

Assault of the Paramours: *Dialogues*: Harmony: the Greatest Wisdom; George Strait's Songs of Love Gone Wrong; No Harmony between Christ & Lucifer

Let us then declare and affirm that the citizen who does not know these things [biblical and establishment truth] ought never to have any kind of authority entrusted to him [Such as the authority over a woman, a home, and children]: he must be stigmatized as ignorant, even though he be versed in calculation [practical judgment] and skilled in all sorts of accomplishments, and feats of mental dexterity; and the opposite are to be called wise, even although, in the words of the proverb, they know neither how to read nor how to swim; and to them, as to men of sense, authority is to be committed. For, O my friends, how can there be the least shadow of wisdom when there is no harmony [συμφωνησις, *sumphōnēsis*]? There is none! But the noblest and greatest of harmonies [esprit de corps with God and His Word.] may be truly said to be the greatest wisdom; and of this he is a partaker who lives according to reason [divine viewpoint]; whereas he who is devoid of reason [darkness] is the destroyer of his house [Those ignorant of establishment and divine viewpoint cannot lead others over the course of a lifetime.] and the very opposite of a saviour of the state [Due to ignorance of doctrine they are unable to join the Pivot.]: he is utterly ignorant of wisdom.

13. Harmony in music, harmony with God, harmony with others, and harmony with one's mate is the essence of *sumphōnēsis*. Two souls in marriage which march to the beat of different drummers will produce music which is dissonant, discordant, strident, and inharmonious.
14. These words perfectly describe most of the symphonies of Dmitry Shostakovich \shas-ta-köv' yich\ who was both a frustrated Communist and a confirmed atheist.
15. In fact Shostakovich's Fifteenth Symphony is what the marriage of a believer and an unbeliever would sound like if put to music.
16. Music is filled with somebody-done-somebody-wrong songs regardless of the genre. Bluegrass finds almost everything a subject for remorse. The standards have their contributions although they usually have uplifting lyrics that amplify the positive relationship between right man and right woman. Jazz and blues provide a venue for injured spouses to wail about cheating and deceiving. Rock-and-roll dwells on the never-ending plight of losing one's "Baby" to another. Country wins the prize for consistently keeping Love Gone Wrong as the number one subject of its songs.
17. Country music has often been referred to as white man's blues. There is no question that it specializes in expressing the raw emotions of lost love: the misery of its dying and the morning of its passing. George Strait has some of the most pitiful examples of these. Here are four that illustrate the results of an ox marrying a donkey. The first two emphasize the wife leaving a disinterested and out-of-touch husband.

"Baby's Gotten Good at Goodbye"
(Tony Martin & Troy Martin)

What a rotten day this turned out to be.
I still can't believe she'd leave so easily.
She just packed up her things, threw them in a pile,
Then she loaded her car and said, "After awhile."
She'd done this before but this time she didn't cry.

All the times before she'd break down and cry.
She'd make her threats but her heart wasn't set on goodbye.
She just wanted me to hear what she had to say.
Now I'm lost for words since she went away.
She may not return for this time she didn't cry.

That's why I'm sittin' on the front steps staring down the road
Wondering' if she'll come back, this time I don't know.
And after she packed, when she looked back there were no tears in her eyes
And that's got me worried thinking maybe my baby's gotten good at goodbye.

From: George Strait's *Beyond the Blue Neon* (MCAD-42266) MCA Records, 1989.

"Ready for the End of the World"
(Clint Daniels & Tony Martin)

I know the end is near, I've seen the warning signs.
Been preparing myself laying in supplies.
Bought a case of Jack, a box set of Merle;
I'm getting ready, ready for the end of the world.

My neon shelter waits where I can go to hide;
While the memories burn, I'll feel safe inside
With the honky-tonk few bracing for the worst.
I'm getting ready, ready for the end of the world.

I'm getting ready for the end to come;
That final hour it all comes undone
And she drops the bomb and says she ain't my girl.
I'm getting ready, ready for the end of the world.

From: George Strait's *Somewhere Down in Texas* (B0004446-02) MCA-Nashville, 2005.

18. The next two concern wayward women. The first involves a husband's chance meeting at a bar with a friend of his wife's:

"I Met a Friend of Yours Today"
(Wayland Holyfield & Bob McDill, 1976)

Yes, I know I'm late getting' home tonight.
Can supper wait, I guess I've lost my appetite?
Yeah you can fix me a drink, oh, anything's okay;
Oh, by the way, I met a friend of yours today.

I was working on the other side of town
And comin' home I thought I'd stop and have a round.
And in this bar I heard someone speak your name
And that's how I met a friend of yours today.

I listened for awhile and I could tell
That that stranger there, he knew you much too well.
And I introduced myself and you should have seen his face.
Oh, what a shame, I met a friend of yours today.

Please don't cry, woman, 'cause it's much too late for tears.
Yeah, I'm sorry, too, 'cause it hurts after all these years.
And ain't it sad a love like ours should end this way?
And all because I met a friend of yours today.

From: George Strait's *Lead On* (MCAD-11092) MCA Records, 1994.

19. The second has to rank among the finalists for the All-Time Perfect Country Song. It is the pitiful tale of a man who is hopelessly in love with a faithless wife and is helpless to win her back but this doesn't stop him from trying. It is so sad it's funny but you have to admire the man's optimism:

"Looking Out My Window through the Pain"
(John Schweers)

I watched from my window as she slipped from the house.
Once again she's leaving but, Lord, she's not to blame.
This morning a memory phoned her and he's a habit she can't break,
So, 'til she returns, I'll wait for her looking out my window through the pain.

The devil drove the taxi that carried her away
And it hurts to know she's hung up on some guy from yesterday.
Once again she's chasing memories and I'm losing everything

But, I love her, so I'll wait for her, looking out my window through the pain.

I'll pick up the pieces when he lets her down again.
With love and understanding I'll give her reasons this time to stay.
And I'll close my eyes pretending maybe someday she will change
And I won't be lonely looking out my window through the pain.

Yes, the devil drove the taxi that carried her away
And it hurts to know she's hung up on some guy from yesterday.
Once again she's chasing memories and I'm losing everything
But, I love her, so I'll wait for her looking out my window through the pain.

From: George Strait's *George Strait* (088 170 166 2) MCA-Nashville, 2000.

20. Classical or country, bluegrass or blues, jazz or rock-and-roll, they all have had a thing to say about lives of pain and sorrow after an ox marries a donkey. The theme could be described as “lives out of tune.” They may be sung with harmony by the performers but there is no harmony among the conflicted couples they describe.
21. And to make this point crystal, Paul illustrates by asking the rhetorical question, “What harmony—*sumphōnēsis*—has Christ with Belial?”
22. Belial is capitalized—**Βελιάρ**—as if it were a person. But it is really taken from the Hebrew word for worthlessness: **בְּלִיַּעַל** *beliyya'al*.
23. The word is not treated as a proper name by the Septuagint translators of the Old Testament, but it does appear in its Greek form as a name for the devil in the Dead Seas Scrolls and that is Paul's use here.
24. The worthless mind produces worthless acts. The thinking of Christ is not in harmony with the thinking of Lucifer. The Lord's thoughts are righteous while those of Lucifer are founded on the lie.
25. We are to develop an inventory of ideas based on the righteous standards of the thinking of Christ whereas the unbeliever is deceived into believing the lies promoted by the Dark Side.
26. Therefore what does the believer have in common with the unbeliever? Nothing! The destiny of the believer is eternal life in resurrection body while the destiny of the unbeliever is the lake of fire and eternal punishment.
27. If Jesus Christ has no harmony with His chief adversary you won't have any harmony with one of Lucifer's minions either.

2 Corinthians 6:15 - [3] And what harmony has Christ with Belial [**βελιάρ: **Lucifer**], or [4] what has a believer in common [**μερίς**, *meris*] with an unbeliever [**ἄπιστος**, *apistos*: **faithless**]? Nothing!**