

“Let us consider the strange sign which takes place in the East, that is in the districts near Arabia. There is a bird which is called the Phoenix. This is the only one of its kind, and lives 500 years; and when the time of its dissolution in death is at hand, it makes itself a sepulchre of frankincense and myrrh and other spices, and when the time is fulfilled it enters into it and dies. Now, from the corruption of its flesh there springs a worm, which is nourished by the juices of the dead bird, and puts forth wings. Then, when it has become strong, it takes up that sepulchre, in which are the bones of its predecessor, and carries them from the country of Arabia as far as Egypt until it reaches the city called Heliopolis, and in the daylight in the sight of all it flies to the altar of the Sun, places them there, and then starts back to its former home. Then the priests inspect the registers of dates, and they find that it has come at the fulfilment of the 500th year.”

-Clement of Rome, *To the Corinthians*, 25, 96 AD

As the hand moves over the harp, and the strings speak, So speaks in my members the Spirit of the Lord, and I speak by His love. For it destroys what is foreign and everything that is bitter:

- Anonymous, *Odes of Solomon* 6:1-3, 100 A.D.

And the Most High shall be known in His Saints, to announce to those that have songs of the coming of the Lord: That they may go forth to meet Him, and may sing to Him with joy and with the harp of many tones: The prophets shall come before Him and they shall be seen before Him, And they shall praise the Lord for His love: because He is near and beholdeth.

- Anonymous, *Odes of Solomon* 17:18-21, 100 A.D.

I poured out praise to the Lord, because I am His own. And I will recite His holy ode, because my heart is with Him. For His harp is in my hand, and the odes of His rest shall not be silent.

Anonymous, *Odes of Solomon*, 26:1-3, 100 A.D.

“Wherefore it is fitting that ye should run together in accordance with the will of your bishop, which thing also ye do. For your justly renowned eldership, worthy of God, is fitted as exactly to the bishop as the strings are to the harp. Therefore, in your concord and harmonious love, Jesus Christ is sung. And do ye, man by man, become a choir, that being harmonious in love, and taking up the song of God in unison, ye may with one voice sing to the Father through Jesus Christ, so that He may both hear you, and perceive by your works that ye are indeed the members of His Son.

- Ignatius, *To Ephesians* 4, 110 AD

Woe unto you that desire the day of the Lord! to what end is this day of the Lord for you? It is darkness and not light, as when a man flees from the face of a lion, and a bear meets him; and he goes into his house, and leans his hands against the wall, and the serpent bites him. Shall not the day of the Lord be darkness and not light, even very dark, and no brightness in it? I have hated, I have despised your feast-days, and I will not smell in your solemn assemblies: wherefore, though ye offer Me your burnt-offerings and sacrifices, I will not accept them; neither will I regard the peace-offerings of your presence. Take thou away from Me the multitude of thy songs and psalms; I will not hear thine instruments. But let judgment be rolled down as water, and righteousness as an impassable torrent.

Justin Martyr, *Dialogue with Trypho*, 22, 155 A.D.

"Moreover, in the forty-sixth Psalm, reference is thus made to Christ: 'God went up with a shout, the Lord with the sound of a trumpet. Sing ye to our God, sing ye: sing to our King, sing ye; for God is King of all the earth: sing with understanding. God has ruled over the nations. God sits upon His holy throne.

Justin Martyr, *Dialogue with Trypho*, 37, 155 A.D.

And I answered, "Attend to me, I beseech you, while I speak of the statement which the Holy Spirit gave utterance to in this Psalm; and you shall know that I speak not sinfully, and that we are not really bewitched; for so you shall be enabled of yourselves to understand many other statements made by the Holy Spirit. 'Sing unto the Lord a new song; sing unto the Lord, all the earth: sing unto the Lord, and bless His name;

Justin Martyr, *Dialogue with Trypho*, 74, 155 A.D.

“The lover of truth therefore ought not to be deceived by the interval between each note, nor should he imagine that one was due to one artist and author, and another to another, nor that one person fitted the treble, another the bass, and yet another the tenor strings; but he should hold that one and the same person [formed the whole], so as to prove the judgment, goodness, and skill exhibited in the whole work”

Irenaeus, *Against Heresies II* 25:2, 175 AD

For if it be necessary to go through every work and every kind of operation, they ought, in the first place, to learn all the arts: all of them, [I say,] whether referring to theory or practice, whether they be acquired by self-denial, or are mastered through means of labour, exercise, and perseverance; as, for example, every kind of music, arithmetic, geometry, astronomy, and all such as are occupied with intellectual pursuits: then, again, the whole study of medicine, and the knowledge of plants, so as to become acquainted with those which are prepared for the health of man; the art of painting and sculpture, brass and marble work, and the kindred arts: moreover, [they have to study] every kind of country labour, the veterinary art, pastoral occupations, the various kinds of skilled labour, which are said to pervade the whole circle of [human] exertion; those, again, connected with a maritime life, gymnastic exercises, hunting, military and kingly pursuits.

- Irenaeus, *Against Heresies II* 32:2, 175 AD

And you too will admit, excelling all others as you do in intelligence and in piety towards the true God, that it would be irrational for us to cease to believe in the Spirit from God, who moved the mouths of the prophets like musical instruments, and to give heed to mere human opinions...and the other prophets, who, lifted in ecstasy above the natural operations of their minds by the impulses of the Divine Spirit, uttered the things with which they were inspired, the Spirit making use of them as a flute-player breathes into a flute;--what, then, do these men say?... If, therefore, the world is an instrument in tune, and moving in well-measured time, I adore the Being who gave its harmony, and strikes its notes, and sings the accordant strain, and not the instrument. For at the musical contests, the adjudicators do not pass by the lute-players and crown the lutes. Whether, then, as Plato says, the world be a product of divine art, I admire its beauty, and adore the Artist.

- Athenagoras, *A Plea for the Christians* 7,9,16 175 A.D.

And Lamech took unto him two wives, Adah and Zillah. At that time there was made a beginning of polygamy, and also of music. For Lamech had three sons: Jabal, Jubal, Tubal. And Jabal became a keeper of cattle, and dwelt in tents; but Jubal is he who made known the psaltery and the harp; and Tubal became a smith, a forger in brass and iron.

- Theophilus, *To Autolytus II* 30, 180 A.D.

Clement of Alexandria:

Let revelry keep away from our rational entertainments, and foolish vigils, too, that revel in intemperance. For revelry is an inebriating pipe, the chain of an amatory bridge, that is, of sorrow. And let love, and intoxication, and senseless passions, be removed from our choir. Burlesque singing is the boon companion of drunkenness. A night spent over drink invites drunkenness, rouses lust, and is audacious in deeds of shame. For if people occupy their time with pipes, and psalteries, and choirs, and dances, and Egyptian clapping of hands, and such disorderly frivolities, they become quite immodest and intractable, beat on cymbals and drums, and make a noise on instruments of delusion; for plainly such a banquet, as seems to me, is a theatre of drunkenness. For the apostle decrees that, "putting off the works of darkness, we should put on the armour of light, walking honestly as in the day, not spending our time in rioting and drunkenness, in chambering and wantonness." Let the pipe be resigned to the shepherds, and the flute to the superstitious who are engrossed in idolatry. For, in truth, such instruments are to be banished from the temperate banquet, being more suitable to beasts than men, and the more irrational portion of mankind. For we have heard of stags being charmed by the pipe, and seduced by music into the toils, when hunted by the huntsmen. And when mares are being covered, a tune is played on the flute--a nuptial song, as it were. And every improper sight and sound, to speak in a word, and every shameful sensation of licentiousness--which, in truth, is privation of sensation--must by all means be excluded; and we must be on our guard against whatever pleasure titillates eye and ear, and effeminates. For the various spells of the broken strains and plaintive numbers of the Carian muse corrupt men's morals, drawing to perturbation of mind, by the licentious and mischievous art of music.

The Spirit, distinguishing from such revelry the divine service, sings, "Praise Him with the sound of trumpet;" for with sound of trumpet He shall raise the dead. "Praise Him on the psaltery;" for the tongue is the psaltery of the Lord. "And praise Him on the lyre." 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 romance, or rousing wrath.

(continued)...

In their wars, therefore, the Etruscans use the trumpet, the Arcadians the pipe, the Sicilians the pectides, the Cretans the lyre, the Lacedaemonians the flute, the Thracians the horn, the Egyptians the drum, and the Arabians the cymbal. The one instrument of peace, the Word alone by which we honour God, is what we employ. We no longer employ the ancient psaltery, and trumpet, and timbrel, and flute, which those expert in war and contemners of the fear of God were wont to make use of also in the choruses at their festive assemblies; that by such strains they might raise their dejected minds. But let our genial feeling in drinking be twofold, in accordance with the law. For "if thou shalt love the Lord thy God," and then "thy neighbour," let its first manifestation be towards God in thanksgiving and psalmody, and the second toward our neighbour in decorous fellowship. For says the apostle, "Let the Word of the Lord dwell in you richly." And this Word suits and conforms Himself to seasons, to persons, to places.

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

Further, among the ancient Greeks, in their banquets over the brimming cups, a song was sung called a skolion, after the manner of the Hebrew psalms, all together raising the paeon with the voice, and sometimes also taking turns in the song while they drank healths round; while those that were more musical than the rest sang to the lyre. But let amatory songs be banished far away, and let our songs be hymns to God. "Let them praise," it is said, "His name in the dance, and let them play to Him on the timbrel and psaltery." And what is the choir which plays? The Spirit will show thee: "Let His praise be in the congregation (church) of the saints; let them be joyful in their King." And again he adds, "The LORD will take pleasure in His people." For temperate harmonies are to be admitted; but 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.

- Clement of Alexandria, *The Instructor II* ch.4, 182 A.D.

After having paid reverence to the discourse about God, they leave within [the church] what they have heard. And outside they foolishly amuse themselves with impious playing, and amatory quavering, occupied with flute-playing, and dancing, and intoxication, and all kinds of trash.

- Clement of Alexandria, *The Instructor III* ch.11, 182 A.D.

Music is then to be handled for the sake of the 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.

- Clement of Alexandria, *Miscellaneous VI*, 11 185 A.D.

For the truth in regard to every object of intellect and of sense is thus simply universally declared. For instance, we may distinguish the truth of painting from that which is vulgar, and decorous music from licentious... Now, too what is good in the arts as arts, have their beginning from God. For as the doing of anything artistically is embraced in the rules of art, so also acting wisely is classed under the head of wisdom.

- Clement of Alexandria, *Miscellaneous VI*, 17 185 A.D.

Be you too crowned, as He was; you have full permission. Yet even that crown of insolent ungodliness was not of any decree of the Jewish people. It was a device of the Roman soldiers, taken from the practice of the world,--a practice which the people of God never allowed either on the occasion of public rejoicing or to gratify innate luxury: so they returned from the Babylonish captivity with timbrels, and flutes, and psalteries, more suitably than with crowns; and after eating and drinking, uncrowned, they rose up to play. Neither would the account of the rejoicing nor the exposure of the luxury have been silent concerning the honour or dishonour of the crown. Thus too Isaiah, as he says, "With timbrels, and psalteries, and flutes they drink wine," would have added "with crowns," if this practice had ever had place in the things of God.

Tertullian, *The Crown*, ch. 9, 200 A.D.

This prohibition from drink was given also to the high priest Aaron and his sons, "when they went into the holy place." The command, to "sing to the Lord with psalms and hymns," comes suitably from him who knew that those who "drank wine with drums and psalteries" were blamed by God.

- Tertullian, *Against Marcion V*, 18, 200 A.D.

This book of Psalms before us has also been called by the prophet the "Psalter," because, as they say, the psaltery alone among musical instruments gives back the sound from above when the brass is struck, and not from beneath, after the manner of others. In order, therefore, that those who understand it may be zealous to carry out the analogy of such an appellation, and may also look above, from which direction its melody comes--for this reason he has styled it the Psalter. For it is entirely the voice and utterance of the most Holy Spirit.

Hippolytus of Rome, *On Psalms I, 2*, 230 A.D.

those are called "songs" which are rendered by the voice in concert with the music; and that they are called "psalms of song" when the voice takes the lead, while the appropriate sound is also made to accompany it, rendered harmoniously by the instruments; and "songs of psalmody," when the instrument takes the lead, while the voice has the second place, and accompanies the music of the strings. And thus much as to the letter of what is signified by these terms...

Hippolytus of Rome, *On Psalms I, 2*, 230 A.D.

For who is there that would not rank among the most abandoned of men the individual who somehow submitted to yield himself to his master, when he placed him in a brothel, that he might allow himself to be polluted by anyone who wished? And yet such a circumstance is related of Phaedo! And who will not agree that he who burst in, accompanied with a flute-player and a party of revellers, his perverted associates, into the school of the venerable Xenocrates, to insult a man who was the admiration of his friends, was not one of the greatest miscreants among mankind?

- Origen, *Against Celsus III*, 57 248 A.D.

The beginning of today's reading was a command. The logos said: "Sing to God, play a stringed instrument to his name. Make a way for him who has trod upon the sunsets. His name is the Lord." I seek therefore whether it was the God of the Universe who commanded this, or Christ, or the Holy Spirit, because nothing else may be understood in "Sing to God" than a modulation of the voice, which among us is done, rather, by musicians and those who have made it their business to train their voices in both projection and quality through some sort of voice exercise and voice training.

Origen, *Homilies on the Psalms*, ch.2, 250 A.D.

Those outside the faith seek relaxation in disorderly pastimes and pouring themselves out in jollity and in bawdy songs, and they take their own feelings as themes in their songs...But in our case, the logos wanted to divert the soul of believers from gentile songs toward better, godly, ones, so that by the substitution of things seemingly of the same genre, but better, he might withdraw the soul from desires expressed in those things.

Origen, *Homilies on the Psalms*, ch.2, 250 A.D.

Paul says, “speaking to yourselves in psalms, hymns, and spiritual odes, singing and playing a stringed instrument in your hearts to God.”... If one relies on the wording in these passages, I do not know if it can be established how the heart sings in a way that would be distinct from just speaking. For when it comes to using the voice, I see a distinction between speaking but not singing, on the one hand, and singing but not speaking, without musical accompaniment, on the other... But David is often a model of our Savior, and he made for himself an instrument of ten strings or of as many strings as the structure had, but the great musician David [Savior] concerning whom the prophets prophesied went into life and constructed for himself a great, many-stringed instrument for himself, the Church. When for each of us this logos is bringing the mind into rhythm and applying order to the movements of the mind and to the voices of the mind as if they were voices of music, we can keep the commandment.

Origen, *Homilies on the Psalms*, Ps 3-2, 250 A.D.

But we, wretched as we are, having abandoned looking at the cosmos and what is in it, are interested instead in human arts, and the more those arts lead us astray, the fonder we are of looking at them rather than the cosmos. We receive music and literary works so well that they tug on the soul and carry it toward idolatry;

Origen, *Homilies on the Psalms*, Ps 76-4, 250 A.D.

“Take a Psalm and give a drum and a pleasant psaltery with a harp.” [Ps 81:2] The logos gives one thing, gives me a Psalm and asks from me first “a drum,” then “a pleasant psaltery,” then “with a harp.”... “Do not interpret figuratively and do not allegorize,” they say, “but keep to the wording!” Shall we actually prepare a drum, such as they have who are strangers to the faith? How can we, unless we have been taught either to play the harp or to pluck on a psaltery, pluck on this instrument as those do who have been taught to do this since childhood, so that we may make ready a pleasant psaltery with a harp?... But if you take a Psalm, give back also what is asked. You are composed of three things—a spirit, a soul, and a body—and the logos asks of you complete consecration, so that you may be sanctified completely in spirit, soul, and body according to what was said by the Apostle in the Epistle to the Thessalonians. Perhaps, then, you should understand “drum” to refer to the body, “psaltery” to refer to the spirit, and “harp” to refer to the soul.

Origen, *Homilies on the Psalms*, Psalm 80-1, 250 A.D.

For there would be no reason, say, for the 50th [psalm] which was given the superscription, “for the end, a psalm by David,” to be recited through a psaltery; a musical account, then, is untimely in mourning. For how is it, for example, that things recorded about the terrible error of David, so that the irritation of God which was against him might not reach [him], and a threat through the prophet, [could be] completed by taking up a psaltery—a symbol of mirth and joy—as though in a time of cheerfulness?... It preserves the contemplation that was provided for the things asserted, in which it says, “When I call, the God of my righteousness heard me” (Ps 4.1), etc. These things, as though in victory-songs, are suited to being played with musical instruments.

- Origen, *Selecta in Psalmos*, ch. 1, 250 A.D.

David alone among the prophets has prophesied with an instrument, by what is called a “psaltery” by the Greeks, and a “nabla” by the Hebrews, which alone is more straight of musical instruments, having nothing curved. And in fact it does not cooperate for a sound from the portions below, as it occurs with the lyre and certain other [instruments], but from above.

- Origen, *Selecta in Psalmos*, ch. 9, 250 A.D.

That David danced before the Lord doesn’t encourage faithful Christians to take their seat in the theater...The nablas, kinnors, flutes, timbrels, and cithara were played to the Lord – not an idol. Therefore, no approval whatsoever is given for spectators of illicit things

Novatian, *The Spectacles*, 3 255 AD

Out of regard for modesty, Scripture’s sheer silence often loudly proclaims what it roundly condemns...although certain matters – not recorded in the divine writings are passed over in silence, gravity speaks in place of injunctions and right reason admonishes when scripture is silent...What has scripture condemned? It has forbidden us to be spectators of what is forbidden to do...I maintain it condemned all spectacles of this sort when it did away with idolatry, the mother of all games

Novatian, *The Spectacles*, 3-4, 255 AD

Why should I even mention the wasted effort of comedy and the senseless ravings of the tragic voice? Why mention the din made by the vibrating strings of instruments? Even if such things were not consecrated to idols, faithful Christians should not go there and look at them.

- Novatian, *The Spectacles*, 7 255 A.D.

When formerly the people of the circumcision worshipped through symbols and types, it was not unreasonable that they raised hymns to God on psalteries and cithara, and that they did this on the days of the Sabbath, thus clearly violating the required rest and transgressing the law of the Sabbath. We, however, maintain the Jewish law inwardly, according to the saying of the Apostle: 'For he is not a real Jew who is one outwardly,'... And so more sweetly pleasing to God than any musical instrument would be ... with one mind and unanimity of faith and piety, we raise melody in unison in our psalmody."

- Eusebius, *The Psalms*, 91, 310 A.D.

They had carried with themselves the musical instruments of the festivals—the psaltery, lyre, timbrel, and other such things they were able to save from Jerusalem. They protected them for themselves, hiding [them] from the enemies and furnishing memory of the good things before through them. They certainly did not use them in a different way in the hostile land. Wherefore after hanging them before [their] eyes, they were delivering laments instead of psalms, grieving over themselves as having been deprived of the worship of God through the instruments mentioned.

- Eusebius, *The Psalms*, 139, 310 A.D.

Whoever becomes director of a theatre, or a wrestler, or a runner, or teaches music, or plays before the processions, or teaches the art of the gladiator, or a hunter, or a hairdresser, or fights with savage beasts, or a priest of idols, all these, one is not to reveal to them any of the holy word, until they are purified first from these impure occupations. Then, during forty days they are to hear the word, and if they are worthy they are to be baptized'.

- (Counterfeit), *Canons of Hippolytus*, 12, 340 A.D.

Let us praise that voice whose glory is hymned with our lute, and His virtue with our harp. The Gentiles have assembled and have come to hear His strains... Blessed is He Who so tempered the feelings of our mind, that we with our harp should sing that which the winged creatures' mouth knows not with its strains to sing!

Ephraim Syriac, *Nativity*, Hymn 2, 350 A.D.

Blessed is the one whose lyre has played the songs David played:

Ephraim Syriac, *Faith*, Hymn 2:9, 350 AD

And David's lyre sang three times: With strings exalted, it sang your divinity; With [strings] in the middle, it sang your humanity. With weak [strings] it sang about your death!

Ephraim Syriac, *Faith*, Hymn 14:21 350 AD

Give thanks to the Lord of all, who formed and fashioned for himself two lyres—of the Prophets and of the Apostles. But one finger both: Different voices, two testaments. [Refrain]: Glory to your hidden birth from your Begetter! And whenever a lyre changes sounds, The lyre and its player stay the same. And the lyres of truth, my son, Change sounds, while the truth is one.

Ephram Syriac, *Faith*, Hymn, 22:1, 350 A.D

Purity of soul embraces these things: to scorn sensual pleasures, to refuse to feast the eyes on the senseless antics of buffoons, or on bodies which goad one to passion, and to close one's ears to songs which corrupt the mind. For passions which are the offspring of servility and baseness are produced by this kind of music. On the other hand, we must employ that class of music which is better in itself and which leads to better things, which David, the sacred psalmist, is said to have used to assuage the madness of the king. Also tradition has it that when Pythagoras happened upon some drunken revelers, he commanded the flute-player, who led the merry-making, to change the tune and to play a Doric air, and that the chant so sobered them that they threw down their wreaths, and shamefacedly returned home. Others at the sound of the flute rave like Corybantes and Bacchantes. Even so great a difference does it make whether one lends his ear to healthy or to vicious music.

Basil, *Address to Young Men On Greek*, 9, 370 A.D.

“Psalms are being sung, and you take up the psaltery or the tympanum? Woe unto you indeed, because you relinquish salvation and choose death.”

Basil. *On Elijah and Fasting*, 370 A.D.

For there is a spirit of imposture which, like breath in a flute, sets every fool in motion against the truth with its various movements. Indeed, the flute itself is a replica of the serpent through which the evil one spoke and deceived Eve. (10) For the flute was prepared to deceive mankind, on its model and in imitation of it. And see what the flutist himself represents as he plays his flute; he throws his head back as he plays and bends it forward, he leans right and leans left like the serpent.

Ephianus, *The Panarion*, II, 25, 375 A.D.

a psalm is a choral chant with a musical instrument; a canticle produced by the mouth is a prayer said aloud; a prayer is supplication to God for benefits; a hymn is a song of praise rendered to God for graces bestowed upon us; praise [ainos] or acclaim [ainesis] (for this is the significance of both terms) contains praise for God' wonders. The only kind of praise is when it is intense. Often the above mentioned terms are joined to others in the psalm inscriptions so that one term becomes two as in the following examples: “Praise of canticle,” “canticle of psalm,” “Regarding the psalms of hymns” as we have learned from Habacuc (3.1) and “Prayer with canticle.” The intention of these inscriptions is to direct us to virtue: the harp is a musical instrument which renders sound by the superior elements of its construction. The music of this instrument is called a psalm. Therefore the form of its construction provides us with a means of instruction to manifest virtue. Your life should be a psalm not resounding with earthly utterances— thoughts are these utterances—but you should be a pure, audible sound coming from heaven above.

Gregory of Nyssa, *Inscriptions of Psalms*, 3, 379A.D.

“...**They drink wine with citharas, and harp, and kettle- drums, and flutes**” [Isa 5:11-12], For there are young citharists who improperly catch the eyes of the drunkards, flute-girls and girls playing on harps who misspend their youth, choruses and unison singing of indecent songs which weaken bodies into enervation, and prostrate souls, for vulgar music greatly provokes those plunged into drunkenness to every shameful and lawbreaking pleasure...Let them who keep citharas and lyres in their homes instead of the gospels hear these words, for the prophet addresses them as having already perished,

- Pseudo-Basil, *On Isaiah*, 156-157, 390 A.D.

And there is also some wretched woman who, instead of being taught to keep her hands on the spindle, was taught by you, through the constraint of her slavery, to stretch them to the lyre. Probably you paid fees, perhaps you also sent her to a woman procurer - who having gone through every licentiousness with her own body, presides over young women as an instructor in such things...It is a pitiful sight for the eyes of the chaste - a woman not working at the loom but playing the lyre; not known by her own husband but watched by strangers and being a common possession; singing not a penitential psalm but the songs of a harlot.

- Pseudo-Basil, *On Isaiah*, 158, 390 A.D.

Oh! that you could see your sister and that it might be yours to hear the eloquence of her holy lips and to behold the mighty spirit which animates her diminutive frame. You might hear the whole contents of the old and new testaments come bubbling up out of her heart. Fasting is her sport, and prayer she makes her pastime. Like Miriam after the drowning Pharaoh, she takes up her timbrel and sings to the virgin choir. She teaches her companions to be music girls - but music girls for Christ, to be lute players - but lute players for the Savior. In this occupation she passes both day and night and with oil ready to put in the lamps she waits the coming of the Bridegroom. You should therefore imitate your kinswoman.

- Jerome, *Letter to Furia*, 394 A.D.

The use of [instrumental] music was not received in the Christian churches, as it was among the Jew, in their infant state, but only the use of plain song. . . . Simply singing is not agreeable to children [the aforementioned Jews], but singing with lifeless instruments and with dancing and clapping is. On this account the use of this kind of instruments and of others agreeable to children is removed from the songs of the churches, and there is left remaining simply singing."

Theodoret (falsely attributed to Justin Martyr), *Expositio Rectae Fidei*, - 430 A.D.