

Corinth's Musical Worship and Speaking in Tongues - Pagan Background

In First Corinthians 13:1 Paul spoke clearly of the **booms** and **clangs** of the **witches**, **soothsayers** or warrior-musicians who plagued both Jews and pagans. In the next chapter, he spoke of similar people who **oversaw war** and then became the clergy-musicians under the direction of the commanders of the army. Music and speaking in tongues always go together. Therefore, the worst possible comparison Paul could use to condemn speaking in tongues was to compare them to the musical instruments of warfare or pagan idolatry.

David, together with the **commanders of the army**, set apart some of the sons of Asaph, Heman and Jeduthun for the ministry of prophesying, accompanied by harps, lyres and cymbals. Here is the list of the men who performed this **service**: 1 Chronicles 25:1

This "service" was to continually atone for the sins for the people who could not, after the sin at Mount Sinai, ever come boldly before the throne of grace. Even if they could, the noise we call music was involved in the atonement for sin in a **works-intensive** service which we confuse with spiritual worship. The service was:

Abodah (h5656) ab-o-daw'; from 5647; work of any kind: - act, bondage, / bondservant, effect, labour, ministering (-try), office, service (-ile, -itude), tillage, use, work, * wrought

Abad (h5647) aw-bad'; a prim. root; to work (in any sense); by impl. to serve, till, (caus.) **enslave**, etc.: - * be, **keep in bondage**, be bondmen, bond-service, compel, do, dress, ear, execute, / husbandman, keep, labour (-ing man), bring to pass, (cause to, make to) serve (-ing, self), (be, become) **servant** (-s), do (use) service, till (-er), transgress [from margin], (set a) work, be wrought, worshipper.

The rich shall not give more, and the poor shall not give less than half a shekel, when they **give an offering unto the Lord, to make an atonement for your souls**. Exodus 30:15

And thou shalt take the atonement money of the children of Israel, and shalt appoint it for the **service** of the **tabernacle** of the congregation; that it may be a memorial unto the children of Israel before the Lord,

to make an atonement for your souls. Exodus
30:16

And so it has ever been: music is not evil but it is still bound up in 'worship' rituals which appease or smooth the way for the "audience" so that they can be led into the presence of God with song or sermon.

Paul's Corinthians reference to **resounding gongs** and **clanging cymbals** shows that the ancients were aware of the combination of **low** and **high** frequencies (as with organs and choirs) to produce a magical sound which had the power to awaken the gods or cure illness or revive "dead churches." The most common belief was that the sounds reverberating from resonant or echoing musical devices was "the voice of an angel" or a demon of heaven or hell. The "familiar spirit" of the witch of Endor, the ancient nebel or harp and the resounding gong among the Corinthians all have the same basic meaning of getting prophecy out of a "hollow or empty device."

Paul's often cryptic-remarks are often spoken in **irony** because he concluded of Corinth that "fools love to be fooled." I have often been fooled by Paul when I wasn't taking personal responsibility for my own study and worship which is always personal. Unfortunately, we have all fallen into a period of ignoring the Words of Christ and if we ignore His words we ignore Him regardless of how we abuse the term "Christ-O-Centric." Sadly, we are usually at the center. I hope that I might share this with your friends.

I am not much for "chicken soup for the soul" which has paralyzed the church, but I get excited when I read some expression especially in Paul's writings and cannot wait to try to understand Him. For instance, in comparing musical instruments to speaking in tongues and warfare, he used two terms: "lifeless instruments" and "carnal weapons" which can also be translated "carnal instruments." Remember that Peter warned that careless people pervert Paul's writings to their own destruction.

After accusing the Corinthians of all performing worship when probably none of them had the gift, he warned them about music and the mysteries:

THOUGH I speak with the tongues of men and of angels, and have not charity, I am become as **sounding** brass, or a **tinkling** cymbal. 1 Corinthians 13:1

And though I have the gift of **prophecy**, and understand all **mysteries**, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. 1 Corinthians 13:2

Paul speaks in "tongues" in the sense of speaking the required languages. However, even if he had the powers believed present in Corinth he would still be "nothing" like the empty wineskin or bronze vase because lifeless instruments don't love. Don't love the musician and don't love God.

One can prophesy by hearing DIRECTLY from God or by repeating what God has revealed:

Surely the Lord God will do nothing, but he revealeth his secret unto his servants the prophets. Am. 3:7

The lion hath roared, who will not fear? the Lord God hath **spoken, who can but prophesy?** Am.3:8

"Sounding brass" has the same meaning as the "**familiar spirit**" of the witch of Endor. Her's was made from an old wineskin but in Corinth they used huge brass vases to panic the enemy and pretend that the gods lived inside.

Paul was speaking directly to the wine- and beer-gods and goddesses who could be attracted by "getting drunk even without wine." The Classical writers and the early Church theologians are unanimous in condemning attempts to worship God with instruments as essential paganism. In 14:9 he was speaking of the "goddesses of the air" several of whom were worshiped in Corinth.

Euripides, Bacchae fully explains the **uncovered prophesying** of the women **driven mad had Dionysus angry** because the people would not worship **him** in his **god or angelic form**:

Now Kadmos has given his honor and power to Pentheus, his daughter's son, [45]

who fights against the gods as far as I am concerned and drives me away from sacrifices, and in his prayers makes no mention of me, for which I will show him and all the Thebans that I was **born a god**.

And when I have set matters here right, I will move on to another land, [50] revealing myself. But if ever the city of Thebes should in anger seek to drive the the Bacchae down from the mountains with arms, I, the general of the Maenads (**mad women prophetesses of Dionysus - the wine god**), will join battle with them. On which account I have changed my form to a **mortal** one and **altered** my shape into the **nature of a man**. [55] But, you **women** who have left Tmolus, the bulwark of Lydia,

my **sacred band**,

whom I have brought from among the **barbarians** as assistants and companions to me,

take your **drums**, native instruments of the city of the Phrygians, the invention of mother **Rhea** and myself, [60] and going about this palace of Pentheus **beat them**, so that Kadmos' city may see. I myself will go to the folds of Kithairon, where the Bacchae are, to share in their dances.

Plato notes that:

"In a single day he stripped all the **women of Corinth naked**, because of his own wife Melissa.

And even things without life giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped? 1 Corinthians 14:7

For if the trumpet give an uncertain sound, who shall prepare himself to the battle? 1 Corinthians 14:8

Therefore if I know not
the meaning of the voice,
I shall be unto him that
speaketh a **barbarian**,
and he that speaketh shall
be a barbarian unto me. 1
Corinthians 14:11

The Tongues in Corinth Were Known by Someone or at Times Possibly all.

Therefore, many in the Corinthian church had their magical incantations in speeches, prayers or songs. By speaking in these languages they believed that they were worshipping God. However, Paul said that they were just speaking into the air. He told them that they should use their minor dialect in their private lives but not "in church."

Clement in Stromata1 notes that:

A **dialect** is a mode of speech which exhibits a character **peculiar to a locality**, or a mode of speech which exhibits a character peculiar or common to a race. The Greeks say, that among them are five dialects-the Attic, Ionic, Doric, Aeolic, and the fifth the Common;

and that the **languages** of the **barbarians**, which are innumerable, are not called dialects, **but tongues**.

Plato attributes a **dialect also to the gods**,

forming this conjecture mainly from dreams and oracles, and **especially from demoniacs**,

who do not speak their own language or dialect,

but that of the demons who have taken possession of them.

He thinks also that the **irrational** creatures have **dialects**, which those that belong to the same **genus** understand. Accordingly, when an elephant falls into the mud and bellows out any other one that is at hand, on seeing what has happened, shortly turns, and brings with him a herd of elephants, and saves the one that has fallen in. It is said also in Libya, that a scorpion, if it does not succeed in stinging a man, **goes away and returns with several more**; and that, hanging on one to the other like a chain they make in this way the attempt to succeed in their cunning design.

The **irrational creatures** do not make use of an **obscure intimation**, or hint their meaning by assuming a particular attitude, but, as I think, by a dialect of their own. And some others say, that if a fish which has been taken escape by breaking the line, no fish of the same kind will be caught in the same place that day.

But the first and generic barbarous dialects have terms by nature, since also men **confess** that **prayers** uttered in a **barbarian** tongue are more powerful.

And **Plato**, in the *Cratylus*, when wishing to **interpreter** (*fire*),

says that it is a **barbaric** term. He testifies, accordingly, that the Phrygians use this term with a **slight deviation**.

See [Speaking to the Air and Barbarians](#). Paul knew the classical writers and wrote to people who frequently saw plays performed as religious rituals. This link will inform you that MUSIC is just second or third hand IMITATION and imitation was MOCKING.

"Now Rhea, as Ceres, in Hymn XIV, is called '**brass-sounding**' and '**drum-beating**'. This has reference to the mystical results of certain sounds and rhythm, part and parcel of what the Hindus call **Mantravidyâ**. I remember reading a curious old French book in the Bibliothèque de la Ville of Clermont-Ferrand, one of the books confiscated from the Minime Monastery of the same town, at the time of the Revolution.

The madness in Corinth would have been:

Mainomai (g3105) mah'ee-nom-ahee; (to long for; through the idea of insensate craving); to rave as a "maniac": - be beside self (mad)

"This work dealt with the **magical properties of music**, and described for what especial purposes the various instruments of music were used in the Temple-service of the Jews. [Remember that the temple was the capital of a like the nations, secular kingdom which God permitted when Israel "fired" Him as their Teacher and wanted to worship like the nations. God predicted that the kings would destroy them]

Now **Iamblichus** (De Mysteries, III.ix) goes into the matter of the so-called Corybantic and Bacchic 'frenzies' **produced by musical instruments** in the Mysteries of **Ceres** and **Bacchus**; and in his Life of Pythagoras (xxv) he, further, tells us that:

'The whole Pythagoric school went through a **course of musical training**, both in **harmony and touch**,

whereby, by means of **appropriate chants**, they beneficially converted the **dispositions of the soul to contrary emotions**.

"For, before they retired to rest, they purified their minds of the mental confusion and noises of the day, by certain songs and peculiar chants, and so prepared for themselves peaceful repose with either few or pleasant dreams. And again, when they rose from sleep, they freed themselves from drowsiness by songs of another character.

"And sometimes by means of **melodies without words** they cured certain affections and diseases, and this they said was the real means of "**charming**".

And it is most probable that the word "charm" (epode) came into general use from them. It was thus, then, that Pythagoras established a most salutary system of

regenerating the morals by means of "music" [Mantravidyâ]. (Op. cit. Kiessling's text, pp. 245, 246; see also Taylor, Iamblichus on the Mysteries, 2nd ed., pp. 130, 131, n.)

"Music and **Mantras**, therefore, were used by the **Orphics** to **attract**, or call down, the **influence of the Mother of the Gods**,

who at the same time was the 'Store-house of Life', of Divine Nature. Thus Proclus in his Commentary on Euclid (ii) tells us that 'the Pole of the World is called by the Pythagoreans the Seal of Rhea' (Myst. Hymns, p. 63). Now the pole is the conductor of the vital and magnetic forces of the earth-envelope, and is, therefore, appropriately called by this name, as being the seal and signature of the vital forces of Divine Nature, whereby all diseases can be healed and all states of the soul vitalized. (G. R. S. Meade, The Orphic Pantheon)

These SECTS along with the DIONYSIACS moved into the church of Christ in Rome. As a result, Paul warned that the church was not a pagan worship center where magic was performed by music and speaking in tongues.

He commanded in Romans chapter 14 how "singing" was really TEACHING or PREACHING "that which is written." This is because CHURCH is synagogue or **SCHOOL OF THE BIBLE**.

Strabo, in Geography notes that:

"Also resembling these rites are the **Cotyian** and the Bendideian rites practiced among the Thracians, among whom the Orphic rites had their beginning. Now the Cotys who is worshipped among the Edonians, and also the **instruments** used in her rites, are mentioned by Aeschylus; for he says,

O adorable Cotys among the Edonians, and ye who hold mountain-ranging instruments;

And he mentions immediately afterwards the attendants of Dionysus: one, holding in his hands the bombyces (reed flute), toilsome work of the turner's chisel,

fills full the fingered **melody**, the call that **brings on frenzy** (Paul used the word mad), while another causes to **resound** the bronze-bound **cotylae**. (cupped cymbals or vases)

"and again, **stringed** instruments raise their shrill cry, and frightful mimickers from some place unseen **bellow like bulls**,

and the semblance of **drums**, as of

subterranean thunder, rolls along, a terrifying sound.

[Click for More on Strabo and the Corinthian Connection](#)



The double flute and the **cotylae**. The flute case which we have emphasized always had the "Judas bag" attached. The bronze cotylae was like the "**familiar spirit**" of the Witch of Endor or the "empty wineskin" used to mask the voice and pretend that it was the gods speaking. If an old wineskin or of pottery it was like an amplifying instrument to make the voice impressive -- like singing in the bathroom. If bronze it made a great clanging noise. The Greeks made great bronze instruments and the roar sent the clear signal during battle to panic the enemy.

The word "melody" in an external sense was connected with grinding something or someone to powder, like the sop Jesus gave Judas.

Paul identified musical devices as both "lifeless" and "carnal."

[And even things without life giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped? 1 Corinthians 14:7](#)

In other words, musical instruments "speak in tongues." They convey absolutely no meaning unless the musician "interprets" the sounds. Things without breath cannot worship God. Things without life cannot aid someone in worshiping God. All they can do is to create "spiritual anxiety from religious ritual" which was the burden Jesus came to remove by removing the clergy.

Paul repeated the warning in his second letter which gives Corinth little hope of reforming. History shows that they did not. In both Hebrew and Greek the same word is used for both a weapon and a musical instrument.

For the **weapons** (instruments) of our warfare are not **carnal**, but mighty through God to the pulling down of strong holds; 2 Corinthians 10:4

Casting down imaginations, and every high thing that exalteth itself against the **knowledge of God**, (that means doctrine) and bringing into captivity every thought to the obedience of Christ; 2 Corinthians 10:5

The battle in Paul's mind is not related to literal fighting but with fighting false teachings.. We "arm" ourselves mentally to do battle against lifeless instruments through the Word which is the "sword of the Spirit" which WE take to do battle with the only spiritual instrument Christ allows us.

FORASMUCH then as Christ hath suffered for us in the flesh, **arm** yourselves likewise with the **same mind**: for he that hath suffered in the flesh hath ceased from sin; 1Pe.4:1

This is why Jesus only listens to those who "worship in spirit (in the mind) and devoted to truth (the inspired word of God."

Augustine helps clarify Paul's message to the Greek World:

"Again, if you prefer to test the presence of God by the agreeable effects on the hearing, and not sight, or smell, or taste,

harps get their strings and pipes their bones from animals; and these become musical by being dried, and rubbed, and twisted. (or by making melody upon them to abrade them)

The Septuagint translates Amos to say that "you regard musical instruments as having abiding value but it is just fleeting pleasure."

So the pleasures of music, which you hold to have come from the divine kingdom, are obtained from the refuse of dead animals, and that, too, when they are dried by time, and lessened by rubbing, and stretched by twisting.

Such rough treatment, according to you, drives the divine substance from living objects. **AUGUSTIN: ON THE MORALS OF THE MANICHAEANS, Ch 16,46**

Paul spoke of "lifeless instruments" or "carnal weapons" because religious musical instruments were always preferably made from dead animals. For this reason, flute, pollute, prostitute and "stealing your inheritance" come from the same Hebrew word.

This is why Paul clearly commanded (for those who honor commands) that rather than the Dionysus music always associated with wine-like emotion to "call the gods down" Christians speak to one another. The resource is the revealed Word of God. The method is speaking or preaching. The result is "melody in the heart" because external melody in its original sense always meant to frantically seek for the lost pagan gods. Rather than projecting talent onto the "audience" the one-another singing is directed to God.

This is why Paul restricted the stand-up, preside-over or non-sedantary roles to elderly males who could not attract people sexually and who "taught the Word as it had been taught to them."

The command of the evangelist is to "go preach" the so-called "core gospel." However, only the local pastor-teachers or elders have local responsibility but they have no option about what to teach. Because this Biblical order has been turned upside down it is easy to look for ways to perform worship when Paul demanded that "church" is for edification which is education from the inspired Word. Such assemblies have never been popular and will never be entertaining nor create that "thrill experience" which is a music-induced drug high.

Some More Particulars:

We again quote Strabo Geography 10.3.16

Of the rites of Dionysus condemned by Paul in First Corinthians and the wine drinking musical worship in Ephesus:

Also resembling these rites are the **Cotyian** and the Bendideian rites practiced among the Thracians, among whom the Orphic rites had their beginning. Now the Cotys who is worshipped among the Edonians, and also the instruments used in her rites, are mentioned by Aeschylus; for he says,

O adorable Cotys among the Edonians, and ye who hold
mountain-ranging instruments;

And he mentions immediately afterwards the attendants of Dionysus: one, holding in his hands the bombyces (reed flute), toilsome work of the turner's chisel,

fills full the fingered **melody**, the call that brings on **frenzy**,
while another causes to **resound** the bronze-bound cotylae.
(cupped cymbals or vases)

"and again, stringed instruments raise their shrill cry, and
frightful mimickers from some place unseen bellow like bulls,

and the semblance of drums, as of subterranean thunder, rolls
along, a terrifying sound.

The **sounding brass** in First Corinthians thirteen was a Greek military instrument or hollow vase. It is directly related to the Chaldean which is a synonym for astrologer. It was used like the familiar spirit or "**old wineskin**" of the **witch of Endor** to call up a ghost from the subterranean world. By whispering and murmuring into the skin the client heard mysterious sounds which were interpreted as from the gods. At the same time, it was used as a musical instrument or weapon to try to panic the enemy with the noise.

The Jews had lost their place and employment and traveled around selling prophetic messages. They held a great Feast of Tabernacles (call it a Jubilee) to pick the next "god of the year" or the greatest speaker, book writer, poet, sermon or song writer, singer or dancer. Jesus refused to go up until they quieted down because He knew that the ritual celebration was a mask for those who wanted to murder Messiah. The Jews were not responsible--the clergy was responsible.

The pagans understood that their jobs as silversmith and musical priestesses, deserting them with a "sucking sound." They wanted so desperately to force the new churches

back into a worship ritual which would give them a "ministry," a job--"**seeing godliness as a means of financial gain.**" However, Paul told the Corinthians that they could not prove themselves any longer with teaching and singing in magic-sounding tones--always with a tune and usually with a noisy instrument. Might as well leave because we have cast off the burden and everyone knows that--

Even things without life (inanimate or **mechanical instruments**) giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped? 1Co 14:7

There are, it may be, so many kinds of voices (bestial or artificial) in the world, and none of them is without signification. 1 Corinthians 14:10

Therefore if I know not the meaning of the voice, I shall be unto him that speaketh a barbarian, and he that speaketh shall be a barbarian unto me. 1 Corinthians 14:11

Even so ye, forasmuch as ye are zealous of spiritual gifts, seek that ye may excel (be superior) to the edifying of the church. 1 Corinthians 14:12 (Edification is Teaching--not moralizing, not "praising" **for** the congregation)

The clergy musicians excelled while the "pack mules" applauded their musical talent or were sexually attracted. However, the Christian system absolutely casts off the burden of the clergy worship teams. This leaves us free to bear one another's burdens. If we must excel let it be for teaching the once-revealed, once-preached Words of Christ.

Paul said nothing of "praise services" where we say "Lord, Lord." Rather, when one edifies the church it must be with the message from God--God doesn't need to be counseled or instructed--

Now, brethren, if I come unto you speaking (or singing) with tongues, what shall I profit you, except I shall speak to you either by **revelation**, or by **knowledge**, or by **prophesying**, or by **doctrine**? 1 Corinthians 14:6

No "praise songs" of the excelling class here. Songs must "fill up with the Word of Christ" (Col 3) or "fill up with Spirit" (Eph 5) and then, and only then, would Paul permit anyone to speak Christ's words and sing Christ's songs which words, Jesus said, "are spirit and life" (Jn 6:63).

Silver Trumpets Not Musical Instruments

We know that the silver trumpets or shophar were to signal the Israelites to bow or fall to the ground at the beginning of animal sacrifices.

"Only in Ps 150:3 is it (shophar) mentioned with most of the other really musical instruments. Hence, we must conclude that the function of the shophar was

to **make noise**, be it of earthly or of eschatological character,
but **not to make music.**

After the destruction of the temple and the general banishment of all instrumental music, the shophar alone survived, **just because it was not a musical instrument.**" (Interpreter's Dictionary of the Bible, p. 473, Abingdon).

We do not know why David added musical type instruments to the animal sacrifices **exclusively during** certain dedicatory or purification rituals for wall dedication or at the temple. We do know that when he assembled the **whole congregation of Israel** to move the ark the first time as a state ritual **it met with disaster as the musical worship team created all of the confusion.** Later, he did not call assembly and the ark was moved by priests, Levites, the King and his **civil-city functionaries.** This was not congregational worship--never was. But remember that David was establishing the temple state, and the king as the replacement for the rule of God as Israel did what they demanded: to worship **like the nations.** The sign was that he stripped off his clothes and bragged that while God might not give him honor, the slave girls would.

"It is important to bear in mind that all music of the temple, regardless of the period,

was nothing but an accessory to its sacrificial ritual.

Without sacrifice the music loses its raison d'etre.

What was the inherent connection between the sacrifice and its accompanying music? This is still an unsolved puzzle. It is possible to compare a banquet for honored guests whereby quantities of burned meat, incense, and music were offered, to a sacred meal for a still anthropomorphically conceived deity, whose prestige demanded sacrifice, incense, praise, **as well as musical entertainment.**

"Whatever the original function of sacrificial music, **it was forbidden** immediately after the destruction of the temple in A.D. 70. Nor do we have all the details of the temple's musical practice... There is ample reason to believe that the Levites refused to divulge their 'trade secrets' and took them to their graves." (Interpreter's Dictionary of the Bible, p. 459, Abingdon).

If God had commanded the "musical" type instruments we would not wonder why He did it.

Musical worship occurs at various levels. We have witnessed some examples closely approaching that of the early Awakenings or ancient Chaldean devil worship which is described somewhat by the following connection between music and speaking in tongues:

"The **female votaries** of the **phallus god Bacchus** were known as the Bacchantes...

They were characterized by extreme forms of **religious excitement** interspersed with periods of intense depression.

At one moment **whirling** in a **frenzied** dance, tossing their **heads**,

driving one another on with screaming and the **wild clamor of musical instruments**,

at another sunk into the **deepest lethargy**, and a silence so intense as to become proverbial.

The Bacchants both **possessed the god** and **were possessed by him**; theirs was a religious enthusiasm in the proper sense of the term, that is, '**god-filled**'. Having **eaten the Bacchus or Dionysos**, they took on his power and character..." (John M. Allegro, *The Sacred Mushroom and the Cross*).

Remember that when Paul spoke of women prophesying with uncovered head **outside the assembly** he was condemning them for singing with musical instruments as they had in their old Bacchus or Dionysos worship. His reason was "because of the angels" or unseen messengers. Beginning in 1 Corinthians 11:17 he said that when they came together in assemblies they "did more harm than good" because you do not come together to eat the Lord's Supper. If the women brought their pagan music into the Christian assembly it would prove that their disregard of the poor and perhaps getting drunk was an attempt to eat the god or drink the god. The only way to keep the singing, dancing, hand clapping, shouting driven on with musical instruments from happening was to keep the women silent for the Christian festival.

One bit of information which fuel the wine skin jubilating form of exciting, exhilarating worship is that God wants us to dance, shuffle, spit and howl to show the the Spirit is really inside our carnal bodies. However, Biblical enthusiasm is thinking intently in the mind. On the other hand, Philo used the term *en-theos-mania* which did not mean the real God was in you. Rather, you had been "carried outside of yourself" as they did at Corinth.

Don't Let the Preacher Enthuse You

The Greek word for enthusiasm means "inspired to ponder, think or meditate." However, the enthusiasm ("gods within") at **Colosse**, Ephesus and Corinth was **totally condemned**. This enthusiasm was explained by Philo who--

"developed a doctrine of ecstasy or ek-stasis, which means **standing outside oneself**.' This is the highest form of piety which lies beyond faith.

This mysticism unites **prophetic ecstasy** with '**enthusiasm**', a word which comes from **en-theos-mania**, meaning to possess the divine. From this there comes finally the fully developed mystical system of the Neo-Platonists, for example, of Dionysus the Areopagite. In this mystical system the **ecstasy** of the individual person leads to a union with the One, with the Absolute, with God." (Tillich, Paul, *A History of Christian Thought*, Touchstone, p. 13).

This does not describe worship but drug addiction. The **high** from endorphins (morphine-like or morphine-within) created by any form of artificial excitement can cause great feelings. Ask any dancer. However, pretty soon the drug wears off and there is an emotional backlash. As Paul would say, "your assemblies do more harm than good." On Monday morning we do not find the musical celebrators any better off.

Milton in *Il Penbserosa*, equates the pleasure derived from hearing music to a religious

experience

Then let the **pealing Organ blow**,
 To the ful voic'd Quire below,
 In Service high, and Anthems cleer,
 As may with sweetnes, through mine ear
 Dissolve me into **extasies**,
 And bring all Heav'n **before mine eyes**.

The Corinthian women, just out of paganism, were imitating this so that the watching believer would understand them to be "enthused" or mad or insane just as they had been in paganism. Paul erected a "wall" between the Christian and any pagan practice.

"Music was understood to drive away **hostile** chthonic demons who loved tranquility and quiet. this concept of music's magical power is found in the formula of a love spell published by S. Eitrem:

"X.X. is bound with the tendons of the holy phoenix so that you will love N.N. with your whole heart and no barking dog or braying ass, cock or

conjurer, the clash of cymbals or the noise of flutes or anything else under the heavens will ever set you free."

"The harmful screaming of those who were to be killed in sacrifices was particularly **attracted to the wicked demons**,

with whom the pagans believed the **air** (1 Corinthians 14:9) **was filled**.

Consequently, music was found to be especially appropriate at the time of sacrifice as a means of driving away the **evil spirits** who would destroy its efficacy. From this it can also be seen why music had to be uninterrupted during the *actio*. It was not necessary, then, that music drown out cries of pain but rather that it simply drive away the **demons** who had been attracted by those cries." (Quasten, Johannes, Music and Worship in Pagan and Christian Antiquity, pgs 16-17)

No, but the sacrifices of pagans are offered to demons (**who distribute fortunes or gifts of spirits**), not to God, and I do not want you to be participants with demons. 1 Corinthians 10:20

So it is with you. Unless you speak intelligible words with your tongue, how will anyone know what you are saying? You will just be **speaking into the air**. 1 Corinthians 14:9

"In Greek ritual the sacrifice was accompanied by the **invocatory cries of women**.

Their purpose was to **call the good gods** so that they could **enjoy the sacrifice**.

Music had the same character of **epiclesis**. It was understood to "call down" the good gods.

Menander attests to the attribution of this significance to music.

According to Plutarch, the inhabitants of Argos blew trumpets on the feast of Dionysos

so as to **call the god up from the depths of the river Lerne** for the sacrifice.

Because **song and music** increased the efficacy of the epiclesis the words of epiclesis were nearly always sung to instrumental accompaniment.

Thus the Dionysian fellowship **used** the **ritual of women** in order to obtain the appearance of their god.

Arnobius alludes to such songs of the pagans performed to flute accompaniment, and he mockingly asks whether the sleeping deities will be awakened by them." (Quasten, Johannes, Music and Worship in Pagan and Christian Antiquity, p. 17)

A Historian notes that they used the women, with uncovered and shaved heads, to specifically attract strangers to their "worship services." Today, we would call this a commercial "seeker" service.

Because the goal is to attract God, to help pay off the mortgage and to expose beauty and talent, the women still literally put themselves upon display and at least prostitute at some level.

The pagans were very worshipful of the talent and "put something in the pot" because they knew that the musical worship was always a prelude to real (or fancied) sexual intercourse with the musical performers or god contactors:

"I saw in **Byblos** a great temple of **Aphrodite** of Byblos, in which they perform ceremonies in memory of **Adonis (Tammuz see Eze 8:14)**, and I was told about the ceremonies. They say that the story of Adonis and the boar actually took place in their country, and in memory of this unhappy incident, they beat their breasts (Nahum 2:7) each year and wail and perform certain rites, and hold a great **funeral ceremony** throughout the whole land.

When they have given their breasts a good beating (**tabering**) and done enough **weeping**, they first bring presents to Adonis as though to a dead man; but then, the morning after,

they say that he is alive and up in the air. Then they shave their heads as the Egyptians do at the **death of Apis**. (And Israel at Mount Sinai)

As for the women, all those who do not wish to be shaved pay the following forfeit: for one day, they **must put their beauty on sale, but the market is open only to strangers**, and the

price is used for a [sacrifice to Aphrodite](#)." (p. 224-225 de Vaux, Roland, *The Bible and the Ancient Near East*, Doubleday)

Paul speaks to women at two levels. He speaks of their "**uncovered prophesying**" outside the assembly which would be the pagan "singing, dancing and playing instrumental music." The clear message was "you want me, you can have me." Men covering their head would be a sign of shame (Jeremiah.14:3) and women uncovering their head would be a sign of shame.

Next, as Paul said that he would not speak, pray or sing in tongues "in church" because of its weakness compared to speaking the Word, the women were not to be in a "**stand over**" **role in singing**. The word, "silence" is understood even by feminist writers to be absolute in a teaching sense. It does not, as Shelly suggests, shut off all sound from women.

Again, Philo is a good source for understanding the meaning of "prophesying" in the pagan or "head uncovered" meaning "prophetic ecstasy" which was pretending to get a message from the god usually with "singing and musical instruments" which were presumed to contain the god within.

Paul warned the Corinthians not to [imitate the worship of Apis](#) which sentenced Israel to the Law and "turned them over to worship the heavenly host."

Neither be ye idolaters, as were some of them; as it is written, The people sat down to eat and drink, and **rose up to play**. 1 Corinthians 10:7

"And the people celebrated this feast with burnt-offerings and thank-offerings, with eating and drinking, i.e. with sacrificial meals and sports, or with **loud rejoicing**, shouting, **antiphonal songs**, and **dances**, in the same manner in which the Egyptians celebrated their feast of **Apis** (Herod. 2, 60, and 3, 27)." (Keil and Delitzsch, Vol. II, p. 222).

Awakening the gods and goddesses in Egypt with Music

Most of the musical worship teams in Egypt and elsewhere had no effect unless they were undressed before their god (remember David?). To make the musical intercourse work the goddess had to be made naked:

"A burnt offering was then presented, accompanied by **singing and music**; and finally the **goddess was ceremoniously clothed**, adorned, and **adored**. The second service took place in the afternoon, which consisted chiefly of prayer and meditations before the images and symbols of the gods and which closed with music and antiphonal singing.

"A third service, quite brief... **left Isis unclothed** in her quiet temple... The two great autumn and spring festivals featured the death and resurrection of Osiers... and it was expressed with all the symbolism, mystery, music, singing, ritual, and pagentry... it was calculated to stimulate the deepest religious emotions, and fan the flames of ecstatic joy." (Fairservice, Walter A., Jr, *The Ancient Kingdoms of the Nile*, p. 171-172, Mentor).

Ancient seekers used women or men acting and music as a marriage of the commercial with the religious. The goal was to support or supply "fodder" for

their regular sacrificial system. It was an ancient and modern fertility ritual:

"There is certainly a day of rejoicing but it comes right at the beginning of the solemnities and celebrates the union of Cypris and Adonis. Moreover this text is the only reference we have to this nuptial feast.

Even so on the day after this feast the women came out

bare-breasted, **hair awry**, with their girdles unloosed so that their garments caught their heels, to **sing the lament** and to carry the image of Adonis **to the sea**. There the rites came to an end, and the fragment of text ends with a 'farewell until next year.'" (de Vaux, Roland, The Bible and the Ancient Near East, Doubleday, p. 232).

In 1 Corinthians 10:20 Paul warned of the **demon** worship at Mount Sinai which was the "going across the sea" ritual described above. Both Moses and Paul warned that they had God's Word without trying to use women musical prophesiers to "ascend" or "descend" to bring Christ into their presence.

In explaining Josephus, Whiston supports the idea that when men "prophesied" they **sang** in a poetic form:

"...the divine hymns and psalms which were sung to the harp by David **used to expel**, was now in a judicial way brought upon him, not only in order to disappoint his intentions against innocent David,

but to expose him to the laughter and contempt of all that saw him, or heard of those agitations;

such violent and wild agitations being never observed in true prophets, when they were under the inspiration of the Spirit of God." (Whiston's comments on Josephus, p. 191).

It is a fact, however, that God "sings" to Israel in Isaiah 5 because the song is a song of judgment. When the true, rational prophets allude to the instrument they are chanting the doom of Israel.

From early descriptions of the prophets of Baal we understand that they sang, danced, played instruments and even cut themselves in the belief that these practices would bring their god near to do their bidding. Thus when Saul was identified as the man who would replace God as Israel's leader, the prophets from the high places prophesied with musical instruments.

Now that Saul has tried to usurp God's role by "going beyond what was written for his instructions" instrumental music induces a charismatic form of singing and doing outrageous acts.

Then when Saul had been rejected by God the songs and music of David was effective in momentarily tranquilizing the evil spirit which God sent to him. The notion that music had the magical power to drive out spirits was confirmed by Saul who had turned

away from God. Now, these magical rites of song are used by Saul to disqualify him in the eyes of the people. According to Whiston, the result of the charismatic singing was not to make Saul seem spiritual but to show that he was mad—insane. This was why Paul warned the Corinthians about their charismatic speaking and singing.

For more details on Music in Corinth [Click Here](#).

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