard Version, 1953.

turned to their Father in prayer to rededicate their lives to their Creator.

The Jews, although devout in prayer, were a singing race of people. From Jubal,<sup>2</sup> near the beginning of time, music had become a vital part of their everyday life. They were a confident people with a belief in the justice of God. The "tormentors," of the quoted passage, were asking from them a song -- one of the songs of Zion -- and despite the weariness of their journey they pledged renewed allegiance to Jerusalem. This trust in God sustained them in time of trouble and caused them to lift their eyes toward the Holy City and their voices in praise and thanksgiving.

There were different ways by which these people would raise their voices in song during their daily activities. One of the earliest and most interesting examples which we find in the Old Testament is that of singing in the vineyards while gathering the harvest. Owing to the approaching invasion of the armies of King Sennacherib (d. 681 B.C.) and the devastation which would result, the Jews had sympathy for Moab<sup>3</sup> since they knew of his great pride. All happiness would be a thing of the past: cities would become as "ruinous heaps," and as the verse reads" ... joy and gladness are taken away from the fruitful field, and in the

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<sup>2</sup>Gen. 4: 21.

<sup>3</sup>The son of Lot's older daughter.

vineyards no songs are sung, no shouts<sup>4</sup> are raised; no treader treads out wine in the presses; the vintage shout is hushed.<sup>5</sup> The songs were not destined to perish however but to live as melodies of the Temple service. Rabinovitch believes that the melodies of these "bacchic lyrics" were adapted to parts of the Temple ritual, i.e. titles of what are taken by scholars to be titles of secular songs appear as superscriptions, e.g. Psalms 57, 58 and 59, and seem to indicate the melody to which these Psalms were to be sung.<sup>6</sup>

Songs came into use on many other occasions of rejoicing than merely in the vineyards. A good friend or popular person who was to set out upon a journey was given a farewell with much splendor. This send-off would have been planned for Jacob<sup>7</sup> except that Jacob's anxiety got the better of him. He left with Rachel for fear Laban, Rachel's father, would change his mind again. Laban had caused Jacob years of grief and many changes in wages in order for him to win Rachel. God had blessed Jacob through the years of waiting, and finally Jacob fled with Rachel toward Gilead

<sup>4</sup>"Shout" (Heb. ranan) to cry aloud, sing, Lev. 9: 24; Ps. 5: 11; 32: 11; 78: 65; 35: 27; 132: 9, 16. (Young, "Shout," New Analytical Concordance).

<sup>5</sup>Isaiah 16: 10. Cf. Judges 9: 27; Jeremiah 25: 30; 48: 33.

<sup>6</sup>Israel Rabinovitch, Of Jewish Music - Ancient and Modern, p. 18.

<sup>7</sup>Son of Isaac and Rebekah, brother of Esau.



across the Euphrates River. Laban caught up with them and asked, "Why did you flee secretly . . . so that I might have sent you away with mirth and songs, with tambourine and lyre?"<sup>8</sup>

Songs were sung for returning heroes as well:

when David<sup>9</sup> [circa 1086-1016 B.C.] returned from slaying the Philistine, the women came out of all the cities of Israel, singing and dancing, to meet King Saul,<sup>10</sup> with timbrels, with songs of joy, and with instruments of music. And the women sang to one another as they made merry.<sup>12</sup>

Only this one of the scriptures quoted thus far has given us any information about the texts of these songs. In this one example, however, we learn that the women sang these words: "Saul has slain his thousands, and David his ten thousands."<sup>12</sup> We know that this singing was effective, for "Saul was very angry, and this saying displeased him . . . and Saul eyed David from that day on."<sup>13</sup> Also, when David

<sup>8</sup>Gen. 31: 27.

<sup>9</sup>Eventually King David, the father of Solomon.

<sup>10</sup>Son of Kish, a Benjamite.

<sup>11</sup>I Sam. 18: 6, 7. Cf. Judges 11: 34.

<sup>12</sup>I Sam. 18: 7. A point of discussion is brought to attention here as to whether this last scripture, v. 7, meant that the singing was performed in two groups or one. The women were only known to have sung "to one another" as they were rejoicing. No argument can be sustained for an early use of antiphonal singing in this passage.

<sup>13</sup>I Sam. 18: 9.

was in the process of bringing the Ark<sup>14</sup> to Jerusalem there was much singing and rejoicing during the religious procession. On this occasion David and the Israelites chosen to accompany him (some 30,000) "were making merry before the Lord with all their might, with songs and lyres and harps and tambourines and castanets and cymbals."<sup>15</sup>

The singing of the Israelites was not restricted to joyous occasions. They were known to have professional mourning females who "wailed their ululation, while musicians played upon the pipes called halilim."<sup>16</sup> The women were known to have a number of songs prepared for occasions of sorrow. We are also told that men and women were separated at times of mourning, i.e. "when the passions are powerless."<sup>17</sup> The mourning females also clapped their hands as they sang, although this custom was restricted to specified days or seasons. As we are told, "during chol ha-moed (days intervening immediately between two associated

<sup>14</sup>Within the Ark were two tablets of stone upon which were written the Ten Commandments.

<sup>15</sup>II Sam. 6: 5. Cf. I Chron. 13: 8; Ps. 68: 25.

<sup>16</sup>Rabinovitch, op. cit., p. 19.

<sup>17</sup>Tractate "Succah," Babylonian Talmud, ed. M. L. Rodkinson, IV (1918), 79. Cf. Amos 5: 16.

holy days)<sup>18</sup> the women lament the dead vocally, (maanoth, from root anai), they do not clap their hands.<sup>19</sup> Mournful singing in this period falls into two categories: 1, inoi which was permitted at all times, a choral method in which all the women ululate together; 2, kinnah, which on certain occasions was prohibited, is that in which one of the women begins her mournful lines and all the others respond antiphonally. It seems that on the first day of the month during the holy days Chanukah and Purim, singing and hand clapping were permitted but singing in the kinnah manner was prohibited. Rabbi<sup>20</sup> Ishmael,<sup>21</sup> according to Rabinovitch, explains that the hand clapping was performed by those who were close to the hearse.<sup>22</sup> The antiphonal style

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<sup>18</sup>"Upon the six holy days in the Jewish Calendar [see Appendix I ] - the first and seventh days of Passover, the first and eighth days of Sukkot (tabernacles), the day of Shebu'ot (Weeks), and the day of Rosh ha-Shanah (New Year) - the Bible prohibits every kind of labor (Lev. xxiii: 7, 8, 21, 25, 35, 36)." J. H. Greenstone, "Holy Days," The Jewish Encyclopedia, VI, p. 444.

<sup>19</sup>Rabinovitch, op. cit., p. 20 f.

<sup>20</sup>"Rabbis were private individuals. In general, they were accustomed to earn their living, not by teaching, but by some occupation or handicraft." H. Loewe, "Judaism," Encyclopedia of Religion and Ethics, ed. Hastings, VII, 591.

<sup>21</sup>Ishmael B. Elisha was a Jewish scholar of the first and second centuries. He developed a system of theology which was parallel to that of Akiba and "is admitted to be the more logical." S. Mendelssohn, "Ishmael B. Elisha," The Jewish Encyclopedia, VI, 648.

<sup>22</sup>Rabinovitch, op. cit., p. 20 f.

was known to have a more telling effect upon its hearers, and was actually disallowed by the writers of the Talmud.<sup>23</sup> These days of mourning were not to be "marred by the extreme dejection into which the kinnah flung its hearers."<sup>24</sup> Funeral singing has not changed much through the years; the singing still has its effect upon the hearers today. The service has become more formal in its nature with the use of certain arrangements, conveniences, etc.; the clapping of hands by those near the hearse has, however, been abandoned. Singing has a comforting effect on the bereaved family and should not be prohibited. The family today, as in biblical times, are privileged to hear special songs suited to the occasion.

These references have given us an insight into the daily life of the Israelites. The cited passages have pictured the situations in which songs are known to have been

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<sup>23</sup>"Two great works are known under the title 'Talmud' - a word which denotes primarily 'teaching' and secondarily 'learning'. The two works are the Palestinian and Babylonian recensions, both of which are in form, commentaries on the text of the Mishnah. The Mishnah ('repetition,' hence oral teaching by repeated recitation) was completed about A.D. 200. The Talmud consists of the Mishnah with the Gemara. It represents the scholastic activities of the Jewish Rabbis from the beginning of the 3rd to the close of the 5th century A.D." I. Abrahams, "Talmud," The Encyclopedia of Religion and Ethics, XII, 185.

<sup>24</sup>Rabinovitch, op. cit., p. 20 ff. Cf. Matt. 9: 23, 24; Mark 5: 38; Luke 8: 52.

sung, and have in some cases given us the detailed information we need for this study of vocal music.

Having a fear of God because of his great power, the Jews spent much time in worship. The place of worship was called a sanctuary,<sup>25</sup> a tabernacle,<sup>26</sup> or a tent of meeting.<sup>27</sup> It was first designed for those who were with Moses during the forty years in the wilderness after he had led them out of Egypt. We read in Exodus that throughout their journeys the cloud of the Lord was over the tabernacle by day, and fire was in it each night.<sup>28</sup> We are also told that "throughout all their journeys, whenever the cloud was taken up from over the tabernacle, the people of Israel would go onward; but if the cloud was not taken up, then they did not go onward till the day that it was taken up."<sup>29</sup>

One might assume that the tabernacle was rather small since it was portable but actually the tabernacle was fairly large. For instance, each upright frame, made from acacia wood, was ten cubits<sup>30</sup> in length. On the south side there were twenty frames, on the north side there were twenty frames and on the west side there were eight frames.

<sup>25</sup>Exodus 25: 8.

<sup>26</sup>Exodus 26: 1.

<sup>27</sup>Exodus 33: 7; 39: 40; 40: 2, 29, 32.

<sup>28</sup>Exodus 40: 38. See Num. 10: 11.

<sup>29</sup>Exodus 40: 36-37.

<sup>30</sup>One cubit = 21 in. = 1' - 9".

On the east side there were five pillars with a screen for the door made of blue, purple and scarlet material and fine linen, embroidered with needlework. Curtains made of fine twined linen, blue, purple and scarlet material were used to cover the entire structure, thus forming a sort of tent. An additional covering for this tent was made of tanned ram's skins and goatskins to protect it from the elements. All the metals used for decoration or for needed utensils within the tabernacle were of the most valuable varieties, e.g. gold, silver and bronze.

Within the tabernacle was the Ark which contained the two tablets of stone that Moses had received from the Lord on Mount Sinai; the tables contained the ordinances which governed their lives. A veil hid the Ark from view. A table for the bread was set outside the veil on the north side of the tabernacle; a lampstand was set opposite the table on the south side of the tabernacle. A golden altar on which to burn incense was placed in front of the veil; another altar used for burnt offerings and cereal offerings was placed at the door of the tent. A basin in which there was water for washing was placed between the tent and the altar. Moses and Aaron, leader of the priests, and his sons were to wash their hands and feet in the basin before entering the tent and when they came to the altar. A court with a screen for a gate was also

erected around the tabernacle and the altar, then "the cloud covered the tent of meeting, and the glory of the Lord filled the tabernacle."<sup>31</sup>

The priests were to have complete charge of the service of the tabernacle with the assistance of the Levites. The Levites were considered as a gift<sup>32</sup> to the priests to do the service while the priests attended to that which concerned the altar and the Ark. Only priests were permitted behind the veil to attend the Ark of the Covenant. Levites who were between twenty-five and fifty years of age were to perform the service.<sup>33</sup> We know that there were singers in the tabernacle service before the first Temple was built,<sup>34</sup> but we have no references to the songs themselves. It is very possible that the portion of scripture known as the "Song of Moses" was a song used in the service; it was in existence and the words which he spoke were referred to as words of a song.<sup>35</sup>

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<sup>31</sup>Exodus 40: 34. Cf. William Whiston, The Complete Works of Flavius Josephus, Book III, 80 f. See II Sam. 7: 6; II Chron. 1: 3. Cf. Juston McCarthy and others, "On Measurements" and "The Tabernacle," Hebrew Literature, pp. 233-266.

<sup>32</sup>Num. 18: 6.

<sup>33</sup>Num. 8: 23.

<sup>34</sup>I Chron. 6: 31-48.

<sup>35</sup>Deut. 31: 30; the "Song" follows in Deut. 32. See also Deut. 33 for a similar "Song." See Judges 5: "The Song of Deborah and Barak"; Exodus 15: 21: "Song of Miriam."

Surely the Jews were endowed with rich folk melodies which could have been transferred into the worship service. Whether these songs which have been cited are of that nature or not we shall possibly never know; we will leave the problem to the speculation of scholars. If we are to take the word of Idelsohn, who was once a Jewish cantor in Jerusalem, the singing of psalms and the chanting of prayers during the worship service dates back to the beginnings of Israel.<sup>36</sup>

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<sup>36</sup>R. Kittel, Die Psalmen, p. 37, cited by A. Z. Idelsohn, Jewish Liturgy, p. 9.



## PART I - CHAPTER II

### THE ERA OF THE FIRST TEMPLE

Immediately following his crushing defeat of the Philistines, David decided to bring the Ark to Jerusalem.<sup>1</sup> Songs and merrymaking were the orders for the day. David made the trip to Jerusalem with the 30,000 men of Israel he had chosen to protect the Ark on the way. All greatly enjoyed this journey, amusing themselves by dancing, singing, shouting and playing on lyres, harps, tambourines, castanets and cymbals.<sup>2</sup> When the procession finally reached Jerusalem, the "City of David,"<sup>3</sup> the Ark had to be placed in a tent since the construction of a Temple where it would ultimately rest had not even been proposed as yet. David appointed certain Levites to attend to the Ark. Asaph (circa 1040 B.C.), as chief conductor, was placed in charge of the musicians for the worship service. His two

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<sup>1</sup>II Sam. 6.

<sup>2</sup>II Sam. 6: 1-16.

<sup>3</sup>II Sam. 6: 12, 16.

assistants were Heman,<sup>4</sup> son of Joel (circa 1112 B.C.), and Ethan,<sup>5</sup> often called Jeduthun (circa 1015 B.C.). Also on that day David first appointed that thanksgiving be sung to the Lord by Asaph and "his brethren." A portion of the song is given here:

O give thanks to the Lord, call on his name,  
 make known his deeds among the peoples!  
 Sing to him, sing praises to him,  
 tell of all his wonderful work!

Glory in his holy name;  
 let the hearts of those who seek the Lord rejoice!  
 . . . . .  
 Blessed be the Lord, the God of Israel,  
 from everlasting to everlasting!<sup>6</sup>

Immediately following the singing of this song "all the people said 'Amen' and praised the Lord." David desired to build something better than a tent for the protection

<sup>4</sup>"Heman" . . . (faithful) . . . called 'the singer,' rather the musician, I Chron. 6: 33, and was the first of the three Levites to whom was committed the vocal and instrumental music of the Temple service in the reign of David. I Chron. 15: 16-22 . . . The 88th Psalm is also ascribed to him." Peloubet, "Heman," Peloubet's Bible Dictionary, p. 248.

<sup>5</sup>"Ethan (often called 'Jeduthun') appointed by David in I Chron. 15: 16-19: He held a high office in I Chron. 25: 1 where he is one of the prophets of the second class, found in the so-called schools of the prophets (I Sam. 10: 5). He was called the 'King's Seer' (II Chron. 35: 15). The same title was given to Heman (I Chron. 25: 5) and also to Asaph (II Chron. 29: 30)." E. König, "Ethan," The Jewish Encyclopedia, V, 244.

<sup>6</sup>I Chron. 16: 8-10, 36.

of the Ark of the Lord. But Nathan, the prophet to David, informed him that the Lord planned to build David a house and that David's son, Solomon (circa 1033-975 B.C.),<sup>7</sup> would be the one to build a house for the Lord.<sup>8</sup> During David's last few years as King and after the last war with the Philistines he depended on the Lord for strength. David would have been killed in the battle if it had not been for Abishai, son of Zeruah.<sup>9</sup> David spoke the words of this song on the day when he was saved from the enemy:

The Lord is my rock, and my fortress  
and my deliverer,  
my God, my rock, in whom I take  
refuge,  
my shield and the horn of my salvation,  
my stronghold and my refuge,  
my savior; thou savest me from  
violence.

I call upon the Lord, who is worthy  
to be praised,  
And I am saved from my enemies.<sup>10</sup>

David not only was acquainted with this song but also, after the wars, he enjoyed the peace which came to his

<sup>7</sup>"Solomon died when he was already an old man, having reigned eighty years, and lived ninety-four. He was buried in Jerusalem," Cf. Whiston, *op. cit.*, Bk. VIII, Chapter VIII, p. 256.

<sup>8</sup>I Chron. 17; II Sam. 7: 18-29.      <sup>9</sup>II Sam. 21: 17.

<sup>10</sup>II Sam. 22: 2-4. See II Sam. 22. Cf. II Sam. 23: 1, II Sam. 23: 1, fn. "y": "the favorite of the songs of Israel," appears as an alternative reading for the close of the verse.

nation by composing songs and hymns in honor of God. He wrote hymns in different meters, e.g. trimeter and pentameter, and "taught the Levites to sing hymns to God, both on that called the Sabbath-day, and on the other festivals."<sup>11</sup>

The building of the first Temple in the city of Jerusalem was beyond the power of David, strange as this may seem. Being engaged in so much warfare he was unable to find the time to build it. In addition, the Lord told David to leave the building of the Temple to his son, Solomon.<sup>12</sup> Before King David died he had completed plans for the construction of the Temple and worked out all the arrangements necessary for taking care of the building and conducting services.<sup>13</sup> Both of these he turned over to his son Solomon.

In the four hundred eightieth year after the people of Israel came out of Egypt, and in the fourth year of his reign as King of Israel, Solomon began to build the Temple.<sup>14</sup> The length of the building was sixty cubits; the width was twenty cubits. The porch, or vestibule, in

<sup>11</sup>Whiston, *op. cit.*, Bk. VII, p. 189. Cf. Neh. 12: 46.

<sup>12</sup>II Sam. 7; I Kings 5: 2 f; I Chron. 22: 8 f; 28: 2 f.

<sup>13</sup>I Chron. 28: 11. See I Chron. 22 ff.

<sup>14</sup>I Kings 6: 1; II Chron. 3: 2.

front of the building was twenty cubits long, equal to the width of the building; its height was one hundred twenty cubits. It was overlaid with gold on the inside. He lined the nave with cypress and covered it with gold; in fact, the beams, thresholds, walls and doors were all overlaid with gold and valuable stones. The "most holy place" was a square room--twenty cubits each way--and its walls were overlaid with gold. A veil separated this room from the nave. In this room were two large cherubim of wood, overlaid with gold; the Ark was protected by their wings. They stood on their feet, facing the nave but behind the veil. Ten golden candlesticks were placed in the Temple, five on the south side and five on the north. Ten tables were also placed in the Temple arranged in like manner. Vessels and utensils of every description were made for the service, e.g. lavers (basins to wash in), pots, dishes for incense and fire pans. An altar of bronze, twenty cubits long, twenty cubits wide and ten cubits high was also necessary. A "court of the priests" was built, also a "Great Court." The doors for the court were overlaid with bronze. The inner doors to the "most holy place" and the doors of the nave of the Temple were made of gold. The priests retained the arrangement for the furnishings of the Temple formerly used in the tabernacle. Outside the Temple a high wall was constructed around the inner court, i.e. the court of the priests, to provide privacy and to

exclude the people. This court was to be used freely by the priests. The "Great Court" encircled the inner court, Solomon's Palace and other buildings within the main wall. In addition to this main Temple, there was a less magnificent Temple which apparently served for the more private devotionals of those pious individuals who are described as being "pure, and observant of the laws."<sup>15</sup> When the "house of the Lord" was finished Solomon brought in the silver, the gold and the vessels--all of those things which David had dedicated--and stored them in the treasuries of the Temple.<sup>16</sup>

For the service of the Temple David chose Levites who were thirty years of age and older. Out of the 38,000 who met this requirement, 24,000 were selected to "have charge of the work in the house of the Lord." Of this number 4,000 were selected to act in a musical capacity, i.e. to "offer praises to the Lord with the instruments which I have made for praise."<sup>17</sup> Asaph, Heman and

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<sup>15</sup>Whiston, op. cit., Bk. VIII, 199-202.

<sup>16</sup>More detailed descriptions of Solomon's Temple may be found in I Kings 6 f. and II Chron. 3 f.; Whiston, op. cit., Bk. VIII, 199-202; T. H. Robinson, A History of Israel, I, 201.

<sup>17</sup>I Chron. 22: 2-5. Cf. Whiston, op. cit., Bk. VII, 193.

Jeduthun, together with their sons and kinsmen numbering 288,<sup>18</sup> were "set apart . . . [to] prophecy with lyres, with harps, and with cymbals," and were "trained in singing to the Lord."<sup>19</sup> The construction of the instruments was as follows:

The viol was an instrument of ten strings, it was played upon with a bow; the psaltery had twelve musical notes, and was played upon by the fingers; the cymbals were broad and large instruments, and were made of brass.<sup>20</sup>

All of the Levitical singers were dressed in garments of fine linen. In the opening service in dedication of the finished Temple they stood east (i.e. in front of) the altar with one hundred twenty priests; these priests had been selected as trumpeters for this great occasion.

It was the duty of the trumpeters and singers to make themselves heard in unison in praise and thanksgiving to the Lord, and . . . the song was raised, with trumpets and cymbals and other musical instruments, in praise to the Lord,

'For he is good,  
for his steadfast love endures for ever.'<sup>21</sup>

<sup>18</sup>I Chron. 25: 7.

<sup>19</sup>I Chron. 25: 1, 6-7; II Chron. 5: 12; Cf. Whiston, *op. cit.*, Bk. VIII, Chapter III, p. 246. The more familiar King James Version renders this "cymbals, psalteries and harps."

<sup>20</sup>Whiston, *op. cit.*, Bk. VII, Chapter XII, p. 230.

<sup>21</sup>II Chron. 5: 12, 13. Cf. I Kings 8: 10 f.

Regular times were appointed for singing of praises for it is written:

they [the Levites] shall stand every morning, thanking and praising the Lord, and likewise at evening, and whenever burnt offerings are offered to the Lord on sabbaths, new moons, and feast days, according to the number required of them, continually before the Lord.<sup>22</sup>

Of harmony, in the modern technical sense of the term, the musicians of this early biblical time knew nothing at all. Their concept of "harmony" was realized when singers sang together as with one voice; they had progressed far enough to appreciate even that finer form of monophony which takes place when treble and bass voices unite to sing in octaves. Since women were not permitted to participate in the Temple services, it was the voices of young boys which contributed the treble tones.<sup>23</sup> A like problem was involved when the instruments were considered. The Talmudists thought that the nebel was the perfect instrument and which was equivalent to the voices of the young boys. The instrument was described as that which "rises above and dings out (m'navel) all other instruments of music."<sup>24</sup> This instrument must have been an extraordinary one, indeed, to have accomplished this feat over

<sup>22</sup>I Chron. 23: 30, 31. Cf. II Chron. 8: 12-14.

<sup>23</sup>Rabinovitch, op. cit., p. 27.

<sup>24</sup>Midrash on Psalms, Chapter 81, quoted in Ibid., p. 28.



such instruments as have been mentioned. The first ceremony of the Temple was a magnificent one with all its splash and pomp, the immense group of singers and players, and the enormous number of priests who were required to be present and have some part in the service. The sight of it would have been spectacular.

## PART I - CHAPTER III

### THE PSALMS (PSALTER)<sup>1</sup>

The Book of Psalms<sup>2</sup> was much more than merely a collection of writings; the whole was a work of divine inspiration and survived to become the book of prayer and praise for the nation of Israel. Many of the passages in the Psalms present truths of human experience; they are not mere abstractions. The book in its infancy was found to be especially suited for the Jews under the Law of Moses, yet these same psalms are also found to be spiritually uplifting for all Christians. Those who know God and of

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<sup>1</sup>C. C. Torrey thinks the title "Psalms-of-David of the Various (Psalmists)" is the proper heading to use since it is "a translation yielding a suitable sense and supported by other Syriac usage . . . . Now the Syriac title of the Psalter is always 'Psalms of David'; this of necessity since the Syriac noun is regularly and constantly used for 'hymns' of all sorts." W. Wright suggested "Psalms of David of the Interpreters," or "of the Translators," since quite a number of Psalms are understood to have been written by other writers of Israel. Documents of the Primitive Church, pp. 286-287.

<sup>2</sup>"They were believed to have been written before 40 B.C. . . . . The familiar division of men into righteous and wicked, sinners and saints, runs through these Psalms, as in so many of the Psalms of David . . . . They are also sometimes referred to as the 'Psalms of Pharisees.'" George Foote Moore, Judaism, Vol. I, pp. 181-182. There is also a collection of distinctly Pharisaic poems known as Psalms of Solomon (circa 70-40 B.C.).

His wonderful works find perfect comfort and peace in many of the psalms. The Psalms provide a valuable source of inspiration and instruction for all Christians who may wish to deepen their worship experience through prayer and praise.

These religious songs are known to have been used in the service of the Second Temple (circa 521 B.C.) built by Zerubbabel. According to Josephus, the worshippers of the Second Temple used psalms of David; they "stood and sung hymns to God according as David first of all appointed them to bless God."<sup>3</sup> As we have already seen, the Psalms were deeply imbedded in the life of the Jews.

In the complete collection there are one hundred fifty Psalms. One interesting bit of speculation concerning the possible reason for the specific number "150" comes to us from the pen of Hippolytus, Bishop of Rome (circa 170-238 A.D.). His explanation is as follows: "[the number] 'fifty' is sacred: Pentecost, the Jubilee ('Jobel') year of the Hebrews, which is the fiftieth year in number . . . [The Book of Psalms] should contain not simply one set of fifty, but three such, for the name of the Father, and Son, and Holy Spirit."<sup>4</sup> Hippolytus offers no explanation

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<sup>3</sup>Whitson, op. cit., Bk. XI, p. 269.

<sup>4</sup>Hippolytus, "On the Psalms," Nicene and Ante-Nicene Fathers, translated by Alexander Roberts and J. Donaldson, Vol. V, Section X.1, pp. 199-200.

for his linking of the Christian concept of the Trinity with Jewish festivals. It would appear that his reasoning has little to recommend it. Certain numbers, such as "fifty" or "forty" or, even more strongly, the number "seven,"<sup>5</sup> seem to have been held sacred by the Jews for they recur again and again in the Bible. However, they are not so considered by Christians today nor were they by the early Gentiles.

The present English translation of the Book of Psalms is from the original Hebrew text. A Greek translation or "Version" known as the Septuagint<sup>6</sup> was consulted when further examination of the text was necessary; the Septuagint has come to be applied to this ancient Greek version because it was thought to be a translation and interpretation by a group of seventy ("Septuagint") men. The oldest Latin Version, the Vetus Itala, originated in Africa towards the close of the second century A.D.; it is

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<sup>5</sup>In Revelations we read of "seven churches," seven seals," seven trumpets," "seven personages," "seven vials," "seven dooms," "seven new things"; altogether, then "seven sevens."

<sup>6</sup>Gottheil, "Bible Translations," The Jewish Encyclopedia, Vol. III, p. 186: "('interpretatio septuaginta virorum' or 'seniorum')." It probably dates from the mid-third century B.C. and is considered the oldest and most important composite work handed down by the Jews. The text is in Greek which was spoken in Alexandria. Revisions were made by Aquila (circa 117-138 A.D.), Theodotian (circa 190 A.D.) and by Symmachus (circa second century) who "seemed to be the best stylist of all."

a translation of the Septuagint. St. Jerome, in the late fourth century, is known to have made two revisions of the Vetus Itala. Kissane informs us of the work currently being done in this field:

in recent years, a new Latin Version has been prepared by professors of the Pontifical Biblical Institute and approved by Pope Pius XII in the Motu Proprio In cotidianis precibus of March 24th, 1945. This new version is based on the Hebrew text, but occasionally adopts emendations, usually supported by the Versions, where the text has manifestly suffered corruption.<sup>7</sup>

The Book of Psalms divides naturally into five smaller "books" or divisions. The points of division are clearly marked by a brief "Doxology" which falls at the close of Psalms 41, 72, 89 and 106.<sup>8</sup> According to the Revised Standard Version, Psalm 41 ends: "Blessed be the Lord, the God of Israel, from everlasting to everlasting; Amen and Amen." Psalm 72 closes: "Blessed be his glorious name forever; may his glory fill the whole earth! Amen and Amen!" Psalm 89 ends with a much shorter expression:

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<sup>7</sup>E. J. Kissane, The Book of Psalms, Vol. I (Psalms 1-72), p. xxxiv.

<sup>8</sup>See W. Drum, "Psalms," The Catholic Encyclopedia, Vol. XII, p. 533; W. O. E. Oesterley, A Fresh Approach to the Psalms, p. 58; Kissane, op. cit., p. ix; C. I. Scofield, The Holy Bible /Reference Bible/, p. 599. Cf. Hippolytus, "Psalms," op. cit., p. 201.

"Blessed be the Lord for ever! Amen and Amen."<sup>9</sup> Psalm 106 comes to a majestic close, saying: "Blessed be the Lord, the God of Israel, from everlasting to everlasting! And let all the people say, 'Amen!' Praise the Lord!" The reason for the differences in these closes is unknown. Psalm 150 is considered the doxology to the complete Psalter.<sup>10</sup>

Each Psalm is preceded by a heading or superscription. The correct interpretation of some of these is as yet undetermined, and altogether they offer a field for specialized study.<sup>11</sup> E. J. Kissane has grouped them all in four categories as follows:

I. The Title -- may refer a) to the author of the psalm or the collection of which it once formed a part; or b) to the literary class to which it belongs; or c) to the liturgical occasion on which it was sung; or d) to the musical accompaniment or the tune to which it was sung.

a. Titles indicating the name of the author or the collection from which it is derived:

one psalm (90) bears the name of Moses,  
two psalms (72, 127) that of Solomon,  
twelve psalms (50, 73-83) are assigned to Asaph,  
eleven psalms (42-43, 44-49, 84, 85, 87, 88) to  
the sons of Korah,  
one to Heman (88) and one to Ethan (89),

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<sup>9</sup>Moses Bottenwieser, The Psalms, p. 253, states that the last verse should not be considered as part of the Psalm, only as a doxology to the book.

<sup>10</sup>Ibid., p. 874.

<sup>11</sup>Rabbi Malcolm Stern is at present writing a dissertation at Hebrew Union College entitled "The Headings and Superscriptions of the Psalter." This work is still in progress and thus not available for reference.

seventy-three to David, distributed as follows:  
 [Oesterley, op. cit., p. 59, assigns 72 to David]

In Book I, all except 1, 2, 9-10, 33,  
 Book II, 51-65, 68-70,  
 Book III, 86,  
 Book IV, 101-103,  
 Book V, 108-110, 122, 124, 131, 133, 138-145,  
 The LXX (Septuagint) adds to this list  
 33, 43, 67, 71, 91, 93, 101, 104, 137.

b. Titles indicating the character of the Psalm:

1. Shir, a song, occurs thirty times, usually with some qualifying word as 'song of love' (45), 'song of ascents' (120-134).
2. Mizmor is applied to fifty-seven psalms, usually in conjunction with the name of the author or collector. It probably means a song with accompaniment.
3. Maskil is applied to thirteen psalms. The root would lead one to suppose that it means 'a didactic psalm.' But all the psalms to which it is prefixed cannot be so designated.
4. Miktam occurs in the title to six psalms (15, 56-60). According to one interpretation it means a poem with a hidden or mysterious sense (from katam, to hide); according to another, a golden poem (from ketem, gold). But it is not easy to see how the name in either sense is applicable.
5. Shiggayon which the LXX translates by 'psalm,' and the other Versions by 'sin of ignorance.' The name is probably akin to the Assyrian shegû, which means a prayer of penance, a penitential psalm.
6. Tehillah, a song of praise, occurs only once (145). But the same word in the plural is used to describe the whole collection of psalms.
7. Tepillah, a prayer, occurs five times (17, 86, 90, 102, 142). In 72: 20, the plural of the same word is used in reference to all the psalms of David.

c. Titles indicating the liturgical purpose:

In the Hebrew only Ps. 92 is assigned to a special day -- 'for the sabbath-day.' In the LXX, however, Ps. 24 is assigned to the first day of the week, Ps. 48 to the second, 94 to the third, and 93 to the sixth day. The list is completed by the Vulgate, which assigns Ps. 81 to the fifth day, and by the Mishna which assigns Ps. 82 to the third day (Tamid, 7, 3).

Psalms 38 and 70 have the note 'in remembrance.' This is generally taken to refer to the 'azkārāh' or portion of the meal-offering which was anointed with oil and burned (cf. Lev. 2: 2 ff.; 5: 12; 6: 15; Num. 5: 26).

Psalm 100 has the note 'for thanksgiving,' probably to indicate that this was a song to accompany the sacrifice of thanksgiving.

The note 'a song of the dedication of the Temple' (30) probably indicates that this psalm was chosen for the service of the dedication of the Temple after the return.

Psalm 29 in LXX has the title 'the going out of the Tabernacle,' i.e. the last day of the feast of Tabernacles (cf. Lev. 23: 36).

The group 120-134 has the title 'songs of the going up,' which is variously interpreted. The most probable view is that this marks the psalm as one of the hymns sung by the pilgrims on the way to or in Jerusalem for the great feasts.

d. Titles indicating musical accompaniment, melody, etc.

They may refer either to the instruments which are to accompany the voices or to the tune to which the psalm is to be sung.

1. To the first category belong:

binegînôt, 'with stringed instruments' (4, 6, 54, 55, 61, 67, 76),  
'el nehîlôt, 'on flutes' (5); and possibly  
'al haggattit, 'on the harp of Gath' (Talmud), but this more probably is to be translated 'to (the tune of) 'the woman of Gath.'



'al hashshemînit (6, 12) and 'al 'alamôt (46) might mean 'with suprano voices' and 'with bass voices,' respectively (cf. I Chapter 15: 20-21); but the former more probably means 'with the eight-stringed harp.' The precise significance of lelammâd, 'to teach' (60, cf. 2 S 1: 18) and of le 'annôt (88) 'to answer' is uncertain.

- ii. The terms which probably refer to popular songs to the air of which the psalms were to be sung are the following:

'al tashhêt, 'destroy not' (57-59, 75), i.e. to be sung to the tune of the song 'Destroy not . . .' (cf. Is. 65: 8),  
'al 'ayvelet hashshahar, 'to "The hind of the dawn"' (22),  
'al yonâ ('elem) 'elîm rehôqîm, 'to "The dove of the distant terebinths"' (56),  
'al mût labben, 'to "The death of the son"' (9),  
'al mahalat, 'to "The sickness of . . ."',  
'al shôshannîm, 'to "Lilies"' (45, 69), and  
'al shûshan 'edût, 'to "The law is a lily"' (60), and  
'el shôshannîm 'edût, 'to "The law is lilies"' (80), all refer to a popular song extolling the Law,  
lîdûtûn and 'al yedûtûn in 39, 66, 77, probably mean 'in the manner of Yedutun,' one of the Levites (cf. I Ch. 16: 41; 25: 1-3).<sup>12</sup>

We see from this tabulation that many psalms were intended for use in the service. However, a considerable number were never intended for such a purpose and were never intended for such a purpose and were never used in public worship. Some of the psalms do not even appear adaptable for public worship.

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<sup>12</sup>Kissane, *op. cit.*, pp. xxiii-xxvii. In "d., ii." Kissane omits Ps. 62, "according to Jeduthun," Ps. 8, 81, 84, "according to the Gittith," Ps. 46, "according to Alamothe," and Ps. 12, "according to the Sheminith."

As Curt Sachs<sup>13</sup> points out, "earlier writers misunderstood these directions; they thought that the enigmatic title words such as nginot, gittit, or hanchilot referred to some unknown instruments and advised the players how to accompany the psalm." Another scholar, Louis Finkelstein, agrees with Kissane in the interpretation of one type of psalm heading, viz. that the heading names a pre-existent tune to which the psalm was to be sung.<sup>14</sup> The practice of applying new texts to already well-known melodies -- the so-called contrafact -- was common in later periods of music history. Here in ancient times we find this practice already in evidence. Not only Kissane and Finkelstein agree in this interpretation. The new RSV considers these headings titles of songs, translating the introductory phrase "according to . . . ." Support for this thesis is found in the fact that the supposed song-titles refer to subject-matter completely foreign to their contents of the Psalm to follow, e.g. Psalm 22, "To the choir-master; according to the 'Hind of the Dawn.' A Psalm of David . . . ," or psalm 56, "To the choirmaster: according to The Dove on Far-off Terebinths. A Miktam of

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<sup>13</sup>Curt Sachs, The Rise of Music in the Ancient World - East and West, p. 83.

<sup>14</sup>Louis Finkelstein, The Jews: Their History, Culture and Religion, II, 952.

David, when the Philistines seized him in Gath," and so on.

It should be pointed out, however, that Curt Sachs is more emphatic in his viewpoint. He says, ". . . no ready-made melody invited the poet to compose some poem fitting it in meter and length - as indicated in modern hymn-books - for the simple reason that the psalms were different in length and had no equal meter."<sup>15</sup> The singing of a Hebrew text requires complete freedom of syllabic rhythm which would enable the different psalm texts to be sung to earlier known melodies. One important responsibility of the leader of the singing was to know the possibilities of improvisation. The point is this: the different psalms appear to have been sung to pre-existent tunes, but the psalms should not be considered as having been composed for them.

We have no record of the melodies to the Psalms. We may ask ourselves, were any of the melodies composed by the Temple musicians? Asaph and his sons, Jeduthun and his sons, and Heman and his sons cast lots for their duties in the first Temple service, "teacher and pupil alike."<sup>16</sup> Other than this there is no hint that they were composers; an assumption here could be made that teachers were considered as the composers if new melodies were required. The

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<sup>15</sup>Sachs, op. cit., p. 83.

<sup>16</sup>I Chron. 25: 8.

only duties for the teachers would be those of training the singers and the instrumentalists so that they would become more skillful. There is every reason to believe that the Temple musicians developed their talents and improved the quality of the service. As for the borrowing of folk-melodies to assist them in this endeavor, this custom has been practiced in western music from the middle ages to the present.

The Psalms consist of petitions, meditations, songs of praise (laudations), reflections and ethical doctrines. Other thoughts found therein are descriptions of nature and of God's omnipotence and omnipresence. Some of the psalms are for private devotion which is evident in their form and style. There are forty-nine Psalms which are petitional in character,<sup>17</sup> fifty-nine Psalms may be referred to as meditations,<sup>18</sup> and forty-two of them may be called songs of

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<sup>17</sup>Nos. 3, 4, 5, 6, 7, 10, 12, 13, 17, 20, 23, 25, 26, 28, 32, 35, 38, 42, 43, 51, 54, 55, 56, 57, 59, 61, 62, 63, 64, 69, 70, 71, 74, 77, 79, 83, 85, 86, 88, 102, 109, 120, 123, 130, 137, 140, 141, 142, and 143.

<sup>18</sup>Nos. 1, 2, 8, 9, 11, 14, 15, 16, 23, 27, 30, 31, 36, 37, 39, 40, 41, 44, 45, 46, 49, 50, 52, 53, 58, 60, 65, 68, 73, 75, 76, 78, 80, 81, 82, 84, 87, 89, 90, 91, 94, 101, 105, 106, 107, 110, 112, 114, 116, 119, 121, 124, 125, 127, 129, 131, 132, 138, and 139.

praise or hymns.<sup>19</sup> This proves that the urge of prayer and meditation was uppermost in their minds. The Levitical singers were compelled to compose more petitions and meditations than hymns of praise.

Musicians of old realized that a certain group of notes (motifs) which would recur again and again would have a lasting effect upon the memory of the listener. To do this, a motif would need "certain characteristic features either in melody or in rhythm."<sup>20</sup> Frequent repetitions of the same motifs led finally to the establishment of the so-called modes. The mode has never ceased being the characteristic element of Jewish song; it became popular in the Jubili or Alleluias in church music. Through oral tradition the melodic element is found to be variable. Most of the old Jewish melodies are derived from these basic modes; several examples of which may illustrate this point:

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<sup>19</sup>Nos. 18, 19, 21, 24, 29, 33, 34, 47, 48, 66, 67, 72, 92, 93, 95, 96, 97, 98, 99, 100, 103, 104, 108, 111, 113, 115, 117, 118, 122, 126, 128, 133, 134, 135, 136, 144, 145, 146, 147, 148, 149, and 150.

<sup>20</sup>Finkelstein, op. cit., p. 954.

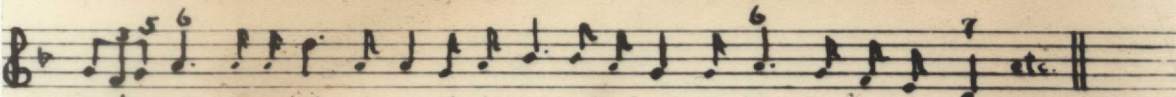
Magen - Abot - Mode



Vayekulu



Va-ye-ku-lu ha-sho-o-rot; vekol tse-vo-om, va-ye-kal ha-shvi-i me-lach-to



a-sher-o-so, va-yish-bos ba-yom hashvi-i mi-kol me-lach-to a-sher o-so.

Sephardic Tune for the Tal-prayer (after Idelsohn)



Lech le-sha-lom ge-shem u-vo le-sha-lom tal ki rav le-ho-shi-a u-mo-rid ha tal



a-shir shi-ra-ti ve-a-sim di vra-ti rag-bi-ra se-fa-ti le-tzur ye-shu-a-ti.

Katikvah





Fig. 1.--Use of the mode in synagogue music

The numbers in examples from Fig. 1 indicate the "standing tones" of the mode.<sup>21</sup>

Nubians heard by Curt Sachs  
I leader  
II chorus

Syrian Christians after Idelsohn

Copts after Newlandsmith

Abyssinians after Herscher-Clement


(cont.)

Fig. 2.--Chants similar to those of the Temple service

In the "Nubian" example "the leader improvised and the crew responded very much in the same way as the cantor and the congregation in a synagogue."<sup>22</sup> The melody is very limited in range containing a compass of only four notes. The rhythm lends itself to a tribal drumbeat with the main

<sup>21</sup>Ibid., p. 955. The "standing tones" indicate the skeleton of the mode. A slight pause is indicated for most of them. A pause is more infrequent for tones "1" and "5". Cf. Idelsohn, op. cit., Chapter III., p. 35 ff.

<sup>22</sup>Sachs, op. cit., p. 95.

pattern being (  ). The "Copt" example shows "vagueness of all notes within a fourth or a fifth and, as a consequence, will prefer to refrain from modal analysis."<sup>23</sup> Sachs states, in regard to the "Abyssinian" tune: "in its performance there is a trait reminding us of the Jewish temple: the ends of the lines are marked by shaking the sistrum<sup>24</sup>."<sup>25</sup>

Chants such as these are understood to be quite similar to those of the temple service.<sup>26</sup> These melodies are very ancient sounding in contrast to our modern sense of tonality. They do not contain a rhythmical system other than that which is based on the feeling for syllables -- some long, some short. These melodies must have been considered artistic in the time they flourished; we may call them exotic, or ancient, but nevertheless the melodies contained a method of singing which meant the very life of these early people. Although the melodies contained basic relationships, the melodies differed; this was the result of a new feeling of inspiration which was instilled in the

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<sup>23</sup>Ibid., p. 97.

<sup>24</sup>"An ancient Egyptian rattle used especially in the worship of Isis. It consisted of a metal frame with loose metal bars, the frame attached to a handle." Willi Apel, "Sistrum," Harvard Dictionary of Music, p. 684.

<sup>25</sup>Sachs, op. cit., p. 97.

<sup>26</sup>Finkelstein, op. cit., p. 953.



performer. The musical interest was always found in the variations, not in the basic concept of the origin of the melody.

The melodies were limited in range. Those melodies which were preserved by the secluded communities of the Yemen,<sup>27</sup> of Babylonia and of Persia, rarely have a range exceeding the interval of the fifth or sixth.<sup>28</sup> The vocal music was not a slave to set rules; the music was rhythmically free. Hebrew musical expression retained a high ethical and moral standard while any sense of strict form was subordinated. A certain melody was assigned to a portion of the Scriptures and when the name was indicated the singers and players knew which mode to use.

Each melody was composed of either two modal motifs or of three or four motifs sung in alternation. The motifs were flexible enough to permit their use for texts (words, half-lines, or verses) of different syllabic lengths.<sup>29</sup>

This method of singing is possible and effective when used with a language that is forceful, expressive and musical. The Hebrew language was the medium between the Jew and God, an outlet for man's emotions -- for his deep devotion

<sup>27</sup>Province comprising the Southwestern part of Arabia.

<sup>28</sup>Gradenwitz, op. cit., p. 66.

<sup>29</sup>Ibid., pp. 68-69.

to God who had been so merciful unto him from the beginning.<sup>30</sup>

Selah -- The word Selah occurs seventy-one times in thirty-nine Psalms,<sup>31</sup> and three times in Hab. 3. Generally, the term is considered as a musical refrain. The fact that twenty-eight of these thirty-nine Psalms have musical superscriptions impels one to believe that Selah was a direction to the musical performers. Whenever used, the term appears to denote a pause between one section of the song and another. Scholars differ as to what should occur during the pause. John Stainer gives interpretations of the term Selah:

- (1) a pause
- (2) a repetition (like Da Capo)
- (3) as the end of a strophe
- (4) a playing with full power (f or ff)
- (5) a bending of the body, an obeisance
- (6) a short recurring 'symphony' (a ritornello).<sup>32</sup>

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<sup>30</sup>Due to the frequent references made in the new Testament to the "Psalms," those passages are furnished here: Matt. 5: 5, 25; 21:16; Mk. 12: 10, 11 (Lk. 20: 17), 36 (Matt. 22: 44; Lk. 20: 42, 43); 14: 34 (Matt. 26: 38); 15: 34 (Matt. 27: 46); Lk. 13: 27 (Matt. 7: 23); 23: 46; Jn. 6: 31; 10: 34; 13: 18; Acts 1: 20; 2: 25 ff., 34; Rom. 3: 4, 10 ff.; 4:7; 8: 36; 10: 18; 11: 9; II Cor. 9: 9; Eph. 1: 22; Heb. 1: 7 ff.; 2: 6 ff., 12; 3: 7 ff.; 5: 6; 7: 17; 10: 5 ff.; 13: 6; James 3: 8; I Pet. 2: 3; 3: 10 ff.; II Pet. 3: 8; Rev. 8: 4; 9: 20; 19: 5.

<sup>31</sup>Ps. 3, 4, 7, 9, 20, 21, 24, 32, 39, 44, 46, 47, 48, 49, 50, 52, 54, 55, 57, 59, 60, 61, 62, 66, 67, 68, 75, 76, 77, 81, 82, 83, 84, 85, 87, 88, 89, 140, and 143.

<sup>32</sup>Sir John Stainer, The Music of the Bible, note (3), p. 90 f.

Stainer concludes that the last of these interpretations (6) seems most plausible. Walter Drum, writing for the Roman Catholic Church, agrees with number 5 by saying:

The word Selah almost invariably marks the end of a strophe. We think it was originally 'to throw,' and meant 'a throwing down,' 'a prostration.' During the antiphonal cantillation of the Psalms, the priests blew their trumpets to mark the end of a strophe, and at the signal the two choirs or the people or both choirs and people prostrated themselves.<sup>33</sup>

The term Selah has also been interpreted as "forever," or "eternal." Hippolytus, referring to the Greek Version, compares the word for Selah used in it and that used in the Aquila revision and the Hebrew. In the Greek the term *διάψαλμα* is inserted, meaning "an intervening musical symphony," but in the others the word *ἀεί* is used meaning "ever."<sup>34</sup> If the first is correct the term would have specific reference to the instrumentalists; if the latter is true the term would have reference to the vocal utterance of the people who were present at the service. At the end of each stanza where the term Selah occurs, the people would all unite then in a shout of consent to what has been sung or spoken. Our concept of biblical music to this point would be: choral singing, accompanied by musical instruments in octave unison (monophony); at given moments

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<sup>33</sup>W. Drum, "Psalms," The Catholic Encyclopedia, Vol. XII, p. 541.

<sup>34</sup>Hippolytus, "On the Psalms," op. cit., Vol. V, Sec. x, p. 201.

the singing and playing would cease and the instrument player or players would play an interlude. At the time of the Second Temple this interlude was enhanced by the entrance of a flute solo; the flute was chosen because, "to use the Talmudic expression, 'it is most beautiful divider of music.'"<sup>35</sup> The phrase "divider of music" implies that which divides the stanzas such as the flute in this example.

The Psalm Style -- The manner varied in which the Psalms were sung; we know that the singing was performed in a monophonic style, i.e. everyone singing or playing the same melody. The Psalms may be classified into different forms. Psalms 3-5 indicate that one person was called on to sing these prayers -- thus we arrive at the term "solo psalmody." Please note the use of the term Selah in Psalms 3 and 4. The soloist would sing the stanza, there would be the break, and then he would continue with the next stanza, and so on. In Psalm 3 the Selah comes after each stanza except for the last Selah, whereas in Psalm 4 the first two Selah come after every two stanzas. Psalms 100 and 118 are indicative of another type of a psalm -- that of a "response psalm." In this style the congregation answers the chanting soloist with short phrases. In Psalm 100 the soloist would sing:

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<sup>35</sup>Rabinovitch, op. cit., p. 33.

Make a joyful noise to the Lord,  
 all the lands!  
 Serve the Lord with gladness!  
 Come into his presence with singing!

Know that the Lord is God!

then the congregation would reply:

It is he that made us, and we  
 are his;  
 we are his people, and the sheep  
 of his pasture.

then the soloist would finish the psalm. Psalm 118 shows this manner of singing much clearer. The soloist sings the first line, "O give thanks to the Lord, for he is good"; the congregation would reply with, "his steadfast love endures for ever!" Psalms 134, 136 and 148 are understood to be of the "antiphon" style of singing where two groups sing alternately.<sup>36</sup> In Psalm 136 the first group would sing, "O give thanks to the Lord, for He is good," and the other group would sing, "for his steadfast love endures for ever," and so on.<sup>37</sup> In the first stanza of Psalm 148 if the groups alternate for each verse the last line, "praise him, all his host!," would be sung by the "first" group again. The next few stanzas would begin with the "first" group each time but would end with the "second" group. The alternation of the first stanza would not occur

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<sup>36</sup>Finkelstein, op. cit., p. 951. Cf. Buttenwieser, op. cit., pp. 843-844.

<sup>37</sup>Buttenwieser, op. cit., pp. 800-802, states that one line is by a soloist and one is by a chorus.

again until the last stanza of the Psalm, thus allowing the "first" group to close the Psalm with "Praise the Lord!" as it should, i.e. if any distinction is made in the two groups. In Psalm 135 the phrase "Praise the Lord" is interspersed among the other phrases. This type of Psalm is referred to as a "refrain psalm." The people sing the phrase, "Praise the Lord," and the soloist sings the remainder of the text.

In this way the service of the Temple is much clearer to us than otherwise. We know what they sang, the manner in which they sang the Psalms, how they were accompanied and when they were sung. If the actual melodies could be obtained the picture would be complete.

## PART I - CHAPTER IV

### MUSIC IN THE SECOND AND THIRD TEMPLES<sup>1</sup>

Approximately seventy years after the destruction of the First Temple by Nebuchadnezzar, King of Babylon from 604 to 562 B.C., the rebuilding of the Temple in Jerusalem was decreed in 538 B.C. by Cyrus (circa 528 B.C.), King of Persia. A comparatively small proportion of the Jewish race returned from their long captivity in Babylon<sup>2</sup> where they had been required to be servants to the King and his sons. The greater proportion of the original number who were taken to Babylon desired to remain there because of their prosperity. Among the number returning there were 128 singers<sup>3</sup>; these were descendants of Asaph. The total number of Jews who returned "was 42,360, besides their men-servants and maidservants, of whom there were 7,337; and

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<sup>1</sup>Cf. S. L. Terrien, "Hebrew Temples," Encyclopedia of Religion, p. 770: "II. Second Temple, built by Zerubbabel in 521 B.C. (?). III. Third Temple, begun by Herod the Great in 19 B.C., completed in 64 A.D., and destroyed by the Romans in 70 A.D." Cf. Whiston, op. cit., Bk. XV, Chapter XI, pp. 389-390; Bk. VI, Chapter IX, pp. 686-687.

<sup>2</sup>II Kings 24: 11-20; 25; Jer. 39, 52.

<sup>3</sup>Ezra 2: 41. Cf. Neh. 7: 44.

they had 200 male and female singers."<sup>4</sup> The ancient worship, according to the law of Moses, was established again with the ritual of "burnt offerings . . . at the new moon and at all the appointed feasts of the Lord."<sup>5</sup> In the second year after the return from Babylon the foundation of the Second Temple was laid.<sup>6</sup> The joy of seeing this long awaited sight was expressed in songs of praise and thanksgiving:

The priests in their vestments came forward with trumpets, and the Levites, the sons of Asaph, with cymbals, to praise the Lord, according to the directions of David King of Israel; and they sang responsively, praising and giving thanks to the Lord,

'For he is good,  
for his steadfast love endures for ever towards  
Israel.'<sup>7</sup>

The Second Temple having been begun by Zerubbabel (who lived during the reign of Cyrus), son of Shealtiel of Judah, was completed in the reign of Darius (521-485 B.C.), King of Persia.<sup>8</sup>

After the dedication of the Temple the Israelites retained the forms of worship prescribed by Moses.<sup>9</sup> Under

<sup>4</sup>Ezra 2: 64.

<sup>5</sup>Ezra 3: 4-5.

<sup>6</sup>G. A. Smith, Jerusalem - From the Earliest Times to A.D. 70, Vol. I, p. 231, states that all three Temples were built upon the same site. See Ezek. 41-48 for the description of the Temple and its ordinances.

<sup>7</sup>Ezra 3: 10-11.

<sup>8</sup>Ezra 6: 15.

<sup>9</sup>Numbers, Chapter 7 ff.



the guidance of Nehemiah (circa 444 B.C.), son of Hachaliah, a wall was erected around the city of Jerusalem. At the dedication of the wall of Jerusalem "they sought the Levites in all their places, to bring them to Jerusalem to celebrate the dedication with gladness, with thanksgivings and with singing, with cymbals, harps, and lyres."<sup>10</sup>

In all the liturgical music of the Temple vocal music predominated. Vocal music was the vehicle for the thoughts and feelings of these religious people. The instruments which were used served only for accompaniment and embellishment.<sup>11</sup> The Jews perfected their musical expression and their spiritual life exercised an influence on the peoples of neighboring countries. Idelsohn brings this to our attention by saying,

the tendency to restrict percussive, stirring and signal instruments, as well as dances and the participation of women, gives evidence of the striving to evade all the forms of pagan worship in use in Phoenicia and in all the countries bordering upon Palestine.<sup>12</sup>

Jerusalem was destined to be the center of religious worship.<sup>13</sup> It was the Jews who were to become missionaries, and to go out into the nearby countries converting the

<sup>10</sup>Neh. 12: 27.

<sup>11</sup>Except for the performance of the Psalms where the term Selah occurs.

<sup>12</sup>Idelsohn, op. cit., p. 18.

<sup>13</sup>Zech. 8: 20-23.

the people and spreading abroad the principles of their own spiritual and musical life.

In the period which followed the writing of the prophetic book of Malachi (circa 397 B.C.) the land of the Jews (Judea) was plundered and conquered many times over. The ancient worship of the Temple was hampered, even profaned, by the invading hordes. In B.C. 165 Judas, son of Mattathias, regained possession of the city of Jerusalem. One of his first acts was to purify and rededicate the Temple. Soon after, however, a civil war began because of certain attributes in the priest-rulers which were not according to the best interests of the city. The war was terminated by the Roman conquest of Judea and Jerusalem by Pompey (circa 63 B.C.). After Pompey's defeat (d. 43 B.C.), Antipater, an Idumean, was in high favor with Julius Caesar, and was placed by him in charge of Judea. Antipater appointed his son, Herod the Great (d. 4 B.C.),<sup>14</sup> governor of Galilee. After the murder of Caesar disorder ensued in the land of Judea, and Herod fled to Rome. He was appointed king of the Jews in 40 B.C. while in Rome. Herod completely

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<sup>14</sup>Matt. 2: 19-22. Cf. Whiston, *op. cit.*, Bk. XIV, Chapter IX, p. 345 f.; Bk. XV, pp. 389-390. According to the calendar used here the date is four years off. Herod the Great died the same year Christ was born. Herod Antipas, his son, was the Herod of Jesus' trial (actually in 29 A.D.). Herod Agrippa I, the grandson of Herod the Great, died in 44 A.D. His son, Herod Agrippa II, lived during the destruction of the Temple in Jerusalem (70 A.D.).

rebuilt the Temple in 22 B.C.; he intended to bring the Temple to its perfection as an everlasting memorial to himself.

### Origin of Antiphonal Singing<sup>15</sup>

A characteristic element of the Temple service was the practice of antiphonal singing. The term "antiphonal singing" is used here as a generic term; as such it includes both "antiphonal singing" in its narrower sense and "responsorial singing." "Antiphonal singing" in its narrower sense refers to "alternate singing of two choirs"; "responsorial singing" refers to the alternate singing of an individual leader and the response of a congregation or a choir. Antiphonal singing may be described as the alternate or responsive rendering of songs by a choir of two groups. The choirs, or "watches,"<sup>16</sup> as they were called, were placed so that they could sing antiphonally, "watch corresponding to watch,"<sup>17</sup> in the services. One finds many parallels between antiphonal singing among the peoples of the ancient Orient and that of the Hebrews; this style of singing is still in existence in Abyssinia, in upper Egypt,

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<sup>15</sup>See Egon Wellesz, Eastern Elements in Western Chant, pp. 50 f.

<sup>16</sup>King James Version: "ward."

<sup>17</sup>Neh. 12: 24.

and in the Orient.<sup>18</sup> Gradenwitz points out that in Assyrian hymns one finds the use of recurring refrains sung in responsorial style by the priests and the choir or by two choirs singing alternately. Their poetry seems to have had a great influence on the songs of the Hebrews.

The earliest style of antiphonal singing was the responsorial; this occurred in the recitation of the prayer or psalm by a soloist with the response "Amen" or "Hallelujah" by the congregation. One example of this style may suffice. When Moses wished to instruct the people of Israel in God's "commandments and his statutes," the Levites declared that each successive "curse" be responded to by "Amen":

'Cursed be the man who makes a graven or molten image, an abomination to the Lord, a thing made by the hands of a craftsman, and sets it up in secret.' And all the people shall answer and say, 'Amen.'<sup>19</sup>

In the next stage of development of the antiphonal style of singing these short refrains, i.e. "Amen" and "Hallelujah," were replaced by a complete phrase, e.g. "his

<sup>18</sup>Gradenwitz, The Music of Israel - Its Rise and Growth Through 5000 Years, p. 63. Cf. S. Langdon, "Prayer," Encyclopedia of Religion and Ethics, ed. by J. Hastings, Vol. X, p. 160 f.

<sup>19</sup>Deut. 27: 14-26. See Danby, Mishnah, Sota VII, p. 5. The use of the response "Hallelujah" is described in Oesterley, op. cit., pp. 136-137, and is quoted on p. 48 of this thesis.

steadfast love endures for ever."<sup>20</sup> According to Oesterley Psalms 113-118 should be termed the "Egyptian Hallel"<sup>21</sup> because of the phrase, "When Israel went forth from Egypt," found in Psalm 114: 1, "to distinguish it from the 'Great Hallel' (Psalm cxxxvi) and from Psalms cxlvi - cxlviii, which were also regarded as a kind of Hallel on account of the note of praise so frequent in them."<sup>22</sup> He describes for us the Passover feast during which the "Hallel" was sung:

When the Passover lambs had been slain, two rows of priests were drawn up in the court of the Priests, in which the great altar stood, and received into gold and silver bowls the blood from the lambs which the head of each family had to offer at this feast. These bowls were passed up to the officiating priest at the great altar; as he received each bowl he emptied it out at the base of the altar, and then handed back the empty bowl. This ceremony lasted from the ninth till the eleventh hour (about 3 - 5 p.m.); and it was during its performance that Pss. cxiii - cxviii were sung by the Levites. The congregation repeated the first clause of each of the six psalms, and after each other line they shouted "Hallelujah"; when they came to the last psalm (cxviii), they repeated not only the first line, together with the Hallelujah shout, but they also repeated after the Levites the words of verses 25, 26: -

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<sup>20</sup>Pss. 118, 136.

<sup>21</sup>"Hallel," meaning praise, as in Pss. 113-118 which are songs of praise. R. B. Y. Scott, "Hallelujah," Encyclopedia of Religion, p. 320: "(Heb. hillel, he praises; Jah, form of Yahweh-Jehovah used in compound words). Literally, Praise ye Yahweh." Cf. Danby, op. cit., p. 199.

<sup>22</sup>Oesterley, op. cit., p. 136, fn. "1".

'Ah Yahweh, save, ah Yahweh, give prosperity;  
Blessed is he that entereth in Yahweh's name.'

The 'Hallel' was repeated in this manner until the whole ceremony was completed.<sup>23</sup>

In this way Psalms 113-118 are considered as one whole.

The "Hallelujah" shout could very well have occurred when the priest emptied the bowl at the base of the altar before returning the bowl to its proper owner. The suspense would probably grow until the very second the bowl was emptied causing a great psychological effect which would result in the expression "Hallelujah."

Frequently the congregation is referred to as "Israel." In the following example the recurring refrain of this style of antiphonal singing uses this terminology. The order would be as follows:

Moses: I will sing unto the Lord.  
Israel: I will sing unto the Lord.  
Moses: For he hath triumphed gloriously.  
Israel: I will sing unto the Lord.  
Moses: The Lord is my strength and my song.  
Israel: I will sing unto the Lord.  
Moses: And he is become my salvation.  
Israel: I will sing unto the Lord.<sup>24</sup>

Here we have the example of the leading voice stopping at nearly every half-verse so that the people could reply at these intervals with the same opening phrase. A repeated refrain like this is indicative of the Jews'

<sup>23</sup>Ibid., pp. 136-137.

<sup>24</sup>Rabinovitch, op. cit., pp. 35-36. Cf. Exodus 15: 1-18.

community spirit -- an echo of their determination to worship God with their whole being, actually a self-sacrifice.

As stated, this method of singing has its parallels in Oriental civilizations. An example of this is given to us in this Assyrian hymn which begins:

O Lord, who is like thee,  
Who can be compared to thee?

Mighty one, who is like thee,  
Who can be compared to thee?

This example shows its exact recurring theme, whereas in the next example from Psalm 27 we see a very slight alteration:

The Lord is my light and my salvation;  
Whom shall I fear?  
The Lord is the strength of my life;  
of whom shall I be afraid?<sup>25</sup>

The same author furnishes us with an example of the next stage of development of antiphonal singing, i.e. the leader and the choir sing in alternate half-verses, with the choir at times varying the words of the first half-line. The example is taken from Psalm 146:

Praise the Lord!  
Praise the Lord, O my soul!  
I will praise the Lord as long as I live;  
I will sing praises to my God while I  
have being.<sup>26</sup>

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<sup>25</sup>Gradenwitz, op. cit., p. 64.

<sup>26</sup>Ibid., p. 65. (KJV)

In this Psalm the opening phrase, "Praise the Lord!," is given only twice by the leader -- at the beginning and at the close of the Psalm. The choir extends the note of praise in its lines thus giving the full expression of their feelings.

All three of these forms of antiphonal singing were in use even after the Temple service. The parallel of Hebrew song style exists in the Oriental custom and as told by Gradenwitz, "their systematic cultivation must be ascribed to the Levites serving the Second Temple."<sup>27</sup> The verification for this last statement is explained to us by writers who lived in the first century and of one who witnessed the Temple service -- Rabbi Akiba Ben Joseph, 40-134 c.e.<sup>28</sup> From their writings we learn that three forms of singing were customary and that they were based upon the principle of response:

- (1) The leader intoned the first half verse, whereupon the congregation repeated it. Then the leader sang each succeeding half-line, the congregation always repeating the same first half-line which thus became a refrain throughout the entire song. This was the form in which Adults used to sing the 'Hallel' (Ps. 113-118), and, according to Rabbi Akiba, this

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<sup>27</sup>Ibid., p. 65. The Temple mentioned here is, presumably, the one which was destroyed in 70 A.D. Whiston explains this difference: "We may here observe, that the fancy of the modern Jews, in calling this temple, which was really the third of their temples, the second temple, followed so long by later Christians, seems to be without any solid foundation." (Whiston, op. cit., Bk. XV, Chapter XI, p. 389, fn.).

<sup>28</sup>"c.e." -- Christian Era.



form was also employed for the Song of the Sea (Exod. 15). This form of singing the Hallel is still in use among the Jews in Southern Arabia.

(2) the leader sang a half-line at a time, and the congregation repeated what he had last sung. This - Rabbi Eliazar, son of Joseph Hagalili, said - was the form in which the children used to be instructed at school.

(3) [This form] was responsive in the real sense, i.e. the leader would sing the whole first line, whereupon the congregation would respond with the second line of the verse. This was the form, as Rabbi Nehemiah explained, in which the Shema was recited in public; and it is still used by the Babylonian Jews for chanting the Hallel on Passover.<sup>29</sup>

Idelsohn states further that besides the responsive form here described, the unison and solo forms were also used. He gives the following Jewish centers as those which have preserved this oral musical tradition:

Yemen in South Arabia, historically known from pre-Mohammedan times, a community that lived practically in seclusion for thirteen hundred years, and evidence of whose contact with other Jewish settlements we have but scant sources;

Babylonia, historically the oldest Jewish settlement, dating from the destruction of the First Temple [586 B.C.], never ceasing to exist despite changes of conditions;

Persia, almost as old as the Babylonian community. Syria, North Africa, Italy, and the so-called Sephardim, i.e. the Spanish Jews expelled from Spain in 1492, who, despite dispersion, did preserve their Spanish tradition;

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<sup>29</sup>A. Z. Idelsohn, *op. cit.*, pp. 20-21, cites as sources for this information B. Sota, p. 30 b; Tosefta ed. Zuckerman, p. 303; Jerus. Sota, Vol. V, p. 4; Mechilta, ed. I. H. Weis, p. 42; Maimonides, Hilchoth Megilla, etc., Chapter III. § 12-13.

The German Jews, whose settlement in south-western Germany dates back to the fifth century;

And the Jewish settlement in Eastern Europe, the largest center of all in number, whose tradition comes partly from Germany and partly from the Oriental communities.<sup>30</sup>

### Hebrew Poetry

Almost all biblical poetry is constructed in a form suitable for antiphonal singing. One principal of biblical poetry is the parallelismus membrorum, i.e. the duplication of meaning which occurs in almost every verse, as if the second phrase were an echo of the first. We turn to Gen. 4: 23, 24 for our first example:

Lamech said to his wives:  
 'Adah and Zillah, hear my voice;  
 you wives of Lamech, hearken to  
 what I say:  
 I have slain a man for wounding me,  
 a young man for striking me.  
 If Cain is avenged sevenfold,  
 truly Lamech seventy-sevenfold.'

In the second line "you wives of Lamech" refers to "Adah and Zillah" of the first line. The next phrase "hearken to what I say" has its like meaning in "hear my voice" of the first line, and so on. There are no essential modifications in the echoing phrases as one can see. A

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<sup>30</sup>Idelsohn, op. cit., p. 23; Cf. A. Z. Idelsohn, Thesaurus of Hebrew - Oriental Melodies, referred to in ibid., p. 23, fn. 61.

more complicated example is found in Psalm 114 (which forms part of the Hallel service):

When Israel went forth from Egypt,  
 the house of Jacob from a people of strange  
 language,  
 Judah became his sanctuary,  
 Israel his dominion.

The sea looked and fled,  
 Jordan turned back.  
 The mountains skipped like rams,  
 the hills like lambs.

What ails you, O sea, that you flee?  
 O Jordan, that you turn back?  
 O mountains, that you skip like rams?  
 O hills, like lambs?

Psalm 114 exemplifies Hebrews poetry in its height of expressiveness. In the first and second verses we have the following synonyms: "house of Jacob" for "Israel"; "a people of strange language" for "Egypt"; "Israel" for "Judah"; "dominion" for "sanctuary." The similarity in meaning of the lines is clear in light of these synonyms. The third and fourth verses are slightly different, however, especially the fourth verse. "Jordan" is used in reference to "the sea"; the phrase "turned back" has its difference from the phrase before it, "looked and fled," as do the next two lines in verse four. No exact duplication of meaning is intended here; the mountains are larger than hills, rams are much more mature than lambs.

A technical feature should be pointed out in relation to Ps. 114: the similarity of its form to that of the catechism in the use of question and answer. The answers to the questions found in verses five and six are found in verse seven where the passage has reference to "the presence of the Lord," and "the presence of the God of Jacob" as being the power which caused the phenomena.<sup>31</sup> The author of the psalm might have had in mind the manner in which the psalm would have to be sung -- the method of singing known to him when he wrote the lines. The influence of the ancient Hebrew forms can be seen in our use of antiphonal song today. The psalm contains more than mere lines to be hurriedly read, but "represents a masterly achievement in its own art . . . : the psalm, born in its content, of the inner emotions which compelled it, and in its form, of its suitability to the strictures of responsive or antiphonal singing."<sup>32</sup>

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<sup>31</sup>See Psalms 10: 1, 2; 24: 8-10; 44: 24, 25; 58: 1, 2; 94: 16, 17; 116: 12-14; 119: 9; 120: 3, 4; 139: 21, 22. Cf. Ps. 22: 1, 2; 30: 9, 10.

<sup>32</sup>Rabinovitch, op. cit., p. 39.

### Hebrew Song-rhythm

The ancient Hebrews were a musical nation and their performance of music was rhythmical.<sup>33</sup> It appears that among the soloists the rhythm in their singing was suited to the requirements of the text. There were doubtless many interpretations of the same melody. Idelsohn states:

The vocal song of the Temple, like all religious song among the ancient and primitive nations, drew its sap from the folksong, though foreign tunes may have occasionally crept in. These Temple songs - folk-tunes modified and sanctified - were in turn copied by the 'representatives of the people,' the Anshe Maamad, from all parts of the country who used to be present at the Temple service. They certainly learned the melodies together with the texts, and would carry them to their homes. Furthermore, many Levites would participate in public services in the synagogues and were naturally chosen to act as precentors or leaders in singing Psalms, portions of the Pentateuch and the Prophets.<sup>34</sup>

There were many priests in Israel at the time of the Temple. The Anshe Maamad was a group of priests, each one having been selected from his own district to represent the people. They were divided into twenty-four groups, each group serving two weeks a year in turn. During the period that their representatives were on duty in Jerusalem the congregations of the respective districts would gather

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<sup>33</sup>This does not, however, mean that their music was "metrical."

<sup>34</sup>Idelsohn, op. cit., p. 20.

to hold worship services and read from the Bible.<sup>35</sup> Every three years they were required to have read the complete Pentateuch,<sup>36</sup> so when the time came for their representative to be on duty the congregation at home would select a passage of scripture. This passage need not be Gen. I, necessarily, nor did it mean that when Gen. I was read that a cycle of reading the Pentateuch would begin again. They had their program of reading, but the passages starting with Gen. I were not required to be in order.<sup>37</sup>

Without some sort of indication for rhythm it is impossible for a group of people to sing well together. In view of all the singing and playing of instruments which took place in Israel in the Temple Era, their music certainly had to be rhythmical.

The organ was used regularly in the Second Temple and is called "Magrepha" in Talmudic literature. The tractate "Arachin" gives us a fairly good description. We learn that it was an instrument somewhat similar to a primitive organ with ten pipes and was powerful enough to be heard

<sup>35</sup>Idelsohn refers to the reading of Gen. I.

<sup>36</sup>First five books of the Bible.

<sup>37</sup>Statements by J. D. Thomas, Professor of Bible, Abilene Christian College, Abilene, Texas, personal interview.

outside Jerusalem.<sup>38</sup> It is not quite clear how it worked. It is known that it could not have been operated by water power, for the Greek water organ, hydraulis, is mentioned in the Talmud and its use in the Temple was expressly prohibited.<sup>39</sup>

Even the hand clapping which occurred during the formal processions was an indication of time or rhythm for the singing. The use of the cymbal and the drum also enabled the Jews to mark the time.<sup>40</sup>

Danby tells of the following activities which took place at the royal court toward the close of the first day of The Feast of the Tabernacles in the presence of Rabbi Judah:<sup>41</sup>

Men of piety and good works used to dance before them<sup>42</sup> with burning torches in their hands singing songs and

<sup>38</sup>Shailer Mathews describes use of "Magrefa" as "sufficiently powerful to be heard at Jericho [a distance of approximately twenty miles]." (Mathews, Shailer, A History of New Testament Times in Palestine - 175 B.C. - 70 A.D., p. 171, fn. "1").

<sup>39</sup>Finkelstein, op. cit., pp. 952-953.

<sup>40</sup>Rabinovitch, op. cit., p. 40.

<sup>41</sup>The name Judah refers to no specific person. Cf. "Judah," The Jewish Encyclopedia, Vol. VII, pp. 330-358.

<sup>42</sup>"Them" refers to golden candlesticks with four golden bowls on top of them with four ladders to each candlestick. Danby, op. cit., Sukkah 5.2, p. 179, fn. 16: "according to the Talmud the candlesticks were fifty cubits high."

praises. And countless levites [played] on harps, lyres, cymbals and trumpets and instruments of music, on the fifteen steps leading down from the Court of the Israelites to the Court of the Women, corresponding to the Fifteen songs of Ascents in the Psalms [Pss. 120-134]; upon them the levites used to stand with instruments of music and make melody.<sup>43</sup>

Early bodily rhythmic movements, e.g. dancing and hand clapping, furnish the basis of rhythm in Hebrew poetry. The origin of Hebrew poetry must have had its beginning in very early times. This poetry consists mainly of iambics (u —) and anapaestics (uu —) such as is found in the dancing of African natives. In addition to parallelism, Hebrew poetry has its problems of meter. Every Hebrew word is accented on the last syllable. The metrical accent corresponds to the normal accent of a word and the meter is formed depending on the number of accented syllables in a line. The unaccented syllables in between do not affect the formation of the meter. According to English rules of poetry "iambic" should consist of two syllables, the accent being on the second. This is not a standard rule in Hebrew poetry. Provided that the correct syllable is accented the number of short syllables which precede it does not alter the meter; the unaccented syllables become almost negligible. This is clarified in the following examples:

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<sup>43</sup>Danby, op. cit., Sukkah 5.4, p. 180.



English poetry: The stāg / āt ēve / hād drūnk /  
his fill.

Hebrew poetry: Thē nōblē stāg / āt dārk ēve / hād  
dēeply drūnk / his fill.<sup>44</sup>

Oesterley points out that

a line of poetry, generally speaking, consists of two halves, divided by a caesura, or rather, a pause. . . . It seems evident that the ancient copyists of the Hebrew Scriptures often failed to discern the poetical structure of a poem, and by adding a word or words, for one reason or another, spoiled the symmetry of the composition. This may sometimes be observed in the Psalms in which, e.g. for liturgical reasons, alterations have subsequently been made in the text.<sup>45</sup>

#### Women Participants

A more complete comprehension of the Temple service<sup>46</sup> is obtainable upon further study of the participants and the ensembles involved. Women were not permitted to take part in the Temple choir.<sup>47</sup> Idelsohn states that "already around 100 c.e. Rabbi Meir explained that the female singers mentioned in the Bible referred to the women of the Levites, whereas Rabbi Simeon entertained the

<sup>44</sup>Oesterley, Ancient Hebrew Poems, p. 5.

<sup>45</sup>Ibid., pp. 6-7. See also, p. 81, note 6; pp. 84-85. Cf. pp. 75-77. Cf. Idelsohn, op. cit., Ch. III, p. 35.

<sup>46</sup>I Chronicles 15: 16-24; 16: 4-7; 25: 1-7.

<sup>47</sup>Idelsohn, op. cit., p. 16.

opinion that they were 'talented women' in general."<sup>48</sup>  
 "Even the boastful statement of Sennacherib, the Assyrian King, that King Hezekiah of Judah had to send him, as part tribute, male and female musicians, would refer to secular singers of the court only."<sup>49</sup> The same could be said of the female mourners mentioned in II Chronicles 35: 25 who were, presumably, professional public singers for funerals.

#### The Chorus

It was necessary that the chorus consist of a minimum of twelve adult male singers, the maximum being limitless. This is made clear from the following excerpt written between the second century B.C. and 200 A.D.:

There were never less than twelve levites standing on the Platform, and their number could be increased without end. None that was not of age could enter the Temple Court to take part in the service save only when the levites stood up to sing; and they did not join in the singing with harp and lyre, but with the mouth alone to add spice to the music.<sup>50</sup>

The singer was admitted to the choir at the age of thirty and served up to the age of fifty when the decline

<sup>48</sup>Pirke R. Eleazar, Ch. XVII, cited by Idelsohn, op. cit., p. 16, fn. 40. Idelsohn does not distinguish this Simeon from others who lived near the first century. Cf. J. Z. Lauterbach, "Simeon," The Jewish Encyclopedia, Vol. XI, p. 347.

<sup>49</sup>Idelsohn cites Jeremias, A., Das Alte Testament im Lichte des Alten Orients, Leipzig, 1906, p. 527.

<sup>50</sup>Danby, Mishnah, Arakhin II. 6, p. 545.

of the voice began. Before his admittance he had to have five years training. In addition to the twelve adults, those who were "not of age" (boys) were permitted to participate in the choir "in order to add spice to the music." This caused embarrassment to the adults on account of their sweet voices, and they were nicknamed "pain causers."<sup>51</sup>

The number of the choir actually equalled the number of instruments. The tendency toward the superiority of the vocal music was indicated by the requirement that even non-Levites were permitted as instrumentalists, whereas Levites alone were admitted as singers.<sup>52</sup>

There was a difference of opinion in reference to the part music played in the Temple service, and in reference to which type of music had preference over the other:

R. Jose holds that the music of the sacrifices is instrumental, consequently it is a service, and supersedes the Sabbath; but the sages hold it is vocal, and therefore not a service, and does not supersede the Sabbath; . . .

What is the reason of these who say that the main music must be instrumental? Because it is written [II Chronicles xxix:27]: 'And Hezekiah ordered to offer the burnt-offering on the altar. And when the burnt-offering began, the song of the Lord began with the trumpets, and with the instruments of David the King of Israel.' And what is the reason of those who said the main music is vocal? Because it is written [Ibid., v. 13]: 'And it came thus to pass,

<sup>51</sup>or "Tormentors," Ibid.

<sup>52</sup>Ibid., Arakhin.II.3-4.

as the trumpeters and singers were as one, to make a sound.' But what will they do with the former passage? Hezekiah meant, the voices accompanied the instruments. And those who hold it was only instrumental, what will they say to the last-quoted passage? They explain it thus: The singers were as the trumpeters, i.e. used instruments also.<sup>53</sup>

### Virtuosity in Vocal Music

Although Jewish spiritual life sought to elevate the form of its musical expression, it could not fully control the development of virtuosity among its musicians at the Temple.

It is recorded that a certain Agades (Hagros) was a virtuoso singer, and that in applying some brilliant tricks he would produce tremolos in Oriental manner which would fascinate the people. He kept his 'art' a secret, and did not want to teach it to others. . . . He used to press his thumb in his mouth; while his fingers he pressed 'between the voice-chords,' i.e. on the Adam's apple. The same methods are found on Assyrian and Egyptian bas-reliefs.<sup>54</sup>

His professional spirit was blasphemed by early Jewish scholars.

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<sup>53</sup>Rodkinson, Babylonian Talmud, Tract Succah, Vol. IV, Ch. V, p. 76.

<sup>54</sup>Idelsohn, op. cit., p. 18. Danby, op. cit., Yoma III, 11, p. 166, cited by Idelsohn. See Shekalim, V. 1, p. 157.

### The Service

The following excerpt is a description of a musical performance at the Temple service in the last century before the Christian Era:

After the priests on duty had recited a benediction, the Ten Commandments, the 'Shema' (Deuteronomy 6: 4-9), the priestly benediction (Numbers 6: 22-26) and three other benedictions, they were through with the arrangement of the sacrifices, one of them sounded the 'Magrepha,'<sup>55</sup> which was the signal for the priests to enter the Temple to prostrate themselves, whereas for the Levites that sound marked the beginning of the musical performance. Two priests took their stand at the altar immediately and started to blow the trumpets 'tekia-terua-tekia.'<sup>56</sup> After this performance, they approached Ben Arza, the cymbal player, and took their stand beside him, one at his right and the other at his left side. Whereupon, at a given signal with a flag by the superintendent, this Levite sounded his cymbal, and all the Levites began

<sup>55</sup> 'Magrepha' - "derived from the Hebrew 'grophith' - reed, a pipe organ. It was constructed of a skin-covered box into which were fastened ten reeds each with ten holes, each hole being able to produce ten different notes, so that the instrument could produce a thousand notes. It was used solely for signal purposes: To call the priests and Levites to their duties." Cf. Danby, op. cit., Tamid V.6; Arakhin I.3.

<sup>56</sup> "tekia-terua-tekia" --long note -- as to 'terua' difference of opinion arose as to whether it meant short staccato notes or a tremolo on one sustained note. In the Fourth Century, Abahu, Jewish Rabbi of Caesarea (Palestine) made a compromise that both ways should be used, the staccato (shevarim) and the tremolo (terua); Cf. II Chronicles 5: 12 (Trumpets). Also cf. Idelsohn, op. cit., p. 10, fn. 12. According to The Jewish Encyclopedia, "Shofar," the form of blowing explained is the Sephardic - Oriental, whereas the Ahkenazim changed the 'terua' to a short staccato note, and the 'shevarim' to three long abrupt notes. Up to the present day Arabic shepherds in Palestine call their sheep and cattle with a 'tekia-terua-tekia' sound of a "Shofar" (in Arabic, "Shafur"). Cf. "Use of Shofars," Danby, op. cit., Rosh Ha-Shanah 3. 2-7; 4. 1,5-9.

to sing a part of the daily Psalm. Whenever they finished a part they stopped, and the priests repeated their blowing of the trumpets and the people present prostrated themselves.<sup>57</sup>

The texts sung by the Levites were not Psalms alone, but also portions of the Pentateuch;<sup>58</sup> even the laymen<sup>59</sup> read from the Pentateuch.

The description gives us a picture of the Temple service and its musical rendition as conceived by laymen, without indicating whether the instruments accompanied the singers or whether the choir and orchestral parts were performed separately.

A short time following the destruction of the Temple, the entire art of instrumental music of the Levites was lost.

The vocal music, the intonations of the Psalms and the Pentateuch, as well as the recitation of the prayers . . . were most likely retained and transplanted into the Synagogue, the Beth Hak' neseth (House of Assembly), an institution established long before the destruction of the Second Temple. We are informed that in Jerusalem many synagogues existed<sup>60</sup>

<sup>57</sup>Danby, op. cit., Tamid V.

<sup>58</sup>Deuteronomy 32: 1-43.

<sup>59</sup>Danby, op. cit., Taanith IV. 2-3; Sota VII, 7-8.

<sup>60</sup>Idelsohn, op. cit., pp. 19-20, and fn. 53: "According to tradition there were 480 synagogues in Jerusalem at the time of its conquest by the Romans. Jer. Megilla III, 1; while according to another tradition there were 390. B. Kethuboth, 105a."<sup>1</sup>

and that even in the Temple court there were synagogues in which priests, Levites and laymen would worship.<sup>61</sup>

The "synagogue" (from the Greek "assembly" or "place of assembly")<sup>62</sup> is used to signify a rather small locality of the Jews or, more often, the building for their worship. Jewish tradition places the origin of the synagogue among the captives during the period of the Babylonian exile who, unable on foreign soil to continue with sacrificial ritual, developed a more spiritual form of worship. The synagogue was a selected place where the common prayers were said together and individuals offered their private petitions, and where the scripture was read, interpreted and expounded. The temple service consisted of a large priestly orchestra and a trained choir, while the synagogue had only a leader of singing (cantor) and no accompaniment, except congregational response.<sup>63</sup> Services in the synagogues were in existence at the time of Jesus Christ who, according to the Apostles (Mark 1: 21; 6: 2; Luke 4: 15-20) read in the synagogues from the scriptures during the Sabbath services. In the Temple in Jerusalem,

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<sup>61</sup>Ibid., pp. 19-20.

<sup>62</sup>Shalohm Spiegel, "synagogue," Encyclopedia of Religion, pp. 755-756. Cf. Oesterley, op. cit., Ch. IX, p. 153.

<sup>63</sup>Finkelstein, The Jews: Their History, Culture and Religion, Vol. II, p. 960.

the service was intoned by the priests and Levites, but in the synagogues in Palestine, outside Jerusalem, a learned and prominent man of the community was usually selected to lead in prayers. He was called the "shaliah tsibbur", messenger of the people, or precentor,<sup>64</sup> also an "emissary of the congregation," "their porte-parole giving expression to the high seriousness of their religious sentiments."<sup>65</sup> It was a very high honor to be called upon to lead in prayer, and the man who was chosen had to be well versed in the prayers and their meanings. After reciting the first benedictions the precentor had to improvise prayers according to the need of the hour; than he closed with the final benedictions to which the community listened silently, with occasional short responses. Certain Psalms were sung in the synagogue service:

on the first day they sang [Psalm 24]; on the second day they sang [Psalm 48]; on the third day they sang [Psalm 94]; on the fifth day they sang [Psalm 81]; on the sixth day they sang [Psalm 93]; on Sabbath they sang [Psalm 92], a Psalm, a song for the time that is to come, for the day that shall be all Sabbath and rest in the life everlasting.<sup>66</sup>

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<sup>64</sup>"precentor", meaning a singer who directs the singing. T. J. Bigham, Encyclopedia of Religion, p. 603. E. Venable, "precentor," A Dictionary of Christian Antiquities, Vol. II, p. 1690: "we find no distinct mention of this office before the fourth century."

<sup>65</sup>Rabinovitch, Of Jewish Music - Ancient and Modern, p. 131.

<sup>66</sup>Danby, op. cit., Tamid 7.4.



The Rabbis were watchful for fear that any secular or worldly elements would be introduced into the synagogue song. The cantor knew well the wishes of the congregation, their beliefs, their sorrows and their joys. He must always retain the personal connection with the congregation, always from the heart.

The requirements of the early cantors were quite specific. In the following quotation the names of these cantors are given and their duties:

many learned and respected men served as precentors during the Talmudic period, among them Honi ha-Meaggel,<sup>67</sup> Rabbi Hiya,<sup>68</sup> and Rabbi Akiba. At the end of the first century c.e., Rabbi Zenon<sup>69</sup> was an important precentor in the court of Rabban Gamaliel<sup>70</sup> in Yammia. In the second century, Rabbi Judah ben Ilai,<sup>71</sup> in Palestine, enunciated the qualifications of the

<sup>67</sup>Hone (Onias) Ha-Meaggel (the circle-drawer) lived in the first century B.C. Onias is better known for his miracles; he was respected for his pious life. J. Z. Lauterbach, "Onias (Honi) Ha-Me'aggel," The Jewish Encyclopedia, Vol. IX, p. 404.

<sup>68</sup>Hiya (Hiyya) probably Hiyya Bar Abba (b. Mid-century). Cf. Isaac Broyde, "Hiyya," The Jewish Encyclopedia, Vol. VI, p. 430.

<sup>69</sup>Not listed in The Jewish Encyclopedia.

<sup>70</sup>Gamaliel, Son of Simon, grandson of Hillel (lived in first century). According to tradition he was the first president of the Great Sanhedrin of Jerusalem. Cf. Acts 5: 34 et. seq.; 22: 3. (W. Bacher, "Gamaliel," The Jewish Encyclopedia, Vol. V, p. 559).

<sup>71</sup>Rabbi Judah the Prince (150-210 A.D.). He made the writings of Rabbi Meir authoritative. (H. Loewe, "Judaism," Encyclopedia of Religion and Ethics, Vol. VII, p. 581).

'shaliah tsibbur' (precentor). He had to struggle for existence and be of fine character: humble, well bred, and kind. He had to be learned and know the prayers by heart, as well as have a sweet voice, clear articulation, and clean garments. Blindness and deformities were no reason for disqualification.<sup>72</sup>

Not every leader of singing was a "well that bubbleth over. Hence there ensued the regular order of prayers as incorporated in the Siddur,<sup>73</sup> the Machzor, the Book of Selichoth, etc. . . . the privilege of musical improvisation still remained."<sup>74</sup>

In our music of today we usually desire some sense of a standard, both in melodic form and rhythm. A church hymn, for example, is limited in its compass; the same notes and phrases return again and again. A song leader is not at liberty to add to nor take from the music which is before him so over a long period of time a certain sense of monotony takes charge. The only escape from this predicament is to compose a new hymn. The cantor of yesterday had his vocational freedom in his innate ability to improvise; the song leader of today has freedom in his opportunities to interpret a composition and to compose new music.

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<sup>72</sup>A. W. Binder, "Jewish Music, " The Jewish People, Past and Present, Vol. III, 1952, p. 334.

## PART II - CHAPTER I

### THE EARLY CHURCH - JEWISH INFLUENCES

The first Christians, i.e. Jewish Christians, appear to have continued the forms of worship to which they had always been accustomed. The presence of the first Christians in the Temple and in the synagogue is often mentioned in the Bible.<sup>1</sup> One passage in particular is important, Acts 4: 26 ff. -- Peter and John "went to their friends . . . [and] they lifted their voices together to God." This sense of Christian fellowship -- this common bond -- held the early Christians together so that they all shared the same tribulations, the same problems, the same moments of happiness. Wherever the early Apostles and disciples journeyed they were confronted with difficult decisions; with their faces turned toward the heavens and their faith in God these early Christians withstood all hardships. This was true especially just prior to the destruction of the Temple (70 A.D.) and during the early synagogue era.

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<sup>1</sup>For the former see Acts 2: 46-47; 3: 1; 4: 1; 5: 12-14, 20-21, 25, 42; 21: 26; 22: 17; 24: 17-18; for the latter, e.g. Acts 22: 19; 26: 11; both in reference to synagogues in Jerusalem.

When the faith<sup>2</sup> spread beyond the confines of Palestine, the Gentile Christians,<sup>3</sup> together with the Jewish Christians, worshipped in the synagogues, e.g. in Damascus (Acts 9: 19-20). Salamis (Acts 13: 5), Antioch in Pisidia (Acts 13: 14-15) and elsewhere.

This chapter concerns the worship in the synagogues which were located in Palestine. The question is often asked, what actually were the songs they sang? This is a question to which it is not easy to give a conclusive answer since none of the music is preserved. The people were urged to sing religious songs, even at festivities,<sup>4</sup> in the first centuries after the destruction of the Temple in Jerusalem, but none of these remain today.

From the writings of Eusebius, Bishop of Caesarea (263-340 A.D.), concerning Philo,<sup>5</sup> we find that he makes

<sup>2</sup>The teachings of Jesus Christ; the Gospel ("good news").

<sup>3</sup>"non-Jew," "foreigner," "heathen." "Gentile Christianity" describes the Church which drew its members from among Non-Jews" of Acts 9: 15. (S. M. Gilmour, "gentile," Encyclopedia of Religion, pp. 296-297). Cf. Acts 9: 15.

<sup>4</sup>Ruth Rabba, Ch. VI, cited by Idelsohn, op. cit., p. 92, fn. 3.

mention of these festivities:

These things the above-mentioned author [Philo] has related in his own work, indicating a mode of life which has been preserved to the present time by us alone, recording especially the vigils kept in connection with the great festival, and the exercises performed during those vigils, and the hymns customarily recited by us, and describing how, while one sings regularly in time, the others listen in silence, and join in chanting only the close of the hymns. . . . Then again he [Philo] writes as follows concerning the new psalms which they composed: 'So that they not only spend their time in meditation, but they also compose songs and hymns to God in every variety and metre and melody, though they divide them, of course, into measures of more than common solemnity.'<sup>6</sup>

The cantor leads the group in a responsive manner with the "others" singing only the "close of the hymns." Saminsky goes so far as to say that the leader used his hand for leading and to show the meaning of the text, basing his assumption on Luke 4: 17 as an indication that our Lord used these motions while He was before the people reciting the scripture.<sup>7</sup> Such information has no value, for the passage in Luke merely says that Jesus took the book and found the passage and later (in v. 20) returned the book before sitting down. Saminsky is endeavoring to prove that since a Talmudic tract (Berachot 62a) says that "the hand is used for leading and showing the meaning of the text"

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<sup>6</sup>Eusebius, "on the writings of Philo," (from his De Vita Contemplativa, 8-10) Nicene and Post-Nicene Fathers, Vol. I, Sec. II.7.

<sup>7</sup>Saminsky, Music of the Ghetto and the Bible, p. 206. Cf. p. 195 ff. on "Cheironomy" (conducting).

for the early Jewish synagogue service that this method was a practice in the early Christian assemblies. Another significant part of the passage from Philo is that hymns were composed (the terms "psalms" and "songs" were used synonymously with "hymns") and that they were written "in every variety and metre and melody," of course, known to them at that time. But this does not verify that all of these hymns were accepted into the worship service. As will be noted, "certain" hymns were used rather than those of "every variety."

Secular music was considered a bad influence upon the people; even instrumental music was little favored in the last centuries of the Third Temple and such music was not encouraged.<sup>8</sup> In its place their own well-known folk melodies were given a great impetus by using them in their song services.<sup>9</sup> The great model, however, was the Book of Psalms which had a prominent place in the Temple

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<sup>8</sup>Vocal music has been desired for many centuries even in the Roman Catholic Church as this excerpt from the Divini Cultus Sanctitatem of Pope Pius XI points out: "It is proper that the voice itself rather than the instruments should be heard in churches; that is, the voice of the clergy, the singers, and the people. It must not be thought, however, that the church is opposed to the growth of the art of music because it prefers the human voice to any instrument. No instrument, however excellent and perfect, can surpass the human voice in expressing feelings of the soul, especially at the moment when the soul employs it in prayer and praise to Almighty God. (Marie Cecile, Art Forms in Sacred Music, p. 104.)

<sup>9</sup>Gradenwitz, The Music of Israel, p. 72.

services.<sup>10</sup> There were at least two important changes which took place in the development of Hebrew music in the first centuries of the Christian Era:

the style of singing assumed a different character, and a sharp dividing line was protectively drawn by the Jewish teachers between the music of the worship service and secular music. The chanted recitation of the scriptural texts --which was taken over from the Temple into Christian music, too -- is characteristically termed 'psalmody' in Occidental languages, as psalm-singing especially became an important part of the Christian church service.<sup>11</sup>

A portion of this "style" is explained in the following excerpt. The Jewish influences appear to be many and varied and probably to a greater extent in Jewish communities where there were no Gentiles. The Christian Church was known to have taken over

the responsorial singing, the modal melody, and many other Oriental features such as: hand signs and accents (neuma), specific cadences to mark the different parts of the recitation. External features were also retained: Placing of the singers on the steps leading to the altar: this practice most probably led to certain psalms being called "Schirha - ma'aloth" (Song of Degrees) in Hebrew and "graduale" (from gradus 'step') in Latin liturgy. The Hebrew practice is substantiated by Nehemiah 9: 4.<sup>12</sup>

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<sup>10</sup>G. Margolionth, "Hymns," Encyclopedia of Religion and Ethics, Vol. VII, p. 44. F. Moore, op. cit., Vol. I, p. 296: "The first group of Psalms to be so employed was Psalms 145-150." Peter Wagner, History of Plainchant, pp. 10-14.

<sup>11</sup>Gradenwitz, op. cit., p. 82.

<sup>12</sup>Ibid., p. 86. Gradenwitz cites no original source for this information, nor as to the exact time in which the Christian Church was supposed to have practiced those elements of worship.

Jewish rites could not have been adapted everywhere in the Christian Churches for the following reasons. The external forms of worship used in the times of which we are presently speaking, must have been regulated and even altered depending upon the particular situation in the different nations in which the Gospel was preached. It is difficult to imagine that, in a Christian community where there were no Jews, the Christians would use the translation of Jewish services. We must assume, then, that there was variety, at least to some extent in the divine worship-service of the early Christians. Is it not difficult to say that one way of worship service was applicable to all communities in that day and time? Is it possible to say or sing something of which you have no concept whatsoever? Of what then did their service consist?

The essential elements of the Old Testament service were transferred, indeed, but divested of their national legal character, and transformed by the spirit of the gospel. Thus the Jewish Sabbath passed into the Christian Sunday; the typical Pass-over and Pentecost became feasts of the death and resurrection of Christ, and of the out-pouring of the Holy Spirit; the bloody sacrifices gave place to the thankful remembrance and appropriation of the one, all sufficient, and eternal sacrifice of Christ on the cross. . . . This [song, in form of prayer] passed immediately, with the psalms of the Old



Testament, from the temple and the synagogue into the Christian Church.<sup>13</sup>

One could quote on and on from scholars who believe that these Jewish influences have been applied to the early Christian divine worship service, but, of course, such is unnecessary. A more important aspect of the study, now, is to search the meanings of terminology which applied to these early song forms used in the service.

#### Psalms, Hymns and Spiritual Songs

These three terms are taken from the sacred writings of St. Paul supposedly written in 61-62 A.D. Paul is believed to have entered public life in his thirtieth year, or approximately 30 or 31 A.D.; his death is recorded as 68 A.D.<sup>14</sup> In Colossians 3: 16 Paul wrote: "Let the word of Christ dwell in you richly, as you teach and admonish one another in all wisdom, and as you sing psalms and hymns and spiritual songs with thankfulness in your hearts to God." In Ephesians 5: 18-19 he wrote: "And do not get drunk with wine, for that is debauchery;

<sup>13</sup>Philip Schaff, History of the Christian Church, Vol. I, pp. 461-463. This same line of reasoning may be corroborated in C. S. Phillips, Hymnody Past and Present, pp. 11-12; J. E. Carpenter, Phases of Early Christianity, p. 252; J. B. Lightfoot, The Apostolic Fathers, p. 392; J. B. Reeves, The Hymn in History and Literature, p. 52. For an opposite view, see Duchesne, Christian Worship, p. 46.

<sup>14</sup>See W. J. Conybeare and J. S. Hawson, The Life and Epistles of St. Paul, Appendix III, p. 83<sup>4</sup>; W. M. Ramsay, St. Paul the Traveller and the Roman Citizen, Index II, pp. 395-396.

but be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart. . . ." Heathen practices were still prevalent in the first century A.D. Many of the Christians were former members of various pagan sects and knew no other songs than their own bacchanalian strains which they used to sing "at their heathen revels."<sup>15</sup> Paul was endeavoring to show these new converts the type of songs which they were to sing in their Christian meetings of worship. In other words

. . . when you meet, let your enjoyment consist not in fulness of wine, but fulness of the Spirit; let your songs be, not the drinking-songs of heathen feasts, but psalms and hymns, and their accompaniment, not the music of the lyre, but the melody of the heart; while you sing them to the praise, not of Bacchus or Venus, but of the Lord Jesus Christ.<sup>16</sup>

During heathen revelings the singing would not be for the purpose of admonishing "one another in all wisdom." A new purpose in singing was being introduced here by Paul to churches at Ephesus and Colosse. The purpose of this particular section of this chapter is to determine whether or not Paul meant the terms psalms, hymns and spiritual songs to be synonymous or whether he was differentiating between the terms.

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<sup>15</sup>Conybeare and Hawson, op. cit., Ch. XXV, pp. 699-700, fn. 11.

<sup>16</sup>Ibid., Ch. XXV, pp. 714-715, fn. 13.

The Roman Catholic authority on this terminology explains that the terms are synonymous but goes on to say that a distinction between the three expressions is difficult:

Psalm is applied only to those songs composed by David, but, if the spiritual contents of these songs be considered, they may justly be called spiritual canticles,<sup>17</sup> while their adaptability to singing makes them hymns. . . . The hymn was originally intended for singing and only for singing.<sup>18</sup>

When scholars use the terms so loosely, confusion is the inevitable result. If the term "psalm" could be restricted to the psalms of David, and those alone, possibly much of the confusion would be eliminated.

Clement of Alexandria (circa 150-213 A.D.) who has written one of the earliest of Christian hymns called "A Hymn to Christ the Savior"<sup>19</sup> explains in detail why hymns were meant to be sung:

The Spirit, distinguishing it from such revelry the divine service, sings, 'Praise Him with the sound of

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<sup>17</sup>"Hymns of praise from Biblical texts other than the Psalms. . .," E. H. Broadhead, "Canticles," Encyclopedia of Religion, p. 120.

<sup>18</sup>C. Blume, "Hymns," The Catholic Encyclopedia, Vol. VII, pp. 595-596. Cf. Blume, "Hymnody," The Catholic Encyclopedia, Vol. VII, p. 597. For the earliest example of a hymn (third century) see Egon Wellesz, op. cit., pp. 125-126.

<sup>19</sup>Cf. Egon Wellesz, op. cit., p. 123 f. Cf. Roberts and Donaldson, The Nicene and Ante-Nicene Fathers, Vol. II, pp. 295-296, for the literal translation.

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.' [Psalm 150: 3,5] 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. . . let amatory songs be banished far away, and let our songs be hymns to God . . . we are to banish as far as possible from our robust mind those liquid harmonies which, through pernicious arts in the modulations of tones train to effeminacy and scurrility. But grave and modest strains say farewell to the turbulence of drunkenness. Chromatic harmonies are therefore to be abandoned to immodest revels, and to florid and meretricious music.<sup>20</sup>

In this period in history most music was for all types of festivities. Clement of Alexandria was, at one time, at the forefront of theology. He was surrounded day by day with the noise of instruments and seeing their power to move men's emotion suddenly, he said to the world, "to honor God in divine worship let us use His own creation." Clement must have seen men and women drunk with wine, at times, listening and looking as if in a trance to the sweet

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<sup>20</sup>A. Roberts and J. Donaldson, op. cit., Vol. II, Ch. IV, pp. 248-249.

sound of certain instruments. To do away with that type of life would be a revolutionary step, but he told his people how worship to God was to be performed -- not to lounge in luxury and revelry attempting to sing psalms and new hymns in drunkenness, but to completely convert their lives to lives of holiness and purity.

In the expression "Psalms, hymns, and Spiritual songs," Paul could have been endeavoring to place a clear distinction between the three expressions which we have under consideration. To Paul, the psalms could have represented the ideal in singing praises to God since he placed the term before the other two. The Psalms were inspired through the power of the Holy Spirit having been collected and placed among the other great writings of Biblical time. So, before any other song form should be considered, the psalms should be given preference. The text for psalms can be found only in the Bible; this cannot be said of hymns or spiritual songs. The Jews and Gentiles knew their own folk melodies, as we know many of our own, and they could have applied some of those melodies and parts of texts to introduce hymns and spiritual songs in Paul's time. Most authorities will agree that the terms were synonymous. Some others are cited now to introduce a few new concepts:

Much of the difficulty connected with the subject arises from our uncertainty as to how much was covered

by the word *ἕμνος* in early Christian writers. Almost everything sung, or rhythmically recited, which was not one of the Davidic Psalms, was called a hymn or said to be 'hymned.' A hymn might or might not be in verse, but it was always something meant to be 'sung' and sung as an act of divine worship.<sup>21</sup>

Two requirements of a hymn are given here: 1) that it be suitable for singing, and 2) that it be sung as an act of divine worship. This, in itself, would exclude many of the Psalms of David, and should strengthen the argument that the terms are not meant to be synonymous.

More distinctions are made in the following article, "Canticle" (Canticum), by H. J. Hotham in Smith and Cheetham's early dictionary. It reads:

a species of sacred song. On the distinction between a 'psalm' and a 'canticle,' Augustine [354-430 A.D.] remarks (on Psalm LXVII) that some before his time had made this distinction between a canticle and a psalm, that since a canticle is sung with the voice alone, but a psalm with the accompaniment of an instrument, so by a canticle, the intelligence of the mind is signified, by a psalm the operation of the body. The book of Psalms is so called, rather than the book of Canticles, . . . a canticle may be without a psalm, but not a psalm without a canticle. . . . Some have considered the three words [Psalm, Canticle, Hymn] as virtually synonyms on the ground that it is easy to show that sacred songs were called by these three names, but not so easy to show that these names represent different kinds of song, since they are used promiscuously in the titles of the psalms. Hence it has been thought by some that St. Paul, in the passages referred to [Ephesians 5: 19; Colossians 3: 16]<sup>22</sup>

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<sup>21</sup>J. Ellerton, "Hymn," A Dictionary of Christian Antiquities, Vol. I, p. 801. "Psalms or hymns not based on scripture are often called 'psalmi idiotici'". (C. S. Phillips, Hymnody, Past and Present, p. 29.

<sup>22</sup>Cf. Acts 16: 25 for the use of "Hymns."

is simply recommending the use of the Psalter  
 [ 'Book of Psalms' (David) ].<sup>23</sup>

Even Clement of Alexandria (circa 153-217 A.D.) interprets Paul, the apostle, as saying that "the psalm is a spiritual song by including them in the same phrase in Ephesians 5: 19 and Colossians 3: 16, thus causing the terms to appear as being synonymous."<sup>24</sup> Who would not agree that a psalm is a "spiritual" song? "Spiritual" has its connotation in that which is not worldly -- a "sacred" meaning. A person needs only to read one of David's great psalms to realize that David knew of God's presence wherever he walked or in his innermost thoughts. Certainly when God is the focal point, the apex of thought and action, the spiritualness of adoration is present. So it needs to be in song, if sung to our Creator. A psalm is, truly, a "spiritual" song.

But to be more specific, the "spiritual songs" which Paul has reference to in the New Testament are believed to be the "improvised" melodies which the Jewish Christians brought with them from the Temple and the synagogue. Egon Wellesz classified the three terms (Psalms, hymns and spiritual songs) as follows:

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<sup>23</sup>H. J. Hotham, "Canticle" (Canticum), A Dictionary of Christian Antiquities, Vol. I, p. 284.

<sup>24</sup>Roberts and Donaldson, Nicene and Ante-Nicene Fathers, Vol. II, p. 295. Cf. Reeves, op. cit., p. 56; A. B. MacDonald, Christian Worship in the Primitive Church, pp. 113-114, fn. 5.

- 1) Psalmody (Psalms and Canticles)
- 2) Hymns (Verses, Stanzas and Hymns, Litanies and Processional Songs)
- 3) Spiritual songs (Alleluias, Songs of Praise)

The early Christians, undoubtedly, would have understood the meaning of each of these three terms, and would have been able to differentiate between them. Musically, however, no definite separation of the terms is possible since this early music was not recorded.<sup>25</sup>

MacDonald makes an interesting statement concerning "new songs":

In the first three Christian centuries, there seems a distinct reluctance to use the word hymns, probably because that was the current term for heathen cult-songs. Perhaps new songs was the only distinctive term which lay at hand to designate the new productions.<sup>26</sup>

The singing of praise to the Christian concept of God was an ancient practice with the Jews, but to the converted pagans it was new. From the Temple and from the synagogue the Psalms had been ascending to God for many centuries. And then, when other songs than the Psalms appeared, a "new song" was the logical way to think about them. And if they were partly based on Scripture or even unrelated to the Scripture but yet were spiritual, the "new songs" were soon to be referred to as either a "hymn" or a "spiritual song." Eusebius adds to this by saying, ". . . how many

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<sup>25</sup>Egon Wellesz, op. cit., p. 34.

<sup>26</sup>MacDonald, op. cit., pp. 113-114, fn. 5.



psalms and hymns, written by the faithful brethren from the beginning, celebrate Christ the Word of God, speaking of him as Divine."<sup>27</sup>

Eusebius, being a Bishop, was not looked upon as a man who was careless with words. With his supposed knowledge of the Bible he knew the Psalms were of divine origin, having been written by the hand of David. We must conclude then that he used the terms psalms and hymns synonymously -- those songs which had been written "by faithful brethren from the beginning." However, it seems to be rather uncommon for one to use the term "psalm" in this sense, rather we would expect the term "spiritual song." Another possibility is that Eusebius was referring to "psalms idiotici,"<sup>28</sup> a common expression in the first few centuries but rather synonymous with the use of the term "hymn."

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<sup>27</sup>P. Schaff and H. Wace, Nicene and Post-Nicene Fathers, Vol. I, Sec. V.28; Clement of Alexandria, Strom. VII.7; Tertullian, ad Uxor, II.8; Origen, Contra Cels, VIII.67, all cited by Schaff and Wace, op. cit., Vol. I, p. 247, fn. 14. (They are believed not to be translated as yet, L. Lewis, Professor of Bible, Abilene Christian College, Abilene, Texas, personal interview). Cf. Egon Wellesz, A History of Byzantine Music and Hymnography, pp. 28-33.

<sup>28</sup>See p. 81, fn. 21 of this thesis.

## Hymns of the New Testament

Some of the very earliest religious poetry is found in the book of the "beloved physician," Luke: (1) "Blessed are you among women," the song of Elizabeth, mother of John the Baptist (Luke 1: 42); (2) "My soul magnifies the Lord," called the "Magnificat," song of the virgin Mary (Luke 1: 46 ff); (3) "Blessed be the Lord God of Israel for He has visited and redeemed his people," called the "Benedictus," the song of Zacharias, the priest, the father of John the Baptist (Luke 1: 68 ff); (4) "Lord, now lettest Thou thy servant depart in peace, according to thy word," called the "Nunc Dimittis," the song of the aged Simeon (Luke 2: 29 ff). Other "Hymns" are added to this list:

- (1) the thanksgiving of Peter after his miraculous deliverance (Acts 4: 24-30; Psalm 2);
- (2) the speaking with tongues in the apostolic churches, which, whether song or prayer, was always in the elevated language of enthusiasm; the fragments of hymns scattered through the Epistles (Ephesians 5: 14; I Timothy 3: 16; 2 Timothy 2: 11-13; I Peter 3: 10-12); and the lyrical and liturgical passages, the doxologies and antiphonies of the Apocalypse<sup>29</sup> (referring to Apocalypse 1: 5-8; 3: 7, 14; 5: 9, 12, 13; 11: 15, 17, 19; 15: 4; 19: 6-8 and other passages. . . . They lack the Hebrew parallelism, but are nevertheless poetical.<sup>30</sup>

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<sup>29</sup>"The purpose of these writings (165 B.C. - 120 A.D.) was to nerve the faithful to stand firm against the cruel fate they were endeavoring . . . ," M. S. Enslin, "Apocalyptiasm," Encyclopedia of Religion, p. 30.

<sup>30</sup>p. Schaff, History of the Christian Church, Vol. I, p. 464.

Further references to hymns and songs of praise are found in the following New Testament scriptures: "Romans 9: 5; 11: 33-36; 16: 25; I Corinthians 14: 15; Galatians 1: 5; Ephesians 3: 20-21; 5: 19-20; Philippians 4: 4, 20; Colossians 3: 16; I Timothy 1: 17; James 5: 13; Revelations 4: 11; 11: 17; 15: 3."<sup>31</sup> One will notice readily that many of these verses cited close with the "forever and ever. Amen," phrase which is so characteristic of many of our religious settings of today, e.g. anthems, doxologies, responses, etc.

Probably the only feeling of restraint in hymn writing that confronted the early Christians was the limit of their talents to write poetry. Hymns were certainly, without doubt, an expedient medium by which to propagate the new doctrine of Christ. Some of the scriptures referred to above have the poetical value necessary for good songs worthy of worshipping God. These are very early hymns which are not contained in the Bible:

- (1) 'Ter Sanctus [Holy, holy, holy]', called the Trisagion. It is found in both Eastern and Western Catholic churches, based on Isaiah 6: 3 and Revelations 4: 8. It is the oldest of these early Christian hymns. . . .

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<sup>31</sup>Henry T. Sell, Studies in Early Church History, p. 86.

- (2) 'Gloria in Excelsis' [^Glory be to God on high and peace good will toward men!]. The early form is of Greek origin. It appears in expanded form in Apostolic Constitutions of the fourth century.
- (3) 'Gloria Patri. . . .' Praise of the Holy Trinity [^First half of it], 'Glory be to the Father, and to the Son, and the Holy Ghost.' It is traced to the East during Arian controversy,<sup>32</sup> and in rebuttal to that heresy the second half was added, 'as it was in the beginning, is now, and ever shall be, world without end, Amen.' . . . thence it came to the Western church. . . .
- (4) 'Te Deum Laudamus.' Authorship unknown, eastern origin, and has been assigned to Niceta. The first authenticated reference to it was in 502 [A.D.], when Bishop Arles ordered it used in Sunday morning service. Possibly like the 'Apostles' Creed,' it is a growth, rather than a one-time inspiration. We may regard it as a great hymn, a creed and prayer.
- (5) 'Benedicte,' [^called 'Song of the Three Children,'] is from the Apocrypha. It seems an expansion of Psalm 148 . . . it was used in the service of Lauds,<sup>33</sup> both in Eastern and Western churches.<sup>34</sup>

The authenticity of these hymns is very uncertain.

The dates in which they were written and sung, and knowledge of the writers is a mystery.<sup>35</sup> So it is with much

<sup>32</sup>A.D. 318 when Arius (A.D. 256-336) openly opposed his Bishop Alexander on the eternity of the Son. Arius was presbyter of Alexandria, a pupil of Luciasa of Antioch, and a disciple of Paul of Samosata. (C. W. Lowry, "Arius," Encyclopedia of Religion, p. 38.)

<sup>33</sup>A portion of the daily services of prayer in the "divine office" of the Catholic church. So-called from the use of the laudate psalms (Psalms 148-150). E. R. Hardy, "divine office" and "lands" P. V. Norwood, Encyclopedia of Religion, p. 231 and 433, respectively.

<sup>34</sup>Hohmann, Outlines in Hymnody, p. 6.

<sup>35</sup>Reeves, op. cit., p. 60.

hesitation that these hymns are introduced into this study. However, as "Christianity" spread itself, being altered by new environments and circumstances from the original concept of the teachings of Christ, these new elements affected hymn-writing. The changes appear to have reached into all lands; even the poetry used in hymn-writing would have to be translated into new languages.

### The Service

A glimpse into the life of the first Christians is enough to indicate that congregational hymn-singing was a very important element of their worship. The fourteenth chapter of I Corinthians sheds much light on the primitive church service. Singing, prayers, preaching, and discussions were included and, most important, to be carried on in a language of the majority of the people who were present. Did this not necessitate the translation of the songs? Paul says in verses 15-16:

What am I to do? I will pray with the spirit and I will pray with the mind also; I will sing with the spirit and I will sing with the mind also. Otherwise, if you bless with the spirit, how can anyone in the position of an outsider say the 'Amen' to your thanksgiving when he does not know what you are saying.

Paul must have been acquainted with many men who insisted on using a foreign tongue. He explains at great length how important it is for everyone to understand the proceedings.

The translators of the psalms, hymns and spiritual songs are not known.

Mosheim pictures an early service:

In these assemblies the holy scriptures were publicly read; and for that purpose were divided into certain portions or lessons. This part of divine service was followed by a brief exhortation to the people, in which eloquence and art gave place to the natural and fervent expression of zeal and charity. If any declared themselves extraordinarily animated by the Holy Spirit, they were permitted to explain successively the divine will, while the other prophets who were present, decided how much weight and authority was to be attributed to what they said [I Corinthians XIV.67].<sup>36</sup>

It is interesting to note at this point, before continuing, that the main purpose in "exhortation" was to attain the natural expressions so that all may feel the warmth and zeal of the speaker and fully understand the purpose for which they had gathered together. It is one thing to confuse with eloquent language, and another to speak the language of the people so that they are fully benefitted by what they hear. Mosheim, continues by stating, "The prayers, which made a considerable part of the public worship, came in at the conclusion of these discourses, and were repeated by the people after the bishop or presbyter, who presided in the service."<sup>37</sup> This type of worship

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<sup>36</sup>J. L. Mosheim, An Ecclesiastical History, Ancient and Modern, Vol. I, p. 127.

<sup>37</sup>Ibid., p. 128.

amounted to a responsive reading; the bishop or presbyter giving one phrase, the congregation immediately following with one in response:

To these [the prayers] were added certain hymns, which were sung, not by the whole assembly, but by persons appointed for that purpose, during the celebration of the Lord's Supper, and the feasts of charity. Such were the essential parts of divine worship, which were observed in all Christian churches, though perhaps the method and order, in which they were performed, were not the same in all . . . this must be understood of churches well established and regulated by fixed and certain laws. For in the first Christian assemblies, which were yet in an imperfect and fluctuating state, one or other of these circumstances of divine worship may possibly have been omitted.<sup>38</sup>

Mosheim's phraseology concerning "certain hymns" causes us to reflect back for a moment on the "early Christian hymns" studied previously. Possibly he has in mind some of the references given in Luke or elsewhere as being these "certain hymns." Mosheim points out that the early Christians refrained from singing an ordinary composition of the day for divine worship services; rather they were selective knowing that certain hymns had more majesty and power than others and were worthy of a place in

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<sup>38</sup>Ibid., p. 128 and fn. d, furnishes us with no specific authority for his statements.

the service. It should also be kept in mind that since he gives no specific dates or authority for his statements there is no way of knowing what he means by the expression "the first Christian assemblies."



## PART II - CHAPTER II

### SECOND CENTURY, PERSECUTION OF CHRISTIANS

#### - APOSTACY - HERETICAL SECTS

In the early Christian era heretical sects caused division among the new converts to Christianity. The efforts of these sects were directed largely as a means of furthering their cause to hymn-writing. During the second century the leading sect that troubled the Christians were the Gnostics. They corrupted the gospel by including elements of oriental philosophy (concerning the origin of evil and the creation of the world) with its divine truths.<sup>1</sup> Not only were the early Christians confronted with attacks from these sects but they were persecuted and even put to death for their beliefs. In the beginning of the second century this custom prevailed to some extent. Even under the emperor Trajan, who reigned from circa 98 A.D. to 117 A.D., and regarded as a "good" ruler, popular uprisings were raised against the Christians. Such attacks happened in Bithynia (Asia Minor by the Black Sea), under the administration of Pliny the Younger, who wrote to Trajan to know in what manner he was to conduct himself

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<sup>1</sup>See (C. H. Moehlman), "Gnosticism," Encyclopedia of Religion, p. 300.

towards the Christians. Pliny's letter to Trajan is as follows in the English translation:

Therefore I am ignorant how and to what extent it is customary to punish or to search for them [the Christians]. . . . Moreover, they affirmed that this was the sum of their guilt or error; that they had been accustomed to come together on a fixed day before daylight and to sing responsively a song unto Christ as God; . . . the reply of Trajan 'commonly called Trajan's Rescript' - reads as follows: . . . They are not to be searched for; if they are accused and convicted, they are to be punished; nevertheless, with the proviso that he who denies that he is a Christian, and proves it by his act (re ipsa), - i.e. by making supplication to our gods, - although suspected in regard to the past, may by repentance obtain pardon.<sup>2</sup>

This letter was written from Bithynia about seventy-five years after the death of Christ.<sup>3</sup> Pliny appears to have refrained from taking matters into his own hands; his letter seems to be fair and just. Many Christians were persecuted under the rule of hardened emperors. Some of the weak Christians, the new converts who had just prior to this been worshipping their gods, would turn again and deny Christ as their Saviour. The faithful Christians were bound together by a common bond as members of the same body of religious people; the congregation of which they were

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<sup>2</sup>Eusebius, in the English translation of the writings of Eusebius, Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. I, Book III, Chapter 33, p. 165. J. A. Jungman in Mass of the Roman Rite, p. 18, fn. 51, citing Kirch, Enchiridion fontium hist. eccl. (5th ed.; Freiburg, 1941), pp. 22 ff.; also Dölger, Sol salutis, p. 105 f., who discusses the contents more thoroughly, pp. 106-136.

<sup>3</sup>Reeves, The Hymn in History and Literature, p. 61.

members was an independent organization. In these early centuries, they were to be governed by the law of Christ, under the New Testament. But in process of time and during a great part of the second century all the churches of a province were formed into

one large ecclesiastical body, which, like confederate states, assembled at certain times, in order to deliberate about the common interests of the whole. This institution had its origin among the Greeks, where independent states were common. But these associations were not long confined to the Greeks. . . . To these assemblies, in which the deputies or commissioners of several churches consulted together, the name of 'synods' was appropriated by the Greeks, and that of 'councils'<sup>4</sup> by the Latins; and the laws that were enacted in these general meetings, were called 'canons,' i.e. rules.<sup>5</sup>

These councils took away the privileges of the people and vested the power of authority in the bishops. Mosheim discusses further how the bishops, at first, took a humble attitude about the whole matter, and that they were to act for the people. However, this "humble tone" seems to have disappeared when their limits of authority were extended and asserted that "Christ had empowered them to prescribe to his people 'authoritative rules' of 'faith' and 'manners.'"<sup>6</sup> The total effect of the Councils was great.

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<sup>4</sup>See Appendix II.

<sup>5</sup>Mosheim, An Ecclesiastical History, Ancient and Modern, pp. 178-179.

<sup>6</sup>Ibid., p. 179.

They abolished the previous equality among the bishops creating an ecclesiastical "court," who were destined to be heads of the church in different parts of the world to

preserve the consistence and union of that immense body, whose members were so widely dispersed throughout the nations. . . . Such was the nature and office of the 'patriarchs,' among whom, at length, ambition, being arrived at its most insolent period, formed a new dignity, investing the bishop of Rome, and his successors, with the title and authority of prince of the patriarchs.<sup>7</sup>

The Catholic bishops compared their rank with the high-priest among the Jews, but it was done through "ignorance and error."<sup>8</sup>

#### The Service

In the second century many additional rites and ceremonies were included in the worship to God. The purpose of this study is not only to explain what changes there were in worship services but also to show the conditions which caused these transformations. These changes added to the original simplicity of Christ's earlier teachings which were taught when He was upon the earth and which were also taught by the Apostles. Since these changes increased, one can only conclude that they found favor with the general multitudes and those who ruled over them. Thus, even in this early stage after the death of our Lord, we find the people demanding pompous ceremonies.

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<sup>7</sup>Ibid.

<sup>8</sup>Ibid., p. 180.

That in turn would naturally cast greater glory and grandeur upon its ministers, giving them an even greater opportunity to feel that they were superior. Mosheim tells the story of the late Lord Bolingbroke, "being present at the elevation of the host in the cathedral at Paris, expressed to a nobleman, who stood near him, his surprise that the King of France should commit the performance of such an august and striking ceremony to any subject."<sup>9</sup> Here he adds several reasons for the multiplication of ceremonies in this century:

1) There is a high degree of probability in the notion of those, who think that the bishops augmented the number of religious rites in the Christian worship, by way of accommodation to the infirmities and prejudices both of Jews and Heathens, in order to facilitate thus their conversion to Christianity. To remove this prejudice, the bishops thought it necessary to increase the number of rites and ceremonies, and thus to render the public worship more striking to the outward senses; 2) This addition of external rites was also designed to remove the opprobrious calumnies, which the Jewish and Pagan priests cast upon the Christians, on account of the simplicity of their worship, esteeming them little better than Atheists, because they had no temples, altars, victims, priests, nor any thing of that external pomp in which the vulgar are so prone to place the essence of religion; 3) A third cause . . . may be deduced from the abuse of certain titles that distinguished the sacerdotal orders among the Jews. . . . But, in a little time, these titles [ 'chief priest,' etc ] were abused by an aspiring clergy, who thought proper to claim the same rank and station, the same rights and privileges, that were conferred with those titles upon the ministers of religion under the Mosaic dispensation. Hence the rise of titles, first fruits,

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<sup>9</sup>Ibid., p. 200.

splendid garments, and many other circumstances of external grandeur, by which ecclesiastics were eminently distinguished; 4) The profound respect that was paid to the Greek and Roman 'mysteries,' and the extraordinary sanctity that was attributed to them, was a further circumstance that induced the christians to give their religion a 'mystic air,' in order to put it upon an equal foot, in point of dignity, with that of Pagans . . . this imitation began in the eastern provinces; but after the time of Adrian (circa 138 A.D.), who first introduced the Mysteries among the Latins,<sup>10</sup> it was followed by the Christians, who dwelt in the western parts of the empire; 5) the custom of teaching their religious doctrines by images, actions, signs, and other sensible representations, which prevailed among the Egyptians, and indeed in almost all the eastern nations, was another cause of the increase of external rites in the church; 6) If it considered, in the first place, that the Christians who composed the church, were Jews and Heathens, accustomed from their birth, to various insignificant ceremonies and superstitious rites; and if it be also considered, that such a long course of custom and education forms prejudices that are extremely obstinate and difficult to be conquered, it will then appear, that nothing less than a continued miracle could have totally prevented the entrance of all superstitious mixtures into the christian worship.<sup>11</sup>

The early Christians, those of the first century, were men and women who were in touch with real life. Mosheim, in the quotation above, pictures to us a people, of the second century, who were more "leisured" and "cultured," too prone to regard religion as just an added attraction to their already rich lives. The first century Christians who knew the simplicity of the Gospel lived a life of religion

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<sup>10</sup>Mosheim citing Spartian, Hadrian, c. xiii, p. xv, edition of Obrecht.

<sup>11</sup>Ibid, pp. 201-205.

since that type of life was the dominant factor in their existence. On the contrary, these second century "religious people" looked for their sensual pleasure through the power of the rulers whose minds were saturated with the material life and all the pleasures which would benefit a devout follower. The beauty of the Gospel of Christ seemed to be obscured by the finery of life which was gaining momentum on man's senses. The early bishops did not retain their humble attitude towards Christ and his teachings -- rather, they followed the custom of the day to gain glory for themselves.

The time and place of the worship service varied:

meetings were on the 'first day of the week'; and, in some places, they assembled also upon the 'seventh,' which was celebrated by the Jews. Many also observed the 'fourth' day of the week, on which Christ was betrayed; and the 'sixth,' which was the day of his crucifixion. The hour of the day appointed for holding these religious assemblies, varied according to the different times and circumstances of the church; but it was generally in the evening after sun-set, or in the morning before the dawn.<sup>12</sup>

From an English translation of Tertullian's writings (circa 150-225 A.D.) a picture of the worship service and the singing is available:

After manual ablution, and the bringing in of lights, each is asked to stand forth and sing, as he can, a hymn to God, either one from the holy scriptures or

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<sup>12</sup>Ibid., p. 206.

one of his own composing, - a proof of the measure of our drinking.<sup>13</sup>

For each one to rise and to sing a hymn would take some time, depending on the number present and the length of each hymn. This does not take into consideration the time needed for the rest of the service -- that which came before the hymns and that which followed. The phrase "of his own composing" is interesting to note here for each person, presumably, was encouraged to try his hand at hymn-composing, so that at one service or another the hymn could be heard. In this way the composer could be sure of having it heard; does the passage infer that a person was not permitted to sing a composition of another? It must be "of his own composing." Could these hymns have been performed extemporaneously?

Psalms and hymns played an important part in the service:

we ought to escort with the pomp of good works, amid psalms and hymns, unto God's altar, to obtain for us all things from God. . . . The more diligent in prayer are wont to subjoin in their prayers the 'Hallelujah,' [the wall explains that this is perhaps 'The great Hallelujah,' i.e. the last five psalms]

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<sup>13</sup>Tertullian, "Apology," The Nicene and Ante-Nicene Fathers, edited by Roberts and Donaldson, Vol. III, Chapter 39, p. 47.



and such kind of psalms, in the closes of which the company respond.<sup>14</sup>

This passage furnishes us with one of the main reasons, if not the main reason, for the use of psalms and hymns, "to obtain for us all things from God." Are we to surmise that in Tertullian's time they thought that the better their service was to God, which must include the singing of psalms and hymns, that they would reap more from God? This places the worship service on a material, selfish basis. The passage also indicates the manner of singing. The "company" responded only at the close of the Hallelujah after the "more diligent" had begun the singing, a type of responsive singing no doubt stemmed from the earlier synagogue practice. These foregoing passages of Tertullian substantiate the following passage concerning Psalms 145-150: ". . . it appears that in the middle of the second century the daily repetition of these Psalms was a pious practice of individuals rather than a regular observance of the congregation."<sup>15</sup> Moore must have Tertullian's chapter "On Prayer" in mind to say what he did. These particular psalms were thought to have been used as the "Hallelujah,"

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<sup>14</sup>Tertullian, "On Prayer," The Nicene and Ante-Nicene Fathers, ed. by Roberts and Donaldson, Vol. III, Chapter 28, p. 690.

<sup>15</sup>Moore, Judaism in the First Centuries of the Christian Era, p. 296.

having been introduced by an individual, or individuals, rather than by a congregation.

According to Socrates (circa 379 A.D.), this custom of responsive singing was believed to have been begun by Ignatius (circa 110-117 A.D.):

We must now however make some illusion to the origin of this custom in the church of responsive singing. Ignatius third bishop of Antioch in Syria from the Apostle Peter, who also had held intercourse with the apostles themselves, saw a vision of angels hymning, in alternate chants the Holy Trinity. Accordingly, he introduced the mode of singing he had observed in the vision into the Antiochian Church; whence it was transmitted by tradition to all the other churches.<sup>16</sup>

Whether or not this report shows the true origin of such singing is impossible to say.

Sozomen (circa 400-443 A.D.), a church historian and a native of Palestine wrote of the work of the Syrian Harmonious, the son of Bardesanes (circa 154-222 A.D.). Bardesanes was the founder of Christian Syriac literature and writer of many hymns in Syriac.<sup>17</sup> The report reads as follows:

It is related that this latter [speaking of Harmonius] was deeply versed in Grecian erudition, and was the first to subdue his native tongue to meters and musical laws; these verses he delivered

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<sup>16</sup>Socrates, in the English translation of the writings of Socrates, Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. II, Book VI, Ch. 8, p. 144.

<sup>17</sup>S. H. Gilmour, "Bardesanes," Encyclopedia of Religion, p. 56; Reeves, op. cit., p. 63 states: "the hymns were tinged with Gnostic views."

to the choirs, and even now the Syrians frequently sing, not the precise copies by Harmonius, but the same melodies.<sup>18</sup>

Not only had the writing of hymns begun but the actual study of meters in relation to musical laws had started, whatever the "laws" could have been in that early period! Bardesanes' work is made quite clear in the following statement:

Ephrem Syrus [d. 373 A.D.] came out to do battle against it [the Syrian hymnody]: 'This champion of Christ, put on his arms and proclaimed war against the forces of the enemies, . . . And the blessed Ephrem, seeing that all men were led by music, rose up and opposed the profane choruses of the young people, and taught them odes<sup>19</sup> and scales and responses.' . . . Ephrem admits his opponents skill, in these lines:

'Thus in his odes he testifieth  
(This wizard by his blandishments,  
And this lax one of his melodies),-  
That he dishonors the fair names of the Holy  
Spirit.'

He says further,

(He therefore set in order  
Psalms one hundred and fifty [psalms idiotici]  
But he deserted the truth of David,  
And only imitated his numbers.<sup>20</sup>

<sup>18</sup>Harmonius was a writer of "lyric songs." Sozomen, in the English translation of the writings of Sozomen, Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. II, Bk. III, Ch.16, p. 296.

<sup>19</sup>A formal poem in exalted style.

<sup>20</sup>Reeves, op. cit., pp.63-64, citing Opera Ephraemi, Tom. VI, translated by Henry Burgess, Lyric Hymns, London, 1853.

Chorus singing had a rather difficult beginning with men of learning ready to criticize and help on every hand. So it was with this early work of Bardesanes and his son Harmonius. Men became discriminating, desirous of good music. Music had its place in society -- a medium powerful enough to draw men to God or to damnation:

Music then is to be handled for the sake of embellishment and composure of manners. For instance, at a banquet we pledge each other while the music is playing; soothing by song the eagerness of our desires, and glorifying God for the copious gift of human enjoyments, for His perpetual supply of the food necessary for the growth of the body and of the soul. But we must reject superfluous music, which enervates men's souls, and leads to variety,--now mournful, and then licentious and voluptuous, and then frenzied and frantic.<sup>21</sup>

Although Clement had reference to instrumental music in particular, nevertheless, he was contemporary with Bardesanes and Harmonius. From these excerpts one can acquire a fair idea of the nature of music, and especially of singing, in the second century.

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<sup>21</sup>Clement, in the English translation of the writings of Clement, Nicene and Ante-Nicene Fathers, ed. by Roberts and Donaldson, Vol. II, Bk. VI, Ch. 11, pp. 500-501.

## PART II - CHAPTER III

### THIRD CENTURY, INNOVATIONS

In the third century, the religious people who were attempting to live under the teachings of Christ, as they knew them, were continually exposed to dangers from magistrates and emperors. However, a large number of these religious people were entirely unmolested. Some emperors were even favourable towards these people, such as Caracalla, son of Severus (circa 211 A.D.), Gordian III (circa 244 A.D.), the Philips, father and son (circa 250 A.D.), and the first five years of Valerian's reign (circa 257 A.D.). At that time Macrianus, Valerian's chief counsellor influenced him to issue an edict in 257 A.D. to banish the Christians' assemblies.<sup>1</sup> The edict was not forceful. Each time the Christians were persecuted their number appeared to increase and thus the practice of Christian rites and ceremonies continued to multiply.<sup>2</sup> Due to the fact that many of the newly-won converts had been worshippers of idolatry these rites and ceremonies

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<sup>1</sup>Mosheim, An Ecclesiastical History, Ancient and Modern, p. 253.

<sup>2</sup>Ibid., p. 289.

included aspects of the "nature of demons," and the "power and operations of invisible beings. . . . Hence the use of 'exorcisms' and 'spells,' the frequency of 'fasts,' and the aversion to 'wedlock.'"<sup>3</sup> Definite places for worship services were set apart; and for the time to have worship to God, there seems to be few, if any, changes in this century. Only two are worth mentioning: (1) "sermons became longer, with explanations of scripture," and (2) "the use of incense was introduced, at least, into many churches."<sup>4</sup> No additional comment is made on the use of psalms or hymns in this century. Congregational singing in our use of the term was in existence. This is substantiated by Basil (d. 279 A.D.):

If the ocean is beautiful and worthy of praise to God, how much more beautiful is the conduct of the Christian assembly where the voices of men and women and children, blended and sonorous like the waves that break upon the beach, rise amidst our prayers to the very presence of God.<sup>5</sup>

If this passage had specified what they sang it would have been much more beneficial to this study than it is. However, the significance of it lies in the fact that "men and women and children" took part in the singing during the

<sup>3</sup>Ibid., p. 289.

<sup>4</sup>Ibid., p. 290.

<sup>5</sup>Reeves, op. cit., p. 68. According to M. Spinka ("Basilians," Encyclopedia of Religion, p. 59), this Basil seems to be an earlier Basil than the one reported living in the fourth century who was the archbishop of Caesarea of Cappadocia (329-379 A.D.).

service. Those who sang endeavored to sing to the best of their ability for the voices "blended" and were "sonorous." As we have seen in the Bardesanes report, not two centuries had passed before there was a longing for innovations. The people of Syria, in particular, must have been tiring of the simplicity required in true worship. Among these innovations was the use of non-scriptural hymns. An excerpt from Eusebius (circa 263-340 A.D.) concerning Paul of Samosata, the heretical Bishop of Antioch (circa 260-270 A.D.) gives proof that "by this time in this great city of Antioch the use of non-scriptural hymns was an established custom."<sup>6</sup> Paul of Samosata "stops the psalms to our Lord Jesus Christ, as being the modern productions of modern men."<sup>7</sup> The bishops "condemned and deposed" Paul of Samosata in 269 A.D. for this and other offences, thus giving sanction to that practice which he had withstood.<sup>8</sup> This passage, if for no other reason, typifies the attitude of many rulers at this time. The power of the sects, e.g. Gnostics, Arians, etc., was gradually taking charge in high places so that new changes in ecclesiastical

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<sup>6</sup>Phillips, Hymnody, Past and Present, pp. 21-22.

<sup>7</sup>Eusebius, in the English translation of the writings of Eusebius, Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. I, Bk. VII, Ch. 30, p. 314.

<sup>8</sup>Phillips, op. cit., p. 22.

custom would not be hampered by such men as Paul of Samosata. The power of the bishops to alter elements of worship and the manner in which they are performed is further exemplified in this excerpt of Eusebius upon the occasion of his

discourse at Tyre in commemoration of His blessing upon the New temple at Tyre: 'It was long ago, permitted us to raise hymns and songs to God, when we learned from hearing the Divine Scriptures read . . . being taught to say,' [Ps. 44: 17]. . . it is permitted us to raise a second hymn of triumph and to sing with loud voice, and say, [Ps. 48: 87]. . ., Begotten, let every one of those who have been summoned sing with loud voice and say,' [Ps. 122: 1 and Ps. 26: 87]<sup>9</sup>

Then he suggests they sing a "new song."<sup>10</sup>

According to Cyprian (circa 200-258 A.D.), Psalms were also used in an entirely different way, i.e. at meal time:

Let the temperate meal resound with psalms; and as your memory is tenacious and your voice musical, undertake this office, as is your wont. You will

<sup>9</sup>Eusebius, in the English translation of the writings of Eusebius, Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. I, Bk. X, Ch. 4, p. 371, fn. 23: "Eusebius seems to use this rather peculiar expression [new song] because the words of song which he suggests are not the words of the "new song" given by the Psalmist, but are taken from other parts of the book [Ps. 136: 4; 136: 17; 136: 23, 247]."

<sup>10</sup>"New songs" were used in the Bible, especially to glorify God for His many wonderful works, as if one could not sing a song majestic enough to praise God fully. So "new songs" seemed to be in order. In the Bible the references to such songs are found in the following scriptures and are included here for convenience: Ps. 33:3; 40: 3; 96: 1; 98: 1; 144: 9; 149: 1; Isaiah 42: 10; Rev. 5: 9; 14: 3.



provide a better entertainment for your dearest friends, if, while we have something spiritual to listen to, the sweetness of religious music charm our ears.<sup>11</sup>

This passage brings out a new aspect for study, i.e. the use of psalms strictly for entertainment. Up to this time, psalms have been studied from nearly every other point of view. In their origin, David would sing psalms at times while as a shepherd tending his flock, but were they not still in adoration of his Maker? They had been sung in the worship services of the Temples of long ago, in the synagogues and in early Christian assemblies -- all in a worshipful attitude. And now in the time of Cyprian, not far distant from the death of our Lord, they are also used for another purpose, to "charm our ears." Psalms were known to have been used for other occasions than before and after meals, for "funerals (Psalms 12, 114 and 115, etc.), at household prayer, and before going to sleep."<sup>12</sup>

Many changes have occurred in these three centuries and many more are yet to be brought to attention.

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<sup>11</sup>Cyprian, ed. by Roberts and Donaldson, "To Donatus," The Nicene and Ante-Nicene Fathers, Vol. V, Epistle I, Ch. 16, p. 280.

<sup>12</sup>Wagner, History of Plainchant, p. 10.

According to J. B. Lightfoot, once the Bishop of Durham,

The ritual would bear some proportion to the buildings; and thus the early Christian congregations would find in their Jewish surroundings ample precedent for any ritual development which for some generation they could desire or compass."<sup>13</sup>

In his context Lightfoot applied this thought to the very first Christians who worshipped in synagogues after the destruction of the Temple, but since the term "ritual" is constantly used in these later centuries, Lightfoot was correct in his expectation of ritual development. Also, whereas before the early Christians did not know where they would meet next for worship service for fear of being persecuted, reports now show that these later religious people had "fixed places" in which to carry on their rites and ceremonies.

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<sup>13</sup>Lightfoot, The Apostolic Fathers, p. 393.

## PART II - CHAPTER IV

### FOURTH CENTURY, INFLUX OF HYMN-WRITERS - AMBROSE

In the fourth century the Roman Emperors found themselves looked upon as those to settle theological disputes, e.g. Council of Nicaea, 325 A.D. Internal divisions of the church were in existence, ever challenging the original Christian concept of the Trinity of the Father, Son and Holy Spirit. The clergy became more distant from the laity. Although the Roman See claimed supremacy in church affairs, the patriarchates of Constantinople and Alexandria maintained rival claims. Under Constantine (circa 306-337 A.D.), the first Roman emperor to be baptized, full freedom was given to all existing forms of worship.<sup>1</sup> After the reign of Constantine the Roman Emperors became dictatorial in religious matters. They encouraged the pride of the religious people on every hand by doing everything they could to draw the peoples' minds away from the simplicity of the Gospel "by the prodigious number of rites and ceremonies which they had invented to embellish it."<sup>2</sup>

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<sup>1</sup>Schaff, History of the Christian Church, Vol. III, p. 29. See also Ibid., Vol. II, pp. 224-231.

<sup>2</sup>Mosheim, op. cit., pp. 392-393.

The emperors and bishops now had their "dignity" and began to force their way of religious thinking on the masses.

The elaborate

religion of the Greeks and Romans differed very little, in its external appearance, from that of the Christians. They had both a most pompous and splendid ritual. . . . They used pictures and images. . . . The Christians had built numerous temples.<sup>3</sup>

### The Service

The worship service in this century changed somewhat -- at least it was more pleasing to the eye. It consisted of "hymns, prayers, the reading of the scriptures, a discourse addressed to the people and concluded with the celebration of the Lord's Supper . . . various rites were added.<sup>4</sup> It is interesting to note at this point that as the power grew in each domain with each Bishop or emperor, they began consulting their own judgment. The worship service resulted from a combination of the following precepts:

- 1) the nature of the times;
- 2) the genius of the country in which he lived;
- 3) the character and temper of those whom he [the bishop] was appointed to rule and instruct;
- 4) he [the bishop] formed such a plan of divine worship as he thought the wisest and the best.<sup>5</sup>

<sup>3</sup>Ibid., pp. 393-394.

<sup>4</sup>Ibid., p. 395.

<sup>5</sup>Ibid., p. 396.

Under these conditions one can easily imagine the number or variety of "liturgies" which came into existence. This abundance of worship forms occurred

before the bishop of Rome had usurped the supreme power in religious matters, and persuaded the credulous and unthinking, that the model both of doctrine and worship was to be given by the mother-church, and to be followed implicitly throughout the Christian world.<sup>6</sup>

Such power eventually came to Rome<sup>7</sup> but only after years of discussion with the rulers of the Eastern empire.

The fourth century seems to be known for its particular "song form." To know the story of its origin one may turn to the writings of Theodoret<sup>8</sup> (circa 386-457 A.D.),

Bishop of Cyrus in Syria:

That excellent pair Flavianus [Bishop of Antioch, circa 381-404 A.D.], and Diodorus [Bishop of Tarsus, circa 379 A.D.], though not yet admitted to the priesthood<sup>9</sup> and still ranked with the laity, worked night and day to stimulate men's zeal for truth [rational school of scriptural interpretation]. They were the first to divide choirs into two parts, and to teach them to sing the psalms of David

<sup>6</sup>Ibid., p. 396.

<sup>7</sup>cf. E. A. Ryan, "Roman Catholic Church," Encyclopedia of Religion, p. 669.

<sup>8</sup>Theodoret was born and educated in Antioch. A historian who continued the work of Eusebius, he became Bishop of Cyrus in Syria about 420 A.D. See A. K. Rule, "Theodoret," Encyclopedia of Religion, p. 775.

<sup>9</sup>The two were leaders of the Catholic Monks. See Jungman, Mass of the Roman Rite, p. 322.

antiphonally. Introduced first at Antioch, the practice spread in all directions, and penetrated to the ends of the earth.<sup>10</sup>

Choirs were known to have existed earlier in Syria under Harmonius and Bardesanes but there was no specific mention made that the choirs were divided into two parts, i.e. until the fourth century. The "song form" of this century has to do with antiphonal singing. The Arians,<sup>11</sup> at this time, were at their zenith. Socrates (circa 379 A.D.) gives a clear picture of the Arians in the following excerpt:

On Saturday and Lord's day-in each week-on which assemblies are usually held in the churches, they congregated within the city gates about the public squares, and sang responsive verses adapted to the Arian heresy . . . often singing such words as these: 'Where are they that say three things are but one power?'<sup>12</sup>

The Arians were told to remain outside the city gates except for appointed days when they were allowed to roam

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<sup>10</sup>Theodoret, in the English translation of the writings of Theodoret, Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. III, Ch. 19, p. 85.

<sup>11</sup>The heresy is especially associated with the name of Arius (circa 256-336 A.D.), presbyter of Alexandria. Arianism was condemned at the Council of Nicea (A.D. 325) but continued as a powerful force for two generations. Their stand was on the position of Christ in the "Trinity." C. W. Lowry, "Arianism," Encyclopedia of Religion, p. 36.

<sup>12</sup>Socrates, in the English translation of the writings of Socrates, Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. II, Ch. VI. 8, 144.

the public square. Sozomen states that they were "divided into bands so that they sang antiphonally . . . marched in procession, singing these hymns."<sup>13</sup> John Chrysostom (circa 347-407 A.D.) introduced them to the church "lest any would be led astray from having witnessed these proceedings."<sup>14</sup> The church had much competition from among this particular sect. The people were led astray, tempted by such demonstrations which took place within the city gates on these particular days.

Antiphonal style of singing, separate from the responsive style of which we have become familiar, was a complete innovation in church music in the fourth century. It consisted in the alternation of two choirs in the singing of a psalm, each in turn taking up a melody which was the same for each choir and for all the psalm verses. The word "antiphon" used is simply translated "alternate chanting."<sup>15</sup> Wagner informs us that

this is not its original Greek meaning which meant to 'sing in octaves,' in other words voices which are distant from one another. One must therefore suppose that the original form of Christian Antiphonal was chanting octaves.<sup>16</sup>

<sup>13</sup>The refrains which propagated their own doctrine.

<sup>14</sup>Sozomen, in the English translation of the writings of Sozomen, Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. II, Ch. 8, p. 404.

<sup>15</sup>Wagner, op. cit., p. 18.

<sup>16</sup>Ibid., p. 19.

Basil<sup>17</sup> of Neocesarea (circa 330-379 A.D.) introduced chanting by a double choir to the inhabitants of the city, and when the rulers had rebuked him for it he reminded them that "the psalms were then everywhere sung." Both kinds of psalmody, antiphonal and responsorial are described:

But as for your reproach respecting the psalmody, I can reply to that, that it is arranged in harmony and agreement with all the churches of God. At night the people rise and go to the House of Prayer, and, when they have prayed, they turn to psalmody. And sometimes they sing psalms, divided into two sections alternating with each other, and sometimes they leave it to a single person to sing solo, while all respond. And when they have thus spent the night in different kinds of psalmody, they all intone the Psalm of penitence as from one mouth and one heart . . . moreover, if this is the reason why you separate yourselves from me, then must you likewise separate yourselves from the Egyptians, Libyans, Thebans, and the inhabitants of Palestine, Arabia, Phoenicia and Syria, and from those who dwell on the Euphrates, in a word, from all those by whom the vigil services and the common psalmody are held in honour.<sup>18</sup>

This passage is included in this study to describe the two most common methods of singing in the fourth century and to show to what extent the practice had flourished.

The antiphon must be studied in more detail. A full understanding of the term is essential for the beginning of the antiphonal study of this century. A detailed

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<sup>17</sup>Patrologia Graeca 32, p. 763, cited by Wagner, Ibid.

<sup>18</sup>Wagner, op. cit., p. 21.



explanation of the term is included here for further study:

- I. A psalm or hymn recited by alternate voices. Of three kinds: (1) the 'Responsory,' in which the reader recites the verses of the psalm and the people respond with a constant refrain: before beginning the psalm the reader also recites the refrain and the people repeat it after him; (2) The 'antiphon' proper, a responsory in which the parts are taken by two choirs, not by a reader 'solo' and the people, the refrain not being recited at the beginning; (3) That in which the verses are sung alternately by two choirs, without a refrain. The responsory is the oldest form of congregational psalmody. The reform in the latter part of the fourth century was apparently the substitution of (2) for (1). Later, antiphons and responsories have been largely mutilated (a) by the reduction of the psalm to a single verse with or without gloria; (b) by the reduction of the whole to a single verse and an unrepeatd refrain; (c) by the omission of all the refrains except the first, the verses of the psalm being sung alternately.

- II. Sung respectively after the psalms, after the gospel at the offertory, and at the communion.<sup>19</sup>

This substitution of (2) for (1) is not brought out, or rather emphasized, in any of the other sources for this century. Only one is of importance:

Whatever the form of psalmody might be, it was a general custom in the fourth century, for the psalm to end with the doxology: Gloria Patri et Filio et Spiritui sancto, sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.<sup>20</sup>

<sup>19</sup>F. E. Brightman, Liturgies - Eastern and Western, Vol. I, p. 570.

<sup>20</sup>Mgr. L. Duchesne, Christian Worship, p. 116. Translation: "Glory be to the Father and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen."

## Hymn Writers

Having this information as a foundation in the study of the song form, a study of a few of the prominent writers shall be considered with their work. One of the earliest fourth century composers of hymns was Hilary of Poitiers<sup>21</sup> (d. 366 A.D.). He was a great opponent of the Arians and while exiled to Asia Minor<sup>22</sup> he was inspired by the example of Eastern writers to compose hymns. Only the small fragments of three or four of them are extant.<sup>23</sup>

Hilary acquainted the Latin church with the hymnody which was known throughout Syria and the entire Greek church. He was exiled by Constantine (reigned circa 272 or 274 - 337 A.D.) to the East and, as Wagner points out,

this indefatigable opponent of Arianism had the opportunity of acquainting himself with the Syrian and Greek hymns, and of noticing the happy influence which they had on the people. . . . He translated some into Latin and added some new ones.<sup>24</sup>

In his four years of exile<sup>25</sup> Hilary must have spent much

<sup>21</sup>Cf. A Byrnes, The Hymns of the Dominican Missal and Breviary, pp. 1-2, citing McDougall: Pange Lingua, Introduction by Fortesque, p. 21.

<sup>22</sup>To Phrygia, according to Reeves, The Hymn in History and Literature, p. 76.

<sup>23</sup>C. Blume, "Hymnody," The Catholic Encyclopedia, Vol. VII, p. 600.

<sup>24</sup>Wagner, op. cit., p. 39.

<sup>25</sup>See Reeves, op. cit., p. 76.

time writing these hymns and, most likely, according to rules of hymn-writing found in the East:

His volume of hymns, 'Liber Mysteriorum,' has been lost. St. Alcuin ascribed the 'Gloria in Excelsis' to him. He may have translated and introduced it. On his return from exile he seems to have aroused a new and fervid interest in hymn singing. His hymn beginning,

Hymnum dicat turba fratrum,  
Hymnum cantus personet,

is typical of the frequent exhortation to singing.<sup>26</sup>

The Testamentum Donimi (circa 350-450 A.D.) contains several books depicting the manner of singing hymns. The work was originally written in Greek and probably in the region of Antioch or in Eastern Asia Minor, according to Mearns, a Vicar of Rushden, Buntingford, England. Mearns describes a direction for the service at "Dawn":

Let them sing Psalms, and four Hymns of Praise, one by Moses, and of Solomen, and of the Prophets. Thus, little singing boys; two virgins, three deacons, three presbyters. And so let the hymn of praise be said by the Bishop, or by one of the presbyters . . . (Bk. ii, 22): In answer to him who singeth the psalm in the church, let the virgins and boys respond and sing.<sup>27</sup>

The singing was to be done by the clergy and selected voices. "This agrees with the decree of the Synod of

<sup>26</sup>Ibid., pp. 76-77.

<sup>27</sup>Mearns, The Canticles of the Christian Church - Eastern and Western in Early and Medieval Times, Bk. i, 26, p. 7, citing the Testament of Our Lord, ed. by James Cooper and A. J. MacLean, 1902, pp. 81, 135 -- "from the Syriac version."

Laodicaea (circa 363), that besides the canonical singers who sing from the book none shall sing in the Church."<sup>28</sup> The Council of Laodicaea took a rigid stand to create a worshipful order in the service. By this means the congregational singing was eliminated.

The most prominent hymn writer of the East was Ephraim Syrus (circa 306-373 A.D.). The Syrian hymnody was supposed to have reached its greatest height in his writings. His successors were Cyrillonas (second half of the fourth century), Balaeus, Rabulas and Isaac the Great (first half of the fifth century).<sup>29</sup> From a translation of Sozomen's writings the origin of Ephraim's work can be traced:

When Ephraim [a difference in spelling occurs here] perceived that the Syrians were charmed with the elegance of the diction and the rhythm of the melody, he became apprehensive, lest they should imbibe the same opinions; and therefore, although he was ignorant of Grecian learning, he applied himself to the understanding of the metres of Harmonius, and composed similar poems in accordance with the doctrines of the Church, and wrought also in sacred hymns and in the praises of passionless men. From that period the Syrians sang the odes of Ephraim according to the law of the ode established by Harmonius.<sup>30</sup>

The odes of the Harmonius were established in the early second century. This selection gives the starting point

<sup>28</sup>Ibid., p. 7.

<sup>29</sup>Wagner, op. cit., p. 39.

<sup>30</sup>Sozomen, "St. Ephraim," Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. II, Bk. III, Ch. 16, p. 296.

for Ephraim's work and upon what he established it. It is important to consider here why this Grecian art had not affected the Syrians before the fourth century. Then again, although Ephraim must have been a learned man in his own right, he had not delved into the art of Grecian writing. This point is still perplexing since the "Golden Age" of Greek life and art occurred during the sixth and fifth centuries B.C., several centuries before Ephraim's time.

The most important element of this Syrian hymnody lies in the rhythmical structure of the poetry which was very dominant in his hymns.<sup>31</sup> The different poetical forms of Ephraim are here analyzed:

The line is not founded on the ancient law of quantity, which combined long and short syllables with one another and formed them into various feet, but on the principle of accent and enumeration of syllables. The alternation of accented and unaccented syllables, of arsis and thesis,<sup>32</sup> is its formal element of construction; while further, there is an equal number of syllables, or at least accented ones, in the verses which correspond with one another. This new poetical form of rhythmical poetry, which is claimed

<sup>31</sup>Wagner, op. cit., p. 39.

<sup>32</sup>The "rise" and "fall" of the line.

by a prominent investigator to be of semitic origin,<sup>33</sup> was to be a pioneer for future times.<sup>34</sup>

This unit of measure, or meter, consists of a certain group of syllables within a line of verse as we count our units in hymns today. The syllables being a unit of pronunciation which go to make up a word, and is usually combined with one or more consonants. In the indexes to many of our hymnbooks one will find a table consisting of "Tunes and Meters," the meter being based upon the number of syllables per phrase; the words of one or more tunes may be interchanged if they have the same meter.

Hymn writing in the late fourth century was also attributed to Pope Damasus<sup>35</sup> (circa 386 A.D.) and to Gregory Nazianzi (Nazianzen, circa 389 A.D.) -- "Gregory Nazianzi wrote hymns to counteract Arianism of the fourth century."<sup>36</sup> Many such men rose up to fight the heretical sects. Gregory Nazianzi was a contemporary of Ephraim and

<sup>33</sup>Any of the race supposed to be descended from Shem, including the Hebrews, Arabs, Assyrians and Armenians.

<sup>34</sup>Wagner, op. cit., p. 39, citing Hubert Grimme, Der Strophenbau in den Gedichten Ephräms des Syrerers Collectanea Friburgensia II; W. Meyer, Anfang und Ursprung der Lat. und Griech. rhythmischen Dichtung Abhandlungen der Bayr, Akademie der Wissenschaften, Munich, 1885, pp. 270-450.

<sup>35</sup>Wagner, op. cit., p. 41.

<sup>36</sup>Hohmann, Outlines in Hymnology with Emphasis on Mennonite Hymnology, pp. 6-7.

was to have applied the elements of Ephraim hymn writing to the sacred poetry of the Greeks and "without giving up the old classical form of poetry."<sup>37</sup>

Marcus Prudentius, a Spaniard, born in 348 A.D., contributed a number of hymns to the Latin hymnody. Some of the titles to his hymns explain the part they played in the lives of the people: "For Cock-Crow"; "For Morning"; "Before Meat"; "After Meat"; "At the Lighting of the Lamps"; "Before Sleep"; "Fasting"; "Burial."<sup>38</sup> Prudentius is credited with fourteen poems called "Peristephanon" or "Martyr-Garlands"; twelve poems called "Cathemerinon," "The Christmas Day." These were to have been derived from a journey "to Rome and in Rome and back."<sup>39</sup> Other than these facts, his life seems to be obscure, to say the least.

Ambrose, bishop of Milan (b. 340 A.D., bishop, 374-398 A.D.), has often been called the "Father of Latin Hymnody." Ambrose was responsible for having brought the elements of Eastern hymn writing into the Western liturgy. This statement is proven by the well-known passage from the

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<sup>37</sup>Wagner, op. cit., p. 39, citing H. Grimme, l. c. 77. ff. and adds, "His successors, the Byzantine poets of later times, went further in the same direction."

<sup>38</sup>Reeves, op. cit., p. 79.

<sup>39</sup>Phillips, Hymnody, Past and Present, p. 57.

Confessions of Augustine (354-430 A.D.), his full name being Aurebius Augustinus, bishop of Hippo:

Not long had the church of Milan begun to employ this kind of consolation and exhortation, the brethren singing together with great earnestness of voice and heart . . . at this time it was instituted that, after the manner of the Eastern Church, hymns and psalms should be sung, lest the people should pine away in the tediousness of sorrow; which custom, retained from then till now, is imitated by many, yea, by almost all of Thy congregations throughout the rest of the world.<sup>40</sup>

Ambrose had borrowed from the East and determined the proper course to follow in establishing the new form in the West. Ambrose is credited with introducing it to the Western Church about the year 385 or 386 A.D.<sup>41</sup> These psalms and hymns were understood to be metrical and sung in an antiphonal manner since the use of the two choir systems was very familiar to the Eastern Church by this date. Before this time in Milan, i.e. in the West, the singing had been accomplished in a responsorial style with the use of a cantor, as a solo, the people adding the last of each verse.<sup>42</sup> Ambrose often explained the title of the psalms for his discourses and which he had previously had

<sup>40</sup>Augustine, "Confessions," Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. I, Ch. 7, p. 134.

<sup>41</sup>J. Hullah, "Ambrosian Music," A Dictionary of Christian Antiquities, p. 73 f., gives 386 A.D.; Byrnes, The Hymns of the Dominican Missal and Breviary, p. 3, gives 385 A.D.

<sup>42</sup>Byrnes, op. cit., p. 2, citing Fortesques' Introduction: Pange Lingua, p. 22.



sung by a cantor, e.g. in psalms 54, 65, 88 and 92.<sup>43</sup> For the peoples' response at the end of the song,

the Greek authors had the designations ὑπογάλλειν, ὑπηχεῖν, ὑπακούειν, the Latins 'succinere' and 'responderere'; and this kind of psalm-singing is called by the latter Cantus Responsorius. As regards the church in Jerusalem, this psalmody is mentioned in the second half of the fourth century in the journal of the pilgrim Silvia (or Etheria) (c. 380); and the Apostolic Constitutions (c. 400) say expressly, that the people are to chant the Psalms after the acrostichia ('acrostic signifies usually the beginning of a line of writing, but sometimes also the end of it'). . . . This responsive chant may take various shapes. If the people respond verse for verse, a form arose which is similar to the present mode of saying the Catholic, 'Litany of the Saints'; however the cantus responsorius was more frequently practiced in the form in which the congregation always answered with the same refrain. This might be taken from the psalm, or contain a sentence from elsewhere.<sup>44</sup>

Responsive style of singing (chanting) appears to be more suitable to the average congregation. The example which they are to follow is given by the cantor first, making it rather easy and simple for them to follow. This early style seemed to be written in a manner that would appeal to all the people. Such singing spread from Jerusalem, through the Eastern church, and now in the fourth century, it is known to be the custom of singing. Of course, with the knowledge of the Eastern customs that Ambrose had at

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<sup>43</sup>Wagner, History of Plainchant, p. 15.

<sup>44</sup>Ibid., p. 15.

his disposal new innovations were destined for the Western church.

At the time of Augustine's baptism by the hands of Ambrose, the term "canticles" existed in the church of Milan: "How greatly did I weep in Thy hymns and canticles, deeply moved by the voices of Thy sweet-speaking church."<sup>45</sup> These song forms of Ambrose were quite simple and popular, containing language that would be expected of a Bishop. They seemed to consist of eight stanzas, of four lines each, with all the lines written according to the plan of Iambic dimeter ( √/√/√/ - two metrical feet):

Whether Ambrose and his successors also composed the melodies for their hymns, or whether they resorted to popular melodies, it is certain that their melodies were simple in form. The melodies of the hymns in the Ambrosian Breviary are of a like simple structure, and many of them may go back to the fourth or fifth century, especially those which can be proved to have been sung to texts written by Ambrose.<sup>46</sup>

According to Aquinas Byrnes, "of all the hymns ascribed to Ambrose, only fourteen are regarded by the best authorities as genuinely his, and four as possibly his."<sup>47</sup> This does

<sup>45</sup>Augustine, "Confessions," Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. I, Ch. 6, p. 134.

<sup>46</sup>Wagner, op. cit., p. 43.

<sup>47</sup>Byrnes, op. cit., p. 5. He is probably quoting C. Blume, "Hymnody," The Catholic Encyclopedia, p. 597, which gives the same information.

not agree with the tabulation given by the Roman Catholic nun, Marie Cecile:

We know of only 12 which may be ascribed to him with certainty. Among them might be mentioned 'Aeterne rerum Conditor,' 'Deus Creator Omnium,' 'Jesu Corona Virginum,' 'Splendor Paternae Gloriam,' 'Exultet.'<sup>48</sup>

In time, all the music which was sung in the worship service in Milan came to be known as Ambrosian chant. Reese states that "the earliest collection of Ambrosian chants that has survived is the 12th-century Codex Add. 34209 in the British Museum."<sup>49</sup> The hymns for congregational use were simple and syllabic and possibly in a definitely metrical rhythm, whereas the chants for liturgical purposes contained small melismas, i.e. several notes per syllable in free rhythm.

The Ambrosian melody consisted of a very small range of notes. Reese points out that "most modern transcriptions of the hymns are based on the assumption that the rhythm of the melody followed the meter of the text."<sup>50</sup> One important feature of the Ambrosian chant is the interval of a

<sup>48</sup>Marie Cecile, Art Forms in Sacred Music, p. 76.

<sup>49</sup>Reese, Music in the Middle Ages, pp. 106-107.

<sup>50</sup>Ibid., p. 105.

fourth.<sup>51</sup> A few examples of this characteristic element of the melody may suffice at this point:



Fig. 3.--The interval of a fourth

The interval of a fourth appears to be used to create a climax or else to assist in lowering the voice for unaccented syllables. The interval of a fourth in Ambrosian melodies is usually followed either by an ascending third or by two seconds, as in the following examples:

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<sup>51</sup>Egon Wellesz, Eastern Elements in Western Chant, p. 117, citing Antiphonale missarum juxta ritum Sanctae Ecclesiae Mediolanensis, ed. by Dom G. Suñol, O. S. B., 1935. Cf. Ibid, p. 119, fn. 1.



Fig. 4.--Ascending seconds and thirds

The cadence occurs in the following examples in forms of the word "Alleluia."<sup>52</sup>

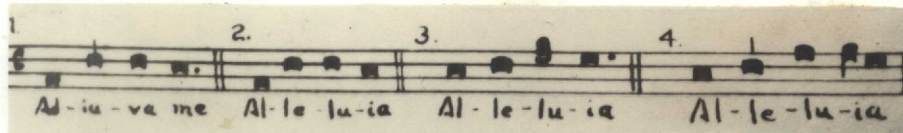


Fig. 5.--The cadence

These simple cadences occurred at the end of the verse and, as shown here, to close the Alleluia. We do not possess any manuscripts of hymns before the Gregorian Period.<sup>53</sup> (None of the Ambrosian hymns considered previously have definitely been proven authentic.) Some

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<sup>52</sup>Wellesz, *op. cit.*, p. 125. Wellesz refers to the *Antiphonale Monasticum*.

<sup>53</sup>*Ibid.*, p. 179. See pp. 204-206 for a list of early manuscripts and where they are located.

concept of the early hymns may be obtained by studying the structure of an Ambrosian Alleluia:<sup>54</sup>

Hal - le - lu - jah

¶. Pater na - tus est no - bis, et fi - li - us da - tus est no - bis.

et vo - ca - bi - tur no men e - jus,

ma - gni con - si - li - i An - ge - lus.

Hal - le - lu - jah.

The image shows a handwritten musical score on aged, stained paper. It consists of eight staves of music. The first staff begins with the lyrics 'Hal - le - lu - jah'. The second staff starts with a large initial '¶' followed by 'Pater na - tus est no - bis, et fi - li - us da - tus est no - bis.'. The third staff continues with 'et vo - ca - bi - tur no men e - jus,'. The fourth staff has 'ma - gni con - si - li - i' and the fifth staff has 'An - ge - lus.'. The sixth staff returns to 'Hal - le - lu - jah.'. The seventh and eighth staves contain musical notation without lyrics. The notation includes various note values, rests, and bar lines, typical of early manuscript notation.

<sup>54</sup>Ibid.



Fig. 6.--An Ambrosian Alleluia

Egon Wellesz states that there were very few forms of the Alleluia used in the Ambrosian rite. The Alleluia which was used most frequently was

that sung at the second Mass of the Nativity: 'Hallelujah. Puer Natus est nobis.' The chant consists of three parts: the first comprises the Alleluia and the Jubilus (A), the second the Versus (B), the third a shortened repetition of the Alleluia and an extensive variation of the Jubilus (Ai).<sup>55</sup>

Wellesz points out that the chants of the "Early Christian Age" were "derived partly from the chant of the Jewish service, partly from hymns in Syriac, composed on the model of these chants and translated later on into Greek."<sup>56</sup>

The education of the newly-won Catholic converts in the chant was the responsibility of the cantors (monks). The work of Ambrose with its effect upon Catholic church music can be traced to the earlier work practiced in

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<sup>55</sup>Ibid, p. 179. See fn. 1.

<sup>56</sup>Ibid., p. 202.

Syrian and Egyptian monasteries.<sup>57</sup> Antioch and Alexandria appear to have taken the lead in the movement; antiphony, as has been presented, had its beginning in Antioch, and the art of chanting flourished in Alexandria. Wagner says that the monks of Sinai refused the new form of singing and refused everything except the simplest way in which the psalms could be performed.<sup>58</sup> This case was an exception, for in most monasteries of the East and West their main motive was to sing "beautiful and correct execution of the psalmody. . . . Boys were soon added to the singing of the service: 'their singing gave especial brilliancy to the liturgical assemblies.'"<sup>59</sup>

One might construe that this laid the foundation for future choir work in Rome, relinquishing the responsibility of the singing from the congregation. Although excerpts from early writers have stated that the congregational singing "blended" and sounded "rich" and "sonorous," many historians report of the later work of Gregory the Great (540-604 A.D.) and the encouragement he gave to the college for singing, the "schola cantorum." Wagner states that at

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<sup>57</sup>Wagner, op. cit., p. 24.

<sup>58</sup>Ibid., p. 25, refers to Bäumer, Breviergeschichte, p. 127.

<sup>59</sup>Ibid., p. 25.



the time of Pope Silvester (circa 314 A.D.) and later there were monasteries which did not have the customary "daily psalmody," since the "single basilicas" did not have the financial support to train the needed singers.

So, a schola cantorum was founded, which was common to the whole city; and if a station, procession or feast was celebrated in a basilica, all the singers went there and performed the office and the mass.<sup>60</sup>

Whatever this "daily psalmody" consisted of he does not say, but two things were definite, a group of trained singers were required, and an insufficient amount of money was coming into each basilica for their support. To solve this problem the monastery leaders must have considered it a community situation which eventually was solved by founding a schola cantorum "which was common to the whole city." In this way all would be benefitted by it, and no one basilica would be deprived of such assistance when needed.

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<sup>60</sup>Ibid., p. 25., fn. 3.

## PART II - CHAPTER V

### FIFTH CENTURY

#### Augustine--Innovations Prior to Gregory the Great

In the fifth century the influence of the church spread its arms everywhere into the idolatrous nations of both the Eastern and Western empires.<sup>1</sup> The Catholic church had come into its own and had established itself as the Church of the Empire. The division of the Eastern and Western dominions had become definite.

The worship service became more of a ceremonious display day by day, "to attract the stupid admiration of a gazing populace!"<sup>2</sup> There was no end to the richness and grandeur, the impressiveness of the proceedings. Images were used without any apparent concept of their cost; the one which seemed to stand out was that of the "Virgin Mary, holding the child Jesus in her arms."<sup>3</sup> Singers were performing

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<sup>1</sup>Mosheim, An Ecclesiastical History, Vol. II, p. 4, citing Zacharias of Mitylene, De opificia Mundi, p. 165; Gervais, Histoire de Suger, Tom. i., p. 23.

<sup>2</sup>Mosheim, op. cit., pp. 55-56.

<sup>3</sup>Ibid., p. 56.

night and day . . . who succeeded each other so as that the service suffered no interruption; as if the Supreme Being took pleasure in such noisy and turbulent shouting, or received any gratification from the blandishments of men.<sup>4</sup>

Mosheim's phrase "who succeeded each other," for our purposes must be thought of as being a group of singers who did not sing antiphonally since such terminology is absent from his context. It is possible, as such proceedings might be interpreted, for the singers to have sung in two groups antiphonally and then other groups taking their place so the service would be uninterrupted.

Worship services in the fifth century had not attained such a degree of "novelty" as the next century, the sixth, under Gregory the Great. The "western churches were loaded with rites by Gregory. . . a genius of invention."<sup>5</sup> The popes must have sanctioned these innovations for them to have continued. The appeal to the masses was successful with the help of these material elements, viz. the images, pictures, etc. Special singers had been trained to perform the psalms and hymns in the worship service, at least to perform most of the singing. Augustine refers to congregational singing, however, in the following passage:

In this religious exercise [singing], so useful for inducing a devotional frame of mind and inflaming

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<sup>4</sup>Ibid., p. 56.

<sup>5</sup>Ibid., p. 138.

the strength of love to God, there is diversity of usage, and in Africa the members of the Church are rather too indifferent in regard to it; on which account the Donatists<sup>6</sup> reproach us with our grave chanting of the divine songs of the prophets in our churches, while they inflame their passions in their revels by the singing of psalms of human composition, which rouse them like the stirring notes of the trumpet on the battle-field. But when brethren are assembled in the Church, why should not the time be devoted to singing of sacred songs, excepting of course while reading or preaching is going on, or while the presiding minister prays aloud, or the united prayer of the congregation is led by the deacon's voice? At the other intervals not thus occupied, I do not see what could be a more excellent, useful, and holy exercise for a Christian congregation.<sup>7</sup>

Such a detailed description of the service in North Africa is most enlightening, but this passage has its significance in Augustine himself. Here was a man, a bishop, high in the Roman Catholic Church, who expounded on the purpose of the divine worship service and what the service would do for the worshipper. He appeared to be appealing to the whole Roman Catholic Church to return to the explicit use of the inspired psalms and hymns. His consecrated belief

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<sup>6</sup>A rigoristic party of North Africa (311-431 A.D.). They held that the validity of the sacraments depends on the spiritual state of the minister; that sanctity is essential for church membership, and that all who joined their sect should be rebaptized. They went into schism under Donatus as a protest against the consecration of Caecilian, Primate of Carthage, by Felix a traditor bishop.

<sup>7</sup>Augustine, "Confessions," Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. I, pp. 314-315.

in congregational singing was a direct contradiction to the practice of worship performed in Rome, and presumably throughout the Western empire. Perhaps that very reason prevented Augustine from being located in Rome itself, as influential as he seemed to be. The same passage describes the service where he was located. They had reading and preaching, the presiding minister would pray aloud and the congregation would unite in prayer being led by the deacon. Whether this is the order in which these elements of the service took place, Augustine does not clarify; the service could be so planned since one usually mentions first things first when making a list. The argument is as strong one way or the other.

Other interesting points about Augustine are included in this section. He "exhorted them to assemble at noon for the reading of God's word and singing of psalms."<sup>8</sup> This passage reads differently from the earlier one by Mosheim where "night and day" vigils were practiced and where the singing did not cease. Here, Augustine makes it emphatic that they assembled at noon," so the two passages are not coherent. The writers must have reference to two separate and distinct places of worship and the customs thereof. In addition, Augustine says that he

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<sup>8</sup>Ibid., p. 256.

(Augustine) wrote six books on rhythm "and proposed, I may add, to write other six on music."<sup>9</sup> One other reference indicates the source for all of Augustine's inspiration to talk and to write about singing and music.

Referring to David and his psalms, Augustine remarks, "for that holy man loved music, and has more than any other kindled in me a passion for its study."<sup>10</sup>

Synesius (circa 414 A.D.), Bishop of Ptolamius, should be included in this study of hymn writers. The information concerning this bishop is very limited -- only that he was involved in some late Arianism controversy.<sup>11</sup>

Jerome (b. 331 A.D. - d. 420 A.D.) refers to a work known as "On Psalms 10 to 16."<sup>12</sup> He also "had prepared a revised Psalter (from the Itala) afterwards known as the Psalterium Romanum . . . [which] was certainly in use in 530 A.D."<sup>13</sup>

<sup>9</sup>Ibid., p. 413.

<sup>10</sup>Ibid., p. 414.

<sup>11</sup>Hohmann, Outlines in Hymnology with Emphasis on Mennonite Hymnology, p. 6 f.

<sup>12</sup>Jerome, in the English translation of the writings of Jerome, Nicene and Post-Nicene Fathers, ed. by Schaff and Wace, Vol. III, Bk. II, Ch. 135, p. 384.

<sup>13</sup>Mearns, The Canticles of the Christian Church, p. 51.

Towards the close of the fifth century a Jew of Homs in Syria became the most widely known of the Greek church poets by composing 1000 poems of different forms. He had been converted to the Greek church and had renamed himself Romanos. Idelsohn makes it clear that "the new music for this Greek poetry, too, was not in strict rhythm."<sup>14</sup>

#### Roman Schools for Trained Singers

The introduction by Pope Celestine I (circa 422 A.D.) which was concerned with antiphonal chanting for the Introit<sup>15</sup> of the Mass indicates a "choir of instructed singers."<sup>16</sup> Pope Xystus (circa 432-440 A.D.) established a monastery type of community with the intention that it should make "regular use of the day and night psalmody."<sup>17</sup> Psalmody was not being suppressed in any way. Everything appeared to be accomplished for the furtherance of such singing by planning fixed service so that trained singers

<sup>14</sup>Idelsohn, Jewish Music, p. 100.

<sup>15</sup>The beginning of the celebration of the Mass.

<sup>16</sup>Wagner, History of Plainchant, pp. 25-26. Ibid, p. 22, citing Duchesne, Liber Pontificalis, Vol. I, p.230, concerning antiphonal singing: "It was only an addition and intended to make the service more artistic; and its use in this way presupposes its use in the Divine Office, and particularly in the Vigil, for which it was created, and with which it spread."

<sup>17</sup>Ibid., pp. 25-26.

from monasteries or colleges, as the case may have been, could have a special portion of the worship service devoted to their performance. Even the successor to Xystus, Leo the Great (circa 440-461 A.D.) began a monastery specially "dedicated to John and Paul (Apostles), the members of which had the charge of the liturgical prayers and chants in the Pope's church."<sup>18</sup> The Roman schools for the training of singers had begun with a great flourish and were to become very influential.

The solo and choral chants were a must in the Roman liturgy. A trained singer would become a soloist or cantor for the chant and he took advantage of his opportunity to show off his training. Chorally, simple melodies were necessary since they were sung by those who were not especially gifted or had the opportunity to attend the schools. But a simple melody for the solo-singer was not sufficient. The nature of the service encouraged more splendour to be introduced into the services. Prose texts were especially suitable for the solo-singer; prose is enhanced by a "prolongation of the text by enrichment of the melody."<sup>19</sup> This type of the melody became known as

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<sup>18</sup>Ibid., pp. 25-26, citing Liber Pontificalis, p. 238.

<sup>19</sup>Ibid., p. 30.



"melismatic" chant and was used quite extensively in the Alleluias, as has been studied in the section on Ambrosian melodies.

### The Antiphon

The type of song form which was adopted in Rome (circa 422-432 A.D.)<sup>20</sup> and which these trained singers were undoubtedly taught was the antiphon in the manner of alternative singing (antiphonal). From Duchesne, a well-known church historian of good repute, a concept of how the psalms (antiphons) were chanted is obtained. The singing was of a complete psalm:

All the verses were chanted to the same melody, but the melody varied for each psalm. Before beginning the psalm proper, some musical phrases were first executed, to which certain words, borrowed chiefly from the psalm itself, were adapted. This was what is called the anthem [*antienne*]. It was doubtless performed as a solo by a cantor, in order to give the tone for the following psalmody. The psalm being ended, there was a repetition of the anthem.<sup>21</sup>

Considering Duchesne's remark in his footnote to the same passage, this manner of singing returned the performance to a form quite similar to the concept of responsorial

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<sup>20</sup>Duchesne, Early History of the Christian Church, p. 114 f., citing Liber Pontificalis, Vol. I, pp. 230-231, time of Pope Celestine (422-432 A.D.).

<sup>21</sup>Ibid., p. 115. In the note, p. 572, Duchesne remarks: "In certain circumstances the antiphon was repeated in the Psalm itself, either after every second verse or even after each verse."

singing. With the use of the soloist (cantor) one would hear a responsive form although in an alternate fashion. The complete plan of performing the psalm appears to have been a combination of the two forms.

### Origins of the Mass

The musical petition known in the Roman Catholic Mass as the Kyrie Eleison (Lord have mercy) is believed to have reached Rome no earlier than the fifth century.<sup>22</sup> Jungman explains in his text that when the "Kyrie" was accepted it was as a part of the litany, a solemn portion of the service. According to Jungman it is traceable to the Orient<sup>23</sup> since the fourth century and which is to be located in their services as the so-called "ektenes." The claim of its origin was also to be extended to the Bible, viz. in the Book of Psalms, Psalm 6: 3 and Psalm 40: 5, 11. In addition, Jungman states

True none of these have the precise form of our Kyrie eleison, but the divergence was not so great it could not have been abridged by someone in prayer. . . .

<sup>22</sup>Jungman, Mass of the Roman Rite, p. 333.

<sup>23</sup>"Troparia" were popular in the Eastern Church from the fifth century. They are described as "short hymns of a single stanza in their earliest form. They vary, widely, both in number and in the length of their lines (in early examples, only)." (Phillips, Hymnody, Past and Present, p. 42 ff.).

The proper history of our petition within Catholic worship begins for us about the fourth century.<sup>24</sup>

The "Gloria in excelsis" (Glory be to God on high) was, like the "Kyrie," not created originally for liturgical purposes. It was written in imitation of Bible phrases, particularly the psalms:

These lyrics were called 'psalmi idiotici,' psalms by private persons in contrast to those of Holy Scripture . . . . They are for the most part, rude creations, and like the biblical psalms and canticles are not constructed on rhythmic and metrical principles. In their literary expression, too, they hold close to their biblical models. The line begun in the New Testament with the 'Magnificat' and Zachary's song of praise and the canticle of aged Simeon, is continued in these works. Few have remained, among them the 'Te decet laus,' (monastic liturgy), and the 'Te Deum' and the 'Gloria' which survive in the Roman liturgy.<sup>25</sup>

From the beginning, the "Gloria" was a song to be sung by the congregation, not by a select group of voices. The song did not remain with the congregation long, however, it became distinctive in that it was eventually given (intoned) by the Pope.

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<sup>24</sup>Jungman, op. cit., citing Bishop, Liturgica historica, pp. 116-136; Eisenhofer, Vol. I, pp. 195-201; Vol. II, pp. 87-89; Baumstark, Liturgie comparée, pp. 77 f., 80-86.

<sup>25</sup>Ibid., pp. 346-347. (p. 346 fn. 1: "The expression 'psalmi idiotici' is used by the council of Laodicea (fourth century) in contrast to the Biblical chants. Canon 59 (Mansi, II, 574), see also Batiffol, History of the Roman Breviary (translated by A. Baylay, London, 1912), pp. 6-8. Cf. also A. Fortesque, "Gloria in Excelsis Deo," The Catholic Encyclopedia, Vol. VI, pp. 583-585)."

The "Te Deum," mentioned in the discussion of the "Gloria," was a type of praise-hymn in time of rejoicing. There is some controversy as to the identity of its author. It is generally believed to have been written by Nicetas (circa 400 A.D.),<sup>26</sup> Bishop of Remesiana (now Nish, Serbia). However, Canon Winfred Douglas, in his detailed study of the "Te Deum," brings out information pointing to a still earlier derivation for certain passages. Peter Wagner, Don Paul Cagin, O.S.B., and Clemens Blume,<sup>27</sup> argue for an earlier date for the first section of "Te Deum." Douglas adds:

During the plague in Carthage in 272 A.D. Cyprian wrote a work, De mortalitate, from which I quote:  
[Cyprian, De mortalitate, xvii]

Illic apostolorum gloriosus chorus:  
illic prophetarum exsultantium numerus:  
illic martyrum innumerabilis populus.

Compare this with the following passage from 'Te Deum':

Te gloriosus apostolorum chorus;  
Te prophetarum laudabilis numerus;  
Te martyrum candidatus laudat exercitus.<sup>28</sup>

<sup>26</sup>Phillips, Hymnody, Past and Present, p. 49.

<sup>27</sup>See H. T. Henry, "Te Deum," The Catholic Encyclopedia, Vol. XIV, p. 470: "Blume, Ursprung des ambrosianischen Lobgesanges in Stimmen aus Maria Laach (1911), Nos. 8-10, argues for an origin earlier than A.D. 252."

<sup>28</sup>Winfred Douglas, Church Music in History and Practice, p. 158 f.

The original form of the hymn runs as follows:<sup>29</sup>

Te Deum laudamus, te Dominum confitemur,  
 Te aeternum Patrem omnis terra veneratur.  
 Tibi omnes angeli, tibi coeli et universae  
 potestates,  
 Tibi Cherubin et Seraphin incessabili voce  
 proclamant:  
     Sanctus, Sanctus, Sanctus Dominus Deus  
     Sabaoth,  
 Pleni sunt coeli et terra majestatis gloriae  
 tuae.

Te gloriosus apostolorum chorus,  
 Te prophetarum laudabilis numerus,  
 Te martyrum candidatus laudat exercitus.  
 Te per orbem terrarum sancta confitetur ecclesia:  
     Patrem immensae majestatis,  
     Venerandum tuum verum et unigenitum Filium,  
     Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe, tu Patris sempiternus  
 es Filius,  
 Tu ad liberandum suscepturus hominem non hor-  
 ruisti Virginis uterum,  
 Tu, devicto mortis aculeo, aperuisti credentibus  
 regna coelorum,  
 Tu, ad dexteram Dei sedens in gloria Patris,  
 judex crederis esse venturus.  
     Te ergo quaesumus tuis famulis subveni,  
     Quos pretioso sanguine redemisti:  
     Aeterna fac cum sanctis tuis gloria munerari.

Phillips continues in his explanation of the original form:

The hymn in its original form concludes with the words 'in glory everlasting'; the subsequent verses being suffrages in the form of versicle and response that came to be appended to it. It is written in prose: but its three 'strophes' are clearly marked and have a very definite structure.<sup>30</sup>

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<sup>29</sup>Phillips, op. cit., p. 49, after Dr. Burn, Hymn Te Deum and its Author.

<sup>30</sup>Ibid., p. 49.

Douglas argues that

it is more likely that Cyprian quoted an existent Hymn than that a much later poet was inspired by a little known work of Cyprian. Moreover, the whole form of the section is unlike that of fourth century Hymns, and parallels Greek Hymns of the period, especially 'Gloria in excelsis.' The second part of 'Te Deum' is like fourth century in every verse.<sup>31</sup>

The information presented by Douglas may be that which would confuse rather than be used to good advantage. A study of Cyprian does not shed light on this particular aspect of the problem. Considering the arguments by Douglas, and the authorities he mentions who argue for an earlier authorship of the "Te Deum", a proper conclusion may be to say that Cyprian is the original author. Nicetas might well have been inspired by Cyprian's "little known" work.

#### The Codex Alexandrinus

A book of chant belonged to the cantor (precentor) out of which he was able to follow the service and to sing the proper melody for the right occasions. The book from the fifth century is known as the Codex Alexandrinus, which at present is in the British Museum. Besides the psalter it contains the following thirteen canticles:

- (1) The Song of Moses after the passage through the Red Sea, Cantemus Domino, gloriose enim (Exod. 15),
- (2) The Song of Moses before his death, Audite caeli quae loquor (Deut. 32),

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<sup>31</sup>Douglas, op. cit., p. 159.

- (3) The prayer of Hannah, the mother of Samuel, Exultavit cor meum (I Kings 2),
- (4) The Song of Habakkuk, Domine audivi auditum (Hab. iii),
- (5) The Song of Isaiah, Confitebor tibi Domine (Isai. 26),
- (6) The prayer of Jonah, Clamavi de tribulatione (Jon. 2: 2),
- (7) The Song of the Three Children in the fiery furnace, Benedictus es Domine (Dan. 3, 52 vulg.)
- (8) The Song of Azariah, Benedictus es (Dan. 3, 26 vulg.)
- (9) The Song of Hezekiah, Ego dixi, in dimidio (Isai. 38),
- (10) The Prayer of Manasses in the Apocrypha, Domine omnipotens,
- (11) The Magnificat,
- (12) The Song of Zachariah, Benedictus Dominus,
- (13) The Song of Simeon, Nunc dimittis.<sup>32</sup>

This fifth century manuscript from the Greek Bible is said to be almost complete.<sup>33</sup>

The innovations of these later centuries appear to have gained momentum, finally culminating in elaborate worship service forms such as the Mass. The original concept of the simple worship service of the first century has become lost among doctrines of various religious groups. The desire on the part of man was to create something religious which was tangible and in which he was more prone to place his faith. Vocal music in particular

<sup>32</sup>Wagner, History of Plainchant, p. 6. (fn. 2, p. 6: "Also, mention is made of the morning hymn, 'Gloria in excelsis.'").

<sup>33</sup>E. J. Goodspeed, "Codex Alexandrinus," Encyclopedia of Religion, p. 180. See "Manuscripts of the Bible," Ibid., p. 467.

developed with new knowledge of song form and incorporated in the worship service. Today, in the twentieth century, these developments are seen on every hand with slight differences in respect to each denomination.



## APPENDIX I

### A LIST OF THE DATES OF JEWISH FESTIVALS AND FASTS\*

Nisan	14.	Eve of Passover	
	15.	Passover, first day	
	16.	Passover, second day	
	17-20.	Hol ha-mo'ed, or middle days	
	21.	Passover, seventh day	
	22.	Passover, eighth day	
Iyyar	18.	Lag ba-'omer, or thirty-third of the 'Omer	
Siwan	6.	Shabu'ot or Pentecost, first day	
	7.	Shabu'ot or Pentecost, second day	
Tammuz	17.	Fast of Tammuz	
Ab	9.	Fast of Ab	
Tishri	1.	New Year, first day	
	2.	New Year, second day	
	3.	Fast of Gedaliah	
	10.	Day of Atonement	
	15.	Tabernacles, first day	
	16.	Tabernacles, second day	
	17-21.	Hol ha-mo'ed, or middle days	
	21.	Hoshana rabba	
	22.	Eighth-day Festival	
	23.	Rejoicing of the Law	
Kislew	25.	Hanukkah, first day	
Tebet	10.	Fast of Tebet	
Shebat	15.	New Year for Trees	
Adar	13.	Fast of Esther	} in common years
	14.	Purim	
	15.	Shushan Purim	
Adar	14-15.	Purim Katan	} in leap years
	13.	Fast of Esther	
	14.	Purim	
	15.	Shushan Purim	

\*M. Friedländer; "Calendar," The Jewish Encyclopedia, Vol. III, p. 505.

## APPENDIX II

### First Four Oecumenical Councils\*

Date	Place	Proceedings
325	Nicea	<ol style="list-style-type: none"><li>1. Arianism -- condemned by the formulation of the Nicene Creed as a test of orthodoxy</li><li>2. Meletian Schism (Egypt) -- Attempt to heal</li><li>3. Easter Question -- discussed</li><li>4. Canons -- ecclesiastical discipline and organization</li></ol> <hr/>
381	Constantinople	<ol style="list-style-type: none"><li>1. Arianism -- settlement of the controversy by the re-affirmation of the Nicene Creed</li><li>2. Macedonianism -- condemned</li><li>3. Apollinarianism --</li><li>4. Antiochene Schism -- attempt to heal</li><li>5. Canons: (a) Constantinople placed in order of precedence next after Rome (b) Provinces grouped into "dioceses"</li></ol> <hr/>
431	Ephesus	<ol style="list-style-type: none"><li>1. Nestorianism -- condemned</li><li>2. Pelagianism -- condemned</li><li>3. Cyprus -- made independent of Antioch</li></ol> <hr/>
451	Chalcedon	<ol style="list-style-type: none"><li>1. Dioscorus -- condemned and deposed</li><li>2. Creeds -- Nicene re-affirmed and "Niceno-Constantinopolitan" affirmed</li><li>3. Tome of Leo -- approved as dogma</li></ol>

APPENDIX II--continued

Date	Place	Proceedings
		4. Definition of the Faith -- formulated A statement of the Catholic doctrine of "One Christ in Two Natures," ruling out Apollinarian- ism, Nestorianism and Eutychianism
		5. Canons: (a) Jurisdiction of the Patriarchate of Constantinople defined (b) Division of Christendom into five Patriarchates -- Rome, Con- stantinople, Alexandria, Antioch, Jerusalem -- completed

\*J. W. C. Wand, The Four Councils.

APPENDIX III  
CHRONOLOGICAL TABLES<sup>a</sup>

First Century

Sovereign Princes		Popes or Bishops of Rome		Ecclesias- tical and Theological Writers
<u>Roman Emperors</u>				
	<u>A.D.</u>		<u>A.D.</u>	
Augustus	14			Evangelists and Apostles
Tiberius	37			
Caligula	41	Peter (according to Roman Catholic Church)	41-67	
Claudius	54			
		Linus	67-79? <sup>b</sup>	
Nero	68			Clement
Galba	69			Barnabas
Otho	69			Herms

<sup>a</sup>This chronological table has as its source The New Schaff-Herzog-Encyclopedia of Religious Knowledge, Vol. IX, p. 130, and John L. Mosheim, An Ecclesiastical History, Ancient and Modern, Vol. VI, p. 139 ff.

<sup>b</sup>Question marks are according to The New Schaff-Herzog Encyclopedia of Religious Knowledge, Vol. IX, p. 130.

APPENDIX III--continued

First Century--continued

Heretics	Profane Authors
<p>Dositheus Simon Magus</p>	<p>Titus Livius Termanicus</p>
<p>Gnostics</p>	<p>Gratius Dionysius of Alexandria Philo, the Jew Marcus Petronius</p>
<p>Cerinthus</p>	<p>Josephus Pliny, the Elder Pliny, the Younger</p>
<p>Hymenaeus</p>	<p>Valerianus Martial</p>
<p>Philetus</p>	<p>Quintillian Dion Chrysostome</p>

APPENDIX III--continued  
 First Century--continued

Sovereign Princes		Popes or Bishops of Rome		Ecclesias- tical and Theological Writers
<u>Roman Emperers</u>				
Vitellius	<u>A.D.</u> 70		<u>A.D.</u>	Philo
Vespasian	79	Anacletus	79-91?	Josephus
Titus	81			
		Clemens I	91-100?	
Domitian	96			
Nerva	98			

APPENDIX III--continued  
First Century--continued

Heretics	Profane Authors
Nicolaitans Ebion The Nazarenes	Phlegon

APPENDIX III--continued

## Second Century

Sovereign Princes		Popes or Bishops of Rome		Ecclesiastical and Theological Writers
<u>Roman Emperors</u>				
	<u>A.D.</u>		<u>A.D.</u>	
		Evarestus	101-109?	
Trajan	117	Alexander I	109-119	Ignatius of Antioch
		Sixtus I	119-126	Polycarp
		Telesphorus	128-137?	Justin Martyr
Adrian	138	Hyginus	138-142?	Theophilus of Antioch
		Pius I	142-156?	
		Anicetus	157-167?	Melito
Antonius Pius	161			Hermias
M. Antonius		Soter	168-176?	Clemens
				Tertullian
Lucius Verus				Aquila
				Theodotion
Commodus	192	Eleutherius	177-189?	Symmachus
Pertinax	193	Victor I	190-202?	Dionysius of Corinth
Julianus	193			
Niger	194			
Severus	198			



APPENDIX III--continuedSecond Century--continued

Heretics	Profane Authors
Nazarenes Gnostics Valentine Tatian Secuñdus Tertullian Bardesanes Hermogenes Hermias Artemon	Arrian Plutarch Philo of Phoenicia  Ptolemy Apollonius Lucian Aristides Justin Martyr Theophilus

APPENDIX III--continued

## Third Century

Sovereign Princes		Popes or Bishops of Rome		Ecclesiastical and Theological Writers
<u>Roman Emperors</u>				
Severus	<u>A.D.</u> 211	Zephyrimus	<u>A.D.</u> 202-217	Felix
Geta	212			Hippolytus Origen
Caracalla	217	Callistus I	218-222	Cyprian
Macrinus	218	(Hippolytus, Antipope)		Novatian
Heliogabalus	222	Urbanus I	222-230?	Dionysius of Alexandria
		Pontianus	230-235?	
Severus Alexander	235	Anterus	235-236	Paul of Samo- sata
Maximin	237	Fabianus	236-250	Eusebius
Gordian I, II	237			Prudentius
Pupienus Balbin	238			
Gordian III	244			
Philip the Arabian	250			
Decius	252	Cornelius Novatianus, Anti-pope	251-252? 251?	

APPENDIX III--continuedThird Century--continued

Heretics	Profane Authors
Paul of Samosata	Cassius
Novations	Herodian Spartianus
Arabians	Alexander, Greek
{ Stephen-a schism { Cyprian	Paulus Justin

APPENDIX III--continuedThird Century--continued

Sovereign Princes	Popes or Bishops of Rome	Ecclesiastical and Theological Writers
<u>Roman Emperors</u>		
	<u>A.D.</u>	<u>A.D.</u>
Gallas Volusianus	253	Lucius I Stephen I Sixtus II
Aemilianus Valerian	259	Dionysius
Gallienus	268	Felix I
Claudius II	270	
Quintillus	270	
Aurelian	275	Eutychianus
Tacitus	275	
Florianus	276	
Probus	282	
Carus	283	Caius
Carinus	284	
Numerianus	284	
Dioclesian		Marcellinus
Maximian		

APPENDIX III--continuedThird Century--continued

Heretics	Profane Authors

APPENDIX III--continued

## Fourth Century

Sovereign Princes	Popes or Bishops of Rome	Ecclesiastical and Theological Writers
<u>Roman Emperors</u>		
	<u>A.D.</u>	<u>A.D.</u>
Dioclesian and Maximian Abdicate		Eusebius
Constantius	305	
	306	Constantine the Great
	Marcellus Eusebius	Alexander, Bishop of Alexandria
Galerius	311	
	Melchiades	
Maxentius	312	Julius
Maximin	313	Eusebius, Bishop of Emessa
Licinius	325	Cyril
	Marcus	Titus
Constantine the Great	337	Damascus
	Julius I	Ephrem
Constantine II	338	
		Basil
		Gregory Nazianzi
	Liberius	Ambrose
	Felix II	Jerome
Constantius	(Antipope)	Paulinus of Nola
	Ursinus (Anti-pope)	
		John Chrysostom
	Damasus	
	Siricius	
	Anastasius	

APPENDIX III--continued  
 Fourth Century--continued

Heretics	Profane Authors
<p>Arius</p> <p>Homoiousians</p> <p>Donatists</p>	<p>Donatus</p> <p>Servius</p> <p>Marcellus</p> <p>Prudentius</p> <p>Festus</p> <p>Julian</p> <p>Symmachus</p> <p>Eusebius of Caesarea</p> <p>Festus</p>

APPENDIX III--continued

## Fifth Century

Sovereign Princes	Popes or Bishops of Rome	Ecclesiastical and Theological Writers
<u>Emperors of the West</u>		
<u>A.D.</u>	<u>A.D.</u>	
	Anastasius 398-402	Severus
	Innocent I 402-417	Innocentius
	Zosimus 417-418	Synesius
	Eulalius, Anti-pope 418	Isidore of Pelusium
	Boniface 418-422	Cyril of Alexandria
	Celestine I 422-432	Theodoret
Honorius 423	Sixtus III 432-440	Cassian
Valentinian 455	Leo I 440-461	Hilary
Maximus 455		Socrates
Avitus 456		Sozomenes
Majoranus 461	Hilary 461-468	Leo the Great
Severus 465		Basil
Anthemius 472	Simplicius 468-483	Felix
Olybrius 472		
Glycerius 474		
Nepos 475	Felix III 483-492	
Augustulus 493	Gelasius 492-496	
	Anastasius II 496-498	
	Symmachus 498-514	
	Laurentius, Anti-pope 498	



APPENDIX III--continuedFifth Century--continued

Heretics	Profane Authors
Julian Cassian Theodoret Theodore of Tarsus  Nestorians Jacobites  Armenians	Claudian Macrobius Olympiodorus Candidus Zozimus Quintus Simplicius

APPENDIX III--continuedFifth Century--continued

Sovereign Princes	Popes or Bishops of Rome	Ecclesias- tical and Theological Writers
<u>Kings of Italy</u>  Odoacer <u>A.D.</u> 493  Theodoric (no date given)  <u>Emperors of the</u> <u>East</u>  Arcadius      408  Theodosius II 450 Marcianus    457  Leo I            474  Leo II          474  Zeno Isaur. 491  Anastasius (no date given)	A.D.	

APPENDIX III--continued

Fifth Century--continued

Heretics	Profane Authors

## APPENDIX IV

### CANTICLES OF NEARBY COUNTRIES

#### I. Later Jewish poems set to music:<sup>a</sup>

In Jewish worship . . . a general craving for new expression gradually came to be felt. In the fifth and sixth centuries poems based on 'verbal' meters were created. The meters were formed according to a certain number of words, three or four words to a line, a scheme already employed in several parts of the Bible. (fn. 20, p. 100: 'Thus do we notice a meter of 3-4 words in Genesis 49: 2-26; Exodus 15: 1-19; Deuteronomy 32; Judges 5: 2-31; I Samuel 2: 2-10; II Samuel 22: 2-51, etc., besides the poetical books Psalms, Proverbs and Job.') Yet no special music for those poems is recorded. We do not know whether at that time they caused any innovation in the traditional song, for at present they, too, are chanted in the modes of the prayer-texts of old. Only when sung in unison or in responsive form the music of these poems shows a marked syllabic rhythm.

#### II. Canticles of Spain<sup>b</sup>

Spain seems to have elected to compensate for its late start by a special addiction to hymns and fertility in composing them. Its liturgy -- called first 'Old Spanish,' then 'Gothic,' finally (after the Arab conquest) 'Mozarabic' -- was specially rich in hymns: and the collection of these which it embodied bears a decided national character. The figure most prominently identified with this liturgy was Isidore of Seville (circa 570--636 A.D.), who 'seems,' says Dreves, 'to have done for the Spanish liturgy what Gregory did for the Romans. /He cites Dreves in Hastings, op. cit., vii, 187 With the obsolescence of the Mozarabic Liturgy, however, the majority of its hymns were to pass out of use.

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<sup>a</sup>Idelsohn, Jewish Music, p. 100.

<sup>b</sup>Phillips, Hymnody, Past and Present, p. 65.

III. Armenian Canticles:<sup>c</sup>

The long rule of Isaac I, Patriarch (Catholicos) of the Armenian Church (d. 441) is regarded as the beginning of the golden age of Armenian literature. In his time the scriptures were translated into Armenian, and their liturgy was brought into its permanent form. The accounts given by John Ozniensis (d. 729) in his works on the Armenian ritual, show that the liturgical books then in use were very much as they are now. No very early manuscripts, however, of the Armenian Psalter seem to have survived. The Psalter is divided into eight books, with canticles at the end of each book. The ancient use is still in existence in the Armenian Monasteries of Etchmiadzin, Sevân, and Aghthamar.

Ex:	Book	i	ii	iii	iv	v	vi	vii	viii
First Psalm of Book		1	18	36	55	72	89	106	119
Sung to tone		8	1	2	3	4	5	6	7

The Canticles are given thus, at the end of the Books.		
Book i	after Psalm	17 Moses in Exodus XV, 1-19
Book ii	after Psalm	35 Moses in Deuteronomy xxxii, 1-21
Book iii	after Psalm	54 Moses in Deuteronomy xxxii, 22-43
Book iv	after Psalm	71 Hannah in I Samuel ii, 1-10
Book v	after Psalm	88 Isaiah xxvi, 9-21
Book vi	after Psalm	105 Hezekiah in Isaiah xxxviii, 10-20
Book vii	after Psalm	118 { Isaiah xlii, 10-13 and xlv, 8 Jonah ii, 3-10
Book viii	after Psalm	147 Habakkuk iii, 1-19

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<sup>c</sup>Mearns, The Canticles of the Christian Church - Eastern and Western in Early and Medieval Times, p. 31.

IV. Coptic (Egypt) Canticles:<sup>d</sup>

Up to the time of the Council of Chalcedon (451) the Catholics in Egypt formed one body. The Copts refused to accept the decisions of the Council, separated from the Orthodox (Melchite) Catholics; and have remained as a National (Monophysite) Church in Egypt till the present day, with their own succession of Patriarchs, now residing in Cairo, but still styled of Alexandria. The earliest Coptic Psalters now existing are in the dialect of Upper Egypt, the Sahidic, sometimes called Thebaic. Many of their canticles are found to be taken from the Orthodox Greek Church. The earliest manuscript is c. 600.

V. Syriac Canticles:<sup>e</sup>

No early manuscripts of the canticles of this country are in existence to be pertinent for this investigation. It is not easy to classify the Syriac Psalters. The printed catalogues of the Syriac manuscripts of the British Museum, the Bodleian, the Cambridge University Library, the Royal Library at Berlin, and the Vatican Library, give full and careful accounts of all the more important literary manuscripts. The canticles are listed under different religious groups: Melchite, Jacobite, Maronite, Nestorian, and Chaldean.

<sup>d</sup>Ibid., pp. 32-33.

<sup>e</sup>Ibid., pp. 39-49.

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