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It is not denied that instrumental music was employed in the worship of the Old Testament. That its use was grounded upon divine authority is also freely admitted. But it is undertaken to show that what God appointed as an aid to worship under the Old Testament dispensation is a corruption of worship under the New.

It is Unauthorized.

1. Instrumental music is a corruption of New Testament worship because it is introduced without divine authority.

The imperial doctrine concerning divine worship is that which is not commanded in worship is forbidden.

The Confession of Faith, Chapter XXI., Section 1, says: ""The acceptable way of worshiping God is instituted by Himself and so limited by His own revealed will that He may not be worshipped according to the imaginations and devices of men, or the suggestions...""
It is Forbidden.

Now, then, is that which was required in worship under one dispensation, forbidden under another?

1. The worship of the New Testament is radically different from that of the Old. This distinction is clearly defined in the categorical statements of the Larger Catechism.

**Question 33.** Was the covenant of grace always administered under one and the same manner?

**Answer.** The covenant of grace was not always administered after one and the same manner, but the dispensations under the Old Testament were different from those under the New.

**Question 34.** How was the covenant of grace administered under the Old Testament?

**Answer.** The covenant of grace was administered under the Old Testament through typical forms and shadows directing the mind of the worshipper to the promised Messianic King, who was to come and who was to fulfill all the types and ordinances which typified and foreshadowed Him. Under the New Testament, when Christ the substance was exhibited, the same covenant of grace was and still is to be administered in the preaching of the Word and the administration of the sacraments of baptism and the Lord's Supper, in which grace and salvation are declared in a more sublime, evident, and efficacious manner to all nations.

From these statements it is perfectly clear that while the covenant of grace is the same always, the manner of approach to God under the New Testament is radically different from that under the Old, and that this change is due to the fact of the incarnation—'when Christ the substance was exhibited.'

Under the former dispensation worship was conducted through typical forms and shadows directing the mind of the worshipper to the promised Messianic King, who was to come and who was to fulfill all the types and ordinances which typified and foreshadowed Him.
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The reason of this change is obvious. Man dwelling in the flesh has always felt the need of something tangible as a means of approach to God who is a pure spirit. So deeply grounded in man's nature is this necessity that his heart has been set upon idolatry; not so much in the first instance the worship of images, as the worshipping of God by images, ending in the worship of the image itself. To meet this necessity, until the fallness of time came, and God in the person of His Son appeared in human form, God instituted material forms of worship.

First, He appointed a holy place, the temple at Jerusalem. Second, He appointed holy men as priests whose business it was to mediate between the worshippers and God. Third, He appointed holy sacrifices which were to be offered by these holy men in the holy place. And as a suitable accompaniment to this materialistic and carnal worship, He appointed the use of instrumental music. "And he set the Levites in the house of the Lord with cymbals and with psalteries and with harps, according to the commandment of David, and of God, the king's son, and of Nathan the prophet; for so was the commandment of the Lord by His prophets. "* And when the burnt offering began the song of the Lord began also with the instruments ordained by David, and all the congregation worshipped. And the priests sang, and the trumpeters sounded, and all this was continued until the burnt offering was finished" (2 Chron. 5: 24-27).

When I think of these carnal ordinances of a worldly sanctuary, the priests with their official vestments and every one, like the men in Ezekiel's Vision, "with a slinger weapon in his hand"; when I think of the dying victims, and the horns filled with blood, when I think of the bodies burning on the brazen altar and the blood sprinkled on the mercy seat, and I think of this magnificent outburst of sacred song accompanied with cymbals and with psalteries and with harps, I am led to believe that this was the most spiritual element in all the service and that it was appointed of God for this very purpose to give wings to their spiritual emotions by which their souls might rise to the contemplation of God and of the promised Messiah whose coming, and death and all their glorious fruits, these ceremonies foreshadowed and pledged. Instrumental music had
a relation to such a service which it could not have to a purely spiritual worship, and it was a mark of the matchless wisdom and infinite condescension of God that in those days of the church's childhood and under this cloudy and dark dispensation He authorized and commanded such an aid to the worship of His people.

But now all this is changed. The anti-type has come. Christ, the substance, has been exhibited. Man's need for something upon which his mind can rest itself in its approach to God has been supplied. The temptation to worship God by images has been removed. The need for a temple and a priesthood and sacrifices and instruments of music is entirely taken away. ""The Word was made flesh and dwelt among us and we beheld His glory, the glory as of the only begotten of the Father full of grace and truth."" All these material objects, which stood between the worshipper and the object of worship, have been swept away, and the whole infinite distance between man and God is filled by the one Mediator, Jesus Christ. There is room for no other. No temple, for the Lord God and the Lamb are the temple of it; no priest, seeing we have such a great High Priest, Jesus, the Son of God. No blood of bulls and of goats, but the blood of Jesus Christ as of a Lamb without blemish and without spot, and through Him we all have access by one Spirit unto the Father.

Happily, the deepest revelation we have of the nature of New Testament worship, as distinguished from the Old, is from the lips of our Lord Himself. We are indebted to the women of Samaria for having raised the question as to acceptable worship. In His reply to her, Jesus commences the closing of the typical temple service and lays down the canon of New Testament worship.

"Woman," He says, "believe me, the hour cometh when ye shall neither in this mountain nor yet in Jerusalem worship the Father. Ye worship ye know not what. We know what we worship, for salvation is of the Jews; but the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth." On this passage Ryle says: ""The after passing away of the whole Jewish system comes clearly pointed out in this verse. To bring into the Christian church holy places, sanctur- aries, altars, priests, sacrifices, gorgeous ornaments and the like is to dig up that which has long been buried and to turn to candelabrum for light under the noonday
and sun. To introduce yorship should violate the holiness of God, and is forbidden. It is from "corrupt," which means "to break through" or "to break together." Dr. Jonathan Edwards in an address on Corruption in Politics, explained the meaning of the word corruption by a familiar illustration. He said: "If you carefully open an orange, and the orange be sound you will find its juices mixed in little ones or cells, and thus held in separation. But if the orange has begun to decay, you will find the walls of the cells broken down and the juices run together. The orange is corrupted. The same thing may be discovered in meat. When the meat is unaltered the juices are held in organized cells, and when these are broken down the meat is corrupted." When instrumental music was confused within the limits of its divine appointment as a part of a ceremonial, typical, materialistic and carnal dispensation, the worship was pure and acceptable to God. But when it breaks through the limitations which God has placed upon it and thrusts itself into the spiritual worship of the New dispensation, then it becomes "corruption." Two dispensations, which are radically distinct in their nature have
broken together and the spiritual worship of the New Testament is converted by the servile worship of the Old.

3. Instrumental music is an corruption of New Testament worship because it tends to draw the mind of the worshipper away from God, who is the only object of worship.

"Worship God," said the angel to John in Patmos. The very essence of worship is the communion of the soul with God. "Draw near to God and He will draw near to you." James 4:8. Until the living soul of the worshipper comes into vital contact with the living God, worship has not begun. Whatever emotions are awakened in the soul by the use of forms of devotion, these must terminate on God, or there is no worship. It is possible that in religious services which we call worship, God, who alone is the object of worship, may be left entirely out of view. In such a case there is no true worship.

I will quote here a few brief paragraphs from an article which appeared in the Presbyterian and Reformed Review on the "Problem of Public Worship." The writer says:

"This is the first thing to be apprehended, that God is the object of worship, and the moment God drops out of mind and heart, that moment the worship ceases."

Again: "The externals of religious worship are mere ladder and staging by which to climb to God. Whatever is done to draw the mind away from God, whether in praise, or in prayer, or in instruction, is a defect of religious worship."

Once more: "A mechanical imitation of service, therefore, which, with rhythmic flow, conduces the participant along in sensuous comfort, the eye and ear dilated with a sensuous delight, the soul never parted from its leisure repose, in rather a dream of worship than worship itself, and has no consciousness in any New Testament example."

Nothing, therefore, can well be more pernicious to the interests of true religion than a service as constructed as to have in it the maximum of appeal to the senses, and the maximum of appeal to an enlightened mind and quickened conscience, or loving heart;--can it be if it is called worship?"

If this article had been written for the express purpose of pointing out the evil tendency of instrumental music, when connected with spiritual forms of worship, it could not have been more accurately expressed than in these sentences. It tends to draw the mind of
the worshipper away from the true object of worship.

It is therefore attractive to the Unconverted.

The advocates of instrumental music in the praise service claim that it makes the service attractive to the unconverted and thus it becomes an effective means of drawing them to the church. "To prove this, appeal is made to the fact that where churches provide artistic music, throngs gather to the sanctuary to hear the music, who but for this would remain away. This is probably true. These persons go to the sanctuary for the same purpose as that for which they attend the open—to hear the music. But how does this fact bear upon the question whether or not such service is true worship? We have seen that the essential element in worship is that the soul of the worshipper be brought in contact with the living God. But nothing is more distasteful to the unconverted than to be brought into the presence of the Holy One. If, therefore, instrumental music renders the praise service attractive to the unconverted, may it not be because it tends to conceal God from view, while it attracts the carnal mind by a purely carnal pleasure?

The discriminating writer referred to above—speaking on this point, says:

"It is not worship which is attractive to such a nature, but simply some sense element in the form with which worship clothes itself to the eye, or in the rhythm with which it fills the ear. So that the sweet-sounding choir takes its lesson from Orpheus the Weaver and 'aggravates its voice to war you, as gently as any soothing ditty,' the carnal mind is ready to receive its own damnable message in the Athenian crowd." He closes with these words: "That, therefore, to praise, pray, or instruct, which is equally and for the same reason palatable alike to Christians and unbelievers, however aesthetically enjoyable to a refined taste, must be matter of entertainment rather than worship."

But instrumental music not only tends to draw the mind away from God, who is the object of worship, but it renders further:

II. Draws the Mind of the Worshipper Away from Christ, the way of Approach to God.

6. Instrumental music is a corruption of New Testament worship because it tends to draw the mind of the worshipper away from Christ, who is the only way of approach to God.

Before Christ came, the temple, the priesthood, the sacrificial and the ritualistic worship satisfied the worshipper by directing his mind toward Christ, of