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Speaking in Tongues Barbarian

Speaking in tongues in Corinth was speaking a Barbarian Tongue which was not one of the major or minor dialects.

First, the charismatic speaking of the female oracles was caused by being drunk on gas from a fissure in the ground, smoking poppy seed, drinking wine or induced by music and dancing. This was the "uncovered prophesying" by the women in 1 Cor. 11:5.

Therefore, the most dangerous thing the pagan women brought into the churches was This was insane ravings and is not what Paul would do or recommend even "out of church." All pagans believed that God spoke in madness or insanity. Therefore, to claim this power is not a recommendation.

Pagan Music and Dance Induced Ecstatic Speech:

Strabo Geography [10.3.9] "But I must now investigate how it comes about that so many names have been used of one and the same thing, and the theological element contained in their history.

Now this is **common** both to the Greeks and to the **barbarians**, to perform their sacred rites in connection with the relaxation of a festival,

these rites being performed sometimes with religious frenzy, sometimes without it;

- sometimes with music, sometimes not; and sometimes in secret, sometimes openly.

And it is in accordance with the dictates of nature that this should be so, for, in the

first place, the relaxation **draws the mind away from human occupations** and turns the real mind towards that which is divine; and,

secondly, the religious frenzy seems to afford a kind of divine inspiration and to be very like that of the **soothsayer**; and,

thirdly, the secrecy with which the sacred rites are concealed induces reverence for the divine, since it **imitates the nature of the divine**,

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which is to avoid being perceived by our human senses; and,

(The musical practices among the Levites were closely-held secrets even as musical ministers keep the profane out of their business.)

fourthly, music, which includes dancing as well as **rhythm** and **melody**, at the same time, by the delight it affords and by its **artistic beauty**,

This form of ritual may be fun but it is Anti-Christian:

brings us in touch with the divine, and this for the following reason;

for although it has been well said that human beings then act most like the gods when they are **doing good to others**,

yet one might **better** say, when they are happy; and such happiness consists of **rejoicing, celebrating festivals**, pursuing philosophy, and **engaging in music**.

"Together with **song and music** goes the **dance**, which is a common way of expressing the **encounter with the body**. The dance is a spontaneous human expression of the **sense of rapture**. At a higher religious level it develops into an expression of the joy at the encounter with the Holy One, an act for the **glory of God** (II Samuel 6:20 ff). It behooves one to give **such visible and boisterous expression of the joy before Yahweh**." (Sigmund Mowinckel, translated by D. R. Ap-Thomas, *The Psalms in Israel's Worship* (Nashville: Abingdon Press, 1962), p. 10)

Now his elder son was in the field: and as he came and drew nigh to the house, he heard **musick (sumphoñnia) and dancing (choårøås, ring dance)**. Luke 15:25

Charismatic speech is another "learned barbarian tongue." One does not speak in tongues without being taught or by observing. Then, one initially speaks in this new language only after being moved "out of the body" or "beside self" by music, hand clapping, dance or some other residual drug influence.

To a person of a different background ecstatic speech would sound like the Barbarian tongues which were held to be "sacred tongues" of the gods and angels. Therefore, any religious exercises even of a more urban Greek might be in the Barbarian tongue even as priests do their exercises in Latin.

Next, the "unknown tongues" is not in the Biblical text. Rather, the word is "language" and it is a language known by someone.

The Barbarian tongues were all of the unclassified languages. Most of these languages would move through or settle in Corinth and it would be natural for some to chant their songs or prayers in the magical tongues considered much more powerful than the common Koine Greek. At the same time they might not understand the song in their rational mind any more than even Phd's understand what "raising my Eben-ezer" means.

For instance, Layard speaks of devil worshipers whose songs had more power because they were spoken in an UNKNOWN TONGUE. However, the songs were not gibberish but, like Latin in Catholicism, songs handed down in Arabic:

Layard, Devil Worship in Iraq:

I hastened to the sanctuary, and found **Sheikh** Nasr, surrounded by the **priests**, seated in the **inner court**. The place was illuminated by torches and lamps, which threw a soft light over the white-walls of the tomb and green foliage of the arbor. The sheikhs, in their white turbans and robes, all venerable men with long gray beards, were ranged on one side; on the opposite, seated on the stones, were about

thirty cawals in their motley dresses of black and white -

each performing on a **tamborine** or a **flute**.

Around stood the fakirs in their dark garments, and the women of the orders of the priesthood arrayed in pure white.

No others were admitted **within the walls** of the **court**.

The same slow and solemn strain, occasionally varied in the melody, lasted for nearly an hour; a part of it was called (Page 186)

"Makam Azerat Esau," or the song of the Lord Jesus.

It was sung by the **sheikhs**, the **cawals**, and the **women**;

and occasionally by those without.

I could not catch the words; nor could I prevail upon any of those present to repeat them to me. They were in **Arabic**;

and as few of the Yezidis can speak or pronounce that language,

they were **not intelligible**, even to the experienced ear of Hodja Toma, who accompanied me:

The tamborines only interrupted at intervals the song of the priests.

The **Cawals**, or **preachers**, appear to be the most active

members of the priesthood.

They are sent by Hussein Bey and Sheikh Nasr on missions, going from village to village with the symbol of the bird as **teachers** of the doctrines of the sect.

They **alone** are the performers on the **flute** and **tamborine**; both instruments being looked upon, to a certain extent, as **sacred**.

I observed that before, and after, using the tamborine they frequently kissed it, and then held it to those near them, to be similarly saluted.

They are taught singing at a very early age, are skillful musicians, and dance occasionally at festivals.

They usually know a little Arabic, but barely more than necessary to get through their chants and hymns.

However, Paul explained that this would not impress the outsider but that by speaking their dialect they would just appear mad or insane. Philo coined the word enthusiasm or ***Enthus O Mania*** meaning out of your mind or possessed by the demons. The observer would not be able to tell the difference between someone speaking an ancient, far-removed tongue and the gone-insane, frenzied chants of the pagan women.

All people believe that their language was God-given: people still go to war to defend their language. Among the pagans the Barbarian tongues--too disorganized to be a dialect--was believed to be the language of the priestly class or anyone who wanted to be heard by God.

The Jews believed that Hebrew was the sacred language. Therefore "speaking in tongues" recognized by the pilgrims from around the world was a supernatural sign from God to the Jewish clergy that God is the God of all the people and not just the Jews.

In Christian Europe the position of **Hebrew** as the language of the Old Testament gave valid grounds through many centuries for regarding Hebrew, **the language in which God addressed Adam**, as the parent language of all mankind. Such a view continued to be expressed even well into the 19th century. Only since the mid-1800s has linguistic science made sufficient progress finally to clarify the impracticability of speculation along these lines. [Britannica Members](#)

The Catholic used **Latin** as the only inspired language. And the magical songs of the Devil Worshiper musicians of the area of Iraq was always a foreign language not even known to the singers. [See the similarity between Devil worship and charismatic worship.](#)

The ancient but persistent recognition of the **power of language** is apparent in the respect for correctness in the use of language in any sphere of life

having **supernatural connections**. Those credited with such connections employ special formulas and rigidly prescribed modes of diction; examples of the language of **magic and of magicians are widespread**, ranging from the usages of shamans and witch doctors to the ritual "abracadabra" of the mock magic displayed by conjurers at children's parties. (See ritual.)

"The **efficacy of religious worship and of prayers** is frequently associated with the **strict maintenance of correct forms of language**, taught by priests to their successors, lest the ritual become invalid. In ancient India the preservation in all its supposed purity of the language used in the performance of certain religious rituals (Sanskrit) gave rise to one of the world's most important schools of linguistics and phonetics. In the Christian churches one can observe the value placed by Church of England and Episcopalian churchmen on the formal English of the Authorized Version of the Bible and of The Book of Common Prayer, despite recent attempts at replacing these ritual forms of language by forms taken from modern spoken vernaculars. [Britannica Members](#)

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 worshiping 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:

Euphorus and many other historians say that there are **seventy-five nations and tongues**, in consequence of hearing the statement made by Moses: "All the souls that sprang from Jacob, which went down into Egypt, were seventy-five."

According to the true reckoning, there appear to be **seventy-two generic** dialects, as our Scriptures hand down.

The rest of the **vulgar tongues** are formed by the blending of two, or three, or more dialects. 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.

No, but the sacrifices of pagans are offered to demons, not to God, and I do not want you to be participants with demons. 1Co.10:20

You cannot drink the cup of the Lord and the cup of **demons** too; you cannot have a part in both the Lord's table and the **table of demons**.
1Co.10:21

If therefore the whole church be come together into one place, and all speak with tongues, and there come in those that are unlearned, or unbelievers, will they not say that ye are **mad**?
1Co.14:23

Many of them said, "He is **demon-possessed** and raving **mad**. Why listen to him?" Jn.10:20

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.

Other Barbarian Practices in Corinth: Speaking to the Air Gods or Goddesses: the Principalities and Powers in Heavenly Places.

Hippolytus notes of similar practices: Then (the sorcerer), appearing to be borne away under **divine influence**, (and) hurrying into a corner (of the house),

utters a loud and harsh cry, and unintelligible to all, . . .

and orders all those present to enter,

crying out (at the same time), and **invoking Phryn**, or some other **demon**.

But after passing into the house, and when those that were present stood side by side, the sorcerer,

flinging the attendant upon a bed, utters to him several words,

partly in the **Greek**, and partly, as it were, the **Hebrew language**, (embodying) the **customary incantations** employed by the **magicians**.

[**This was speaking in tongues**]

In Ephesus:

The **Ephesian Letters were magic characters**. The Ephesians were greatly addicted to magic. Magic characters were marked on the crown, cincture, and feet of Diana; and, at the preaching of Paul, many which used curious [**magical**] **books** burnt them. (Acts xix:19.)

The source was the Ephesian poet. Hippo'nax who was born at Ephesus in the sixth century B.C.

And many that believed came, and confessed, and shewed their deeds.
Ac 19:18

Many of them also which used curious **arts** brought their books together, and burned them before all men: and they counted the price of them, and found it fifty thousand pieces of silver. Ac.19:19

Periergos (g4021) per-ee'-er-gos; from 4012 and 2041; working all around, i.e. officious (meddlesome, neut. plur. magic): - **busybody**, curious arts.

And withal they learn to be idle, wandering about from house to house; and not only idle, but tattlers also and **busybodies**, speaking things which they ought not. 1Ti.5:13

"There is an interesting reason why Paul may have written the Ephesians. It was a city filled with **magical arts** and there were Ephesian Letters with supposed magical powers. " (These Ephesian letters) seem to have consisted of certain combinations of letters or words, which, by being pronounced with certain intonations of voice, were believed to be effectual in expelling diseases, or evil spirits; or which, by being written on parchment and worn, were supposed to operate as amulets, or **charms**, to guard from evil spirits, or from danger. Thus Plutarch (Sympos. 7) says, 'the magicians compel those who are possessed with a demon to recite and pronounce the Ephesian letters, in a certain order, by themselves.'" [Notes, Explanatory and Practical, on the Acts of the Apostles, by A. Barnes, 1858, page 264]

In Cratylus

Socrates That objects should be **imitated** in letters and syllables, and so find expression, **may appear ridiculous**, Hermogenes, but it cannot be avoided- there is no better principle to which we can look for the truth of first names.

Deprived of this, **we must have recourse to divine help**, like the **tragic poets**,

who in any perplexity have their **Gods waiting in the air**;

and must get out of our difficulty in like fashion, by saying that "the Gods gave the first names, and therefore they are right."

This will be the best contrivance, or perhaps that other notion may be even better still, of **deriving** them from some **barbarous** people, for the **barbarians** are older than we are; or we may say that

antiquity has **cast a veil over them**, which is the same sort of excuse as the last;

for all these are not reasons but only ingenious excuses **for having no reasons concerning the truth of words**.

Arnobius wrote:

But now, does not a similar mode of thought remove **Juno** from the list of gods?

For if she is the air , as you have been wont to jest and say,

repeating in reversed order the *syllables* of the Greek name,

Strabo noted the musical instrument and Barbarian connection:

"From its **melody** and rhythm and **instruments**, all Thracian music has been considered to be **Asiatic**. And this is clear, first, from the places

where the **Muses** have **been worshipped**,

"for Pieria and Olympus and Pimpla and Leibethrum were in ancient times Thracian places and mountains, though they are now held by the Macedonians; and again, **Helicon** (home of **Thespieae** and **Eros**) was consecrated to the Muses by the Thracians who settled in Boeotia, the same who consecrated the **cave** of the nymphs called Leibethrides.

And again, those who **devoted** their attention to the **music** of early times are called **Thracians**, I mean **Orpheus**, **Thracians**, and **Thracians**; and **Thracians**, (sweet singer) too, got his name from there.

And those writers who have **consecrated the whole of Asia**,

as far as **India**, to **Dionysus**, derive the greater part of **music** from there.

And one writer says, "striking the Asiatic **cithara**"; another calls **flutes** "Berecynthian" and "Phrygian"; and some of the instruments have been called by **barbarian** names, "**nablas**," "**sambyce**," "**barbitos**," "magadis," and several others.

Below: Barbarian lying on a bed with the Barbaton



Clement in Stromata also notes:

And he called the **myths** themselves "children," as if the progeny of those, **wise in their own conceits among the Greeks**, who had but little insight meaning by the "**hoary studies**" the truth which was possessed by the **barbarians**, dating from the highest antiquity. To which expression he opposed the phrase "**child fable**," censuring the mythical character of the attempts of the moderns, as, **like children**, having nothing of age in them, and affirming both in common-**their fables and their speeches-to be puerile.**

Divinely, therefore, the power which spoke to Hermas by revelation said,

"The visions and revelations are for those who are of double mind,

who doubt in their hearts if these things are or are not."

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And Paul agreed:

For anyone who speaks in a tongue does not speak to men but to God. Indeed, no one understands him; he utters mysteries with **his** spirit 1 Cor 14:2

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 Cor 14:9

All of the "tongues" Paul suggests as acceptable either in private or along with someone to interpret were NOT UNKNOWN TONGUES. Paul said that all of the languages in the world, quite logically, conveyed meaning:

There are, it may be, so many kinds of voices (languages, tongues) in the world, and none of them is without signification. 1 Cor 14:10

However, it was important not to slip into using a tongue within the church any more than it would be acceptable to the preacher to begin to speak in Latin which he believed was a more holy language than the Greek in Corinth:

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 Co.14:11

One barbarian would not be understood by another Barbarian. However, neither of them would be speaking the charismatic gibberish of the temple oracle speaker who was always female. By restricting females in the assembly Paul could guard against singing superstitious "praise songs" which is just speaking in an unknown tongues.

Speaking In Tongues is Speaking in a Language Known to Someone

Chapter XVI.-That the Inventors of Other Arts Were Mostly Barbarian

I have added a few details from them, in order to **confirm the inventive** and practically useful genius of the **barbarians**, by whom the **Greeks profited in their studies**.

And if any one objects to the **barbarous language**, Anacharsis says, "**All the Greeks speak Scythian to me**." It was he who was held in admiration by the Greeks, who said,

"My covering is a **cloak**; my supper, milk and cheese."

You see that the **barbarian philosophy** professes **deeds, not words**.

The apostle thus speaks: "So likewise ye, except ye **utter by the tongue a word easy to be understood**, how shall ye know what is spoken? **for ye shall speak into the air.**

There are, it may be, so many kind of voices in the world, and none of them is without signification. 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." And, "Let him that speaketh in an **unknown** tongue pray that he may interpret."

See The Golden Bough on Dionysus Worship

"Accustomed to **personify** the **forces of nature**, to tinge her cold abstractions with the warm hues of imagination, to **clothe her naked realities** with the gorgeous drapery of a **mythic fancy**,

he **fashioned for himself a train of gods and goddesses**, of spirits and **elves (fairy)**, out of the **shifting** panorama of the seasons, and followed the annual fluctuations of their fortunes with **alternate emotions of cheerfulness and dejection**, of gladness and sorrow, which found their natural expression in **alternate rites of rejoicing and lamentation**, of revelry and mourning.

"A consideration of some of the Greek divinities who thus died and rose again from the dead may furnish us with a series of companion pictures to set side by side with the sad figures of **Adonis, Attis, and Osiris**. We begin with **Dionysus**.

The god **Dionysus or Bacchus** is best known to us

as a **personification of the vine** and of

the **exhilaration** produced by the **juice of the grape**.

Rubel Shelly and Randy Harris, agents of a new Wineskins Religion note that:

"The **wine** is the **bubbling**, churning **gospel**. It is the **ever-arriving-yet-never-fully-realized-on-Earth** kingdom of God. It is the powerful **presence of the Spirit** of God among believers. The wineskins are the points of contact between the **wine** and **culture**. They are the forms and programs we maintain, the organizations and institutions, or the patterns and procedures... (Shelly - Harris, Second Incarnation, p. 11).

"The tired, uninspiring event called **worship** in our

churches must give way to an **exhilarating experience of God** that simultaneously **exhibits** and nurtures **life** in the worshippers." (Rubel Shelly - Randy Harris, *Second Incarnation*, p. 12-13)

"His **ecstatic worship**, characterised by wild dances, **thrilling music**, and **tipsy** excess, appears to have originated among the **rude tribes of Thrace**, who were notoriously addicted to drunkenness.

"Its mystic doctrines and **extravagant rites** were **essentially foreign** to the clear intelligence and **sober temperament of the Greek race**.

Yet **appealing** as it did to that **love of mystery** and that **proneness to revert to savagery** which seem to be **innate in most men**,

the religion **spread like wildfire through Greece** until the god whom Homer hardly deigned to notice had become the most popular figure of the pantheon.

Clement continues the concept of speaking unknown Barbarian tongues by making fun of the Sophists or preachers.

Of the Gnostics who gave rise to female leadership in the church the Catholic Encyclopedia notes:

(e) The Magic Vowels

An extraordinary prominence is given to the **utterance of the vowels**: *alpha, epsilon, eta, iota, omicron, upsilon, omega*.

The Saviour and His disciples are supposed in the midst of their sentences to have broken out in an **interminable gibberish** of only vowels;

magic spells have come down to us consisting of vowels by the fourscore; on amulets the seven vowels, repeated according to all sorts of artifices,

form a very common inscription. Within the last few years these Gnostic vowels, so long a mystery, have been the object of careful study by Ruelle, Poirée, and Leclercq, and it may be considered proven that

each vowel represents one of the **seven planets**, or archons; that the seven together represent the Universe, but without consonants they represent the Ideal and Infinite not yet imprisoned and limited by matter;

that they represent a musical scale, probably like the **Gregorian 1 tone** re-re, or d, e, f, g, a, b, c, and many a Gnostic sheet of vowels is in fact a sheet of **music**. But research on this subject has only just begun.

With a growing mixture of Asians, Mexicans and others it is probable that much of the church assembly could be conducted in their languages. Or at other times all might understand Spanish and we should not forbid to speak in the Spanish tongues.

However, in Corinth, Koine Greek would be the almost universal language even among Jews. Therefore, to begin praying in an African tongue or type of Greek because one believed that it had more power with God as magic would violate the first principle established by Christ at Pentecost: God can be taught and praised in every language on the earth.

Some might speak the "tongues of angels" or some mystical barbarian song or chant out of the "spirit" even as many churchy songs are sung without the mind engaged. Therefore, by insisting that they speak the Word one to another they would have to speak that which their mind grasped and therefore others could understand and agree with.

Therefore, Paul excluded the "uncovered prophesying" by the women in 1 Cor. 11:5 which was the "gone made" charismatic gibberish as well as the magical chants in barbarian tongues which the speaker might not even understand with his mind.

Paul outlaws the music or drug induced gibberish for all times and restricts singing or chanting the magical encantations in the POWER LANGUAGES which they might not grasp.

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