

TRANSLATORS

In this chapter we want to examine evidence given to us by various translators. Before reproducing the evidence I would like to answer an argument that is often drawn from the translations. The material which I have gathered for this chapter supplies the answer to the claims that the translators excluded instrumental accompaniment.

The reasoning of those who oppose the instrument usually follows this course: 1. A number of translations are brought to our attention, (H. Leo Boles numbered forty-seven.) 2. The various ways that psallo is rendered by these translators is tabulated, 3. The number of scholars that these translations represent is mentioned for added impression. (Boles numbered two-hundred and sixty.) 4. The conclusion is then drawn from this that the mighty weight of evidence from the translators is on the side of those who oppose instruments because the vast majority of the time psallo is rendered "sing" and "make melody."

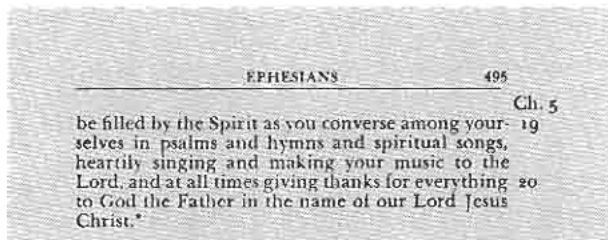
With no further investigation as to what the various translators included or excluded when they translated psallo "sing" and "make melody", this might appear to be a fairly strong argument for those who oppose the instrument. But the picture, when brought into focus by investigation, shows clearly that the translators were not excluding, but rather including the instrument.

In order to fully understand a translation when a difference of opinion arises as to the meaning of a certain passage, we should search to see if the translator has given any comments on the passage in question. And if we are so fortunate as to be dealing with a more recent version, we can even write to the man personally and confront him with our problem and ask him to settle it for us. This is certainly an open-minded approach and one that will keep us from mis-interpreting various translations.

When we use this approach to the instrumental music question, and apply it to the translations of Ephesians 5:19 and Colossians 3:16, the problem of misunderstanding the translators is erased. I will illustrate this by producing the results of my investigation.

Gerrit Verkuyl has given an exceptionally clear translation of the passage in Ephesians 5:19. He translates it, "converse among yourselves in psalms and hymns and spiritual songs, heartily singing and making your music to the Lord." The singing and the making of music to the Lord is to be done with all of our hearts, i. e. "heartily." Example 48 shows plainly that this is the translation given by the Berkeley Version.

Example 48

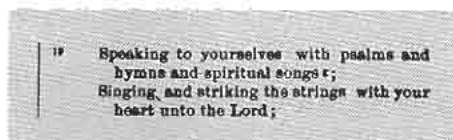


Quoted from Gerrit Verkuyl, Berkeley Version of the New Testament; Zondervan Publishing House; Grand Rapids, Michigan; 1947; p. 495.

J. B. ROTHERHAM

J. B. Rotherham is most widely known for his Emphasized Bible and Studies in the Psalms. Before we illustrate his translation, it should be of interest to keep in mind that he was one of the British brethren who conscientiously refrained from using musical instruments in worshipping God. He was a preacher and evangelist in that group for years. But this did not keep him from accurately rendering psallo when he translated Ephesians 5:19. Example 49 is a reproduction of his translation of Ephesians 5:19. Rotherham translates it, "singing and striking the strings."

Example 49



Quoted from J. B. Rotherham; Emphasized Bible; Standard Publishing Co., Cincinnati, 1897; Vol. IV, p. 199.

HENRY ALFORD

In a translation made by Dean Alford, psallo is translated "play-

ing" in Ephesians 5:19. His translation is among those mentioned in the list of H. Leo Boles. Dean Alford also wrote several commentaries, one of which was on the book of Ephesians. It is in his commentary on this book that we find why it is that Henry Alford translated psallo in Ephesians 5:19, "playing".

He says, "Psalms are not to be confined to hymns. The word properly signified those sacred songs which are performed with musical instruments. So Basil (on the Psalms), Vol. I., page 124; and Gregory of Nyssa (in Migne's), Vol., I, page 493: "...Hymn is the word for song without accompaniment...."29

The comments of Gregory of Nyssa (A. D. 370) in Migne Vol. I, page 493 are as follows:

"The psalm [psalmos] is the melody produced on the musical instrument.

"The song [ode] is the utterance of the melody through the mouth with words.

"Hymn [humnos] is the praise offered to God for the good things that we possess."

Please notice that these comments are almost identical with those that A. T. Robertson made reference to in Psalm 103 (I., p. 295) which were also written by Gregory of Nyssa. Also remember that A. T. Robertson made this comment upon that statement: "This three-fold definition by Gregory, so exactly to the point and conclusive, is as good as you could wish...."

#### NEW TESTAMENT IN MODERN ENGLISH

This version was completed in 1924. The editor, Helen Montgomery, has given a very fine translation of Paul's admonition in Ephesians 5:19. She translates it this way, "singing and with all your hearts making music unto the Lord;" This is shown in example 50.

Example 50

<sup>29</sup>Alford, Henry; Instrumental Music is Scriptural; (O. E. Payne), Standard Publishing Company, Cincinnati, 1920; page 265.

Quoted from Helen Montgomery, New Testament in Modern English, Judson Press, Philadelphia, Pa; 1924; p. 524.

WILLIAM G. BALLENTINE

W. G. Ballantine is another translator who is listed by H. Leo Boles in his debate with M. D. Clubb. Ballantine made a translation, known as the Riverside Version of the New Testament, 1923.

Dr. Ballantine, translating from the original language of the New Testament, gave in Ephesians 5:19, "Singing and playing the harp heartily to the Lord." This translation refutes the idea that Ephesians 5:19 is talking about vocal music being accompanied by a silent inward melody on our heart strings. Paul is bidding us to sing with all of our hearts, a song that has the musical accompaniment of an instrument.

Example 50A

Therefore do not be thoughtless, but understand what is the Lord's will. Do not be drunk with wine, in which there is profligacy, but be full of the Spirit, speaking to one another in psalms and hymns and spiritual songs, singing and playing the harp heartily to the Lord, giving thanks always for all things in the name of our Lord Jesus Christ to God the Father.

Quoted from William G. Ballantine, Riverside New Testament; Riverside Press; Cambridge, Massachusetts; 1923; p. 329.

M. D. Clubb in his debate with Boles produced three questions that were asked of various Greek scholars and translators. Dr. Ballantine replied to all three questions. The questions and his answers as recorded in the Clubb-Boles Debate on pp. 50-51, 77-78, and 80-82 are as follows:

A. "Is there any authority for the position that psallo had lost the idea of instrumentation at the time the New Testament was written, and had come to mean only vocal music?"

Dr. Ballantine answered, "There is absolutely no proof."

B. "Do you think the Revision Committee of the English and American Standard Versions intended to convey to the mind of the reader the idea that mechanical musical instruments are excluded by their translating psallo, psallontes and psalleto, to 'sing,' 'sing psalms,' and 'making melody?'"

Dr. Ballantine replied, "No."

C. "Does the Greek word psallo, as used in Rom. 15:9; Eph.

5:19; Col. 3:16; and James 5:13, permit the use of mechanical instruments in connection with the singing in Christian worship?"

Professor W. G. Ballantine gave this lengthy reply:

"Dear Mr. Clubb:

In reply to your letter of the 16th, I would say: The Greek word psallo means primarily 'to touch the strings of a harp and make them vibrate.' In the Greek Old Testament it is used to translate the Hebrew words that mean this. From this it came to mean the whole performance, words were called psalms because they were words sung with the harp. The word psalm is a noun derived from the verb psallo, and the only reason for using it, and not some other word, was that harp music was used with those words.

In Eph. 5:19 Paul first says singing, using the words adontes, which refers to the voice alone, and then adds psallontes. Why did he do this? Did he desire merely to say the same thing over? No; he meant 'singing and playing the harp.'

The Old Version says, singing and making melody. How can melody be made? If the performer is already singing, he can make melody only by using an instrument.

Moffatt, who in my opinion is the best Greek scholar among modern translators, renders Eph. 5:19, 'praise the Lord heartily with words and music.' How can music be made in addition to singing the words? Only with an instrument.

In Col. 3:16 the verb psallo does not occur, but the noun psalmos does, and I think that that implies an instrument.

The word psallo occurs four times in the New Testament. In two of these places I have brought in the word harp, in the Riverside New Testament (Eph. 5:19 and James 5:13). Twice I have not introduced the word harp, although I believe that it is meant, because it would make the sentence heavy and distract the reader's attention from the apostle's main point. These passages are Rom. 15:9 and I Cor. 14:15.

Some claim that the word psallo had come to mean singing without an instrument. There is absolutely no proof of this.

Cordially yours,

W. G. Ballantine"

We have already considered this great scholar under our discussion of Greek lexicographers. We bring him to our attention again because along with his translation of Grimm's lexicon, he is most prominently and significantly known as the Secretary of the New Testament Company of translators for the American Standard Edition of the Revised Bible, 1901. Check the title page of your American Standard Bible and you will see him listed there in this capacity.

The American Standard Bible is another translation that is listed by Boles in his debate with Clubb. It is counted among those translations which supposedly exclude the instrument because of its rendering in Ephesians 5:19 where it has "singing and making melody with your heart to the Lord." I disagree with those who would categorize this translation with such a group, if such a group does exist. But rather than argue the point, why not ask an authority on the translation? And who could be considered more of an authority on what the committee meant to convey by this rendering of *psalmos* and *psallontes* as "psalm" and "making melody", than the very secretary of that committee, Joseph Henry Thayer?

In this respect we are most fortunate that J. H. Thayer was the Greek scholar that he was and that he did indeed tell us in no uncertain terms what *psalmos* did include! In Grimm's lexicon, under the discussion of *hymnos*, Thayer chose to add some additional comments to those of Grimm. We know they are Thayer's because of the square brackets that are used. He quoted from Bishop Lightfoot to show the difference between *psalmos*, *hymnos*, and *ode*. We reproduced these comments in Example 10 but I think it would be good to notice them again in Example 51. Please observe the leading idea of *psalmos* is a "musical accompaniment!"

#### Example 51

[ΣΥΝ. ὕμνος, ψαλμὸς, ᾠδὴ: ᾠδὴ is the generic term; ψαλμὸς and ὕμνος are specific, the former designating a song which took its general character from the O. T. 'Psalms' (although not restricted to them, see 1 Co. xiv. 15, 26), the latter a song of praise. "While the leading idea of ψαλμὸς is a musical accompaniment, and that of ὕμνος, praise to God, ᾠδὴ is the general word for a song, whether accompanied or unaccompanied, whether of praise or on any other subject. Thus it was quite possible for the same song to be at once ψαλμὸς, ὕμνος and ᾠδὴ" (Bp. Lightft. on Col. iii. 16). The words occur together in Col. iii. 16 and Eph. v. 19. See *Trench*, Syn. § lxxviii.]

Quoted from J. H. Thayer, *A Greek-English Lexicon of the New Testament*, New York, American Book Company, 1886, pp. 637.

Timothy Dwight was another member of the Revision Committee. J. B. Briney wrote a letter to him and asked him concerning *psallo*. Here is his reply as recorded in the Clubb-Boles debate on pp. 67-68: New Haven, Conn., November 23, 1911.

"Dear Sir:

I beg your kind indulgence for not having given you an earlier reply to your letter. I would say, in answer to your question, that I do not think the Revisers meant to imply, by their rendering of *psallo*, that at the time of the writing of the New Testament the word precluded the use of an instrument. The use of such an instrument is regarded, I think, by scholars, as altogether probable.

Again asking your kind indulgence, I am,

Very respectfully yours,

Timothy Dwight"

#### THE AMPLIFIED TRANSLATION

Example 52 is a photo-copy of the Amplified Translation's rendering of Ephesians 5:19. In this translation we have an unequivocally clear understanding of all that is included in this verse of scripture. Including instrumental accompaniment!

#### Example 52

19 Speak out to one another in psalms and hymns and spiritual songs, offering praise with voices [and instruments], and making melody with all your heart to the Lord,

Quoted from the *Amplified Translation*; The Lockman Foundation; Zondervan, Grand Rapids, Michigan, 1958, page 733.

#### EDGAR J. GOODSPEED

E. J. Goodspeed has given us a very fine translation of the New Testament. For this reason Alger Fitch, Jr. wrote to him to obtain his view on this controversy. Mr. Fitch's question and Goodspeed's reply are found in the booklet *Instrumental Music and Christian Fellowship* by G. Alder and L. M. Bixler. The question and reply as found on pp. 30 and 32 are as follows:



"Dear Sir:

Would you be so gracious as to give a few moments of your time to help a group of preachers in a search for the truth? We need someone of your scholarship to give us the meaning of three words as used in New Testament times.

It is claimed by some that the Greek word "psallo" in its evolution has entirely lost the meaning of instrumental accompaniment in the New Testament times. Is this true? It is further claimed that the Revised Standard Version translators in using the word "sing" show that they understand "psallo" to have meant "sing" only in the New Testament. Do you believe this to have been their understanding?

Could you further enlighten us as to the words "psalmos" and "odes"? Do the words as used in the days of the apostles say anything about mechanical instruments of worship as being forbidden, permitted, commanded, or anything else?

Your reply will be greatly appreciated by we who understand how busy your life is and how many demands are made upon your time.

Sincerely yours,  
Alger Fitch, Jr."

Edgar J. Goodspeed made this reply to the questions asked:

"Dear Sir:

I have never found any evidence for the view you describe. The Greek lexicons give it no support at all. I have just re-examined the great Oxford Greek Dictionary of 1940, the Liddell-Scott-Jones, and it does not reflect it. Of course psallo began by meaning twang a bowstring, then the strings of a lyre; then to accompany the music with the voice. There is certainly nothing at all to encourage the idea that the instrument is excluded. I refer such people to the last psalm the 150th vss. 3-6, where the psalmist calls for the horn, the lyre, the lute, the strings, the pipe, the cymbals to accompany the voices of all creation in praising God. What more can they possibly ask?

Sincerely yours,  
Edgar J. Goodspeed"

## REVISED STANDARD VERSION

The Revised Standard Version of 1946 translated Ephesians 5:19 "addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart, . . .".

I wrote to this committee and asked them about psalmos and psallo as used in this passage. Luther A. Weigle is the chairman of this committee and he gave the response that is reproduced in Example 53.

Example 53

### National Council of the Churches of Christ in the United States of America

DIVISION OF CHRISTIAN EDUCATION  
Gerald E. Knoff, Executive Secretary

THE STANDARD BIBLE COMMITTEE  
408 Prospect Street, New Haven 11, Connecticut

REV. EDWIN T. DAHLBERG  
President  
REV. ROY G. BOSS  
General Secretary  
R. H. EDWIN ESPY  
Associate General Secretary  
CHARLES E. WILSON  
Treasurer

REV. LUTHER A. WEIGLE  
Chairman  
REV. MILLAR BURROWS  
Vice Chairman

March 16, 1962

Mr. Tom Burgess  
8624 N. E. Glisan  
Portland, Oregon

Dear Mr. Burgess:

The question which you raise concerning Ephesians 5.19 is one which has been addressed to me before. I asked Professor James Moffatt to answer the first inquiry I received on the subject and I have in my files a copy of what he wrote in response to the question. I am asking my secretary to transcribe it as follows:

Psallo, as a verb, literally means to twang or strike strings of a musical instrument like a harp or lyre. Originally in (a) Paganism and (b) Hebrew Greek, like the LXX version of the Old Testament, used for (1) song of praise to the gods or God, (2) with musical accompaniment as in Psalm 18.49 quoted in Romans 15.9.

There is no reason to suppose that the early Christians did not in this ordinary sense praise God aloud in a song set to a musical accompaniment.

Thus in 1 Corinthians 14.26 "a psalm" does not mean an O.T. psalm but a new song of praise to the Lord, though not in Colossians 3.16 -- Ephesians 5.19. We might think of some early Christians specially gifted like Mr. Sankey, not only to sing other people hymns but to improvise tunes of his own. The parallel is fair.

In James 5.13 the same meaning applies "sing praise" -- what the Germans call a Lobgesang.

It was a spiritual exercise (1 Corinthians 14.15) therefore for individuals and for public worship, so important that Paul mentions it first (1 Corinthians 14.26), for primitive Christianity came into the world singing for joy to God. In my translation, I deliberately left "psalms" as the literal rendering in Ephesians 5.19 and Colossians 3.16, because the elaborate description there seemed to cover O.T. psalms as "spiritual songs and solos."

I think this statement by Professor Moffatt expresses the general judgment of our Committee. Ephesians 5.19 does not refer to a silent inward melody of the heart as might be judged from the

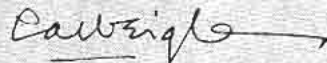
*The Standard Bible Committee is in charge of the text of the Revised Standard Version of the Bible, published 1946-52.*

Mr. Tom Burgess  
March 16, 1962  
- 2 -

translation in the King James Version: "making melody in your heart to the Lord." The American Standard Version sought to clear this up by translating it: "making melody with your heart to the Lord." The Revised Standard Version has sought to make it yet clearer by translating the passage: "making melody to the Lord with all your heart."

With high regard, and with hearty appreciation of your interest, I am,

Sincerely yours,



In Example 53A we have reproduced the answer of Dr. Weigle which he gave to a second question concerning whether the Revised Standard Committee intended to include or exclude the instrument when they translated Ephesians 5:19 "singing and making melody to the Lord with all your heart." His answer was a very definite affirmative. He stated, "we fully intended to include and not exclude instrumental accompaniment when we translated the passages to which Dr. Moffatt refers."

Example 53A

May 7, 1962

Mr. Tom Burgess  
8624 N. E. Glisan  
Portland, Oregon

Dear Mr. Burgess:

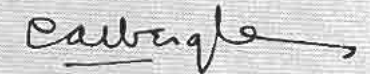
I have been out of the office for the past ten days and this is my first opportunity to reply to your letter of April 25.

Yes, you may quote my statement about the Greek term Psallo.

In response to your postscript, you may say that we fully intended to include and not exclude musical accompaniment when we translated the passages to which Professor Moffatt refers.

With high regard, I am,

Sincerely yours,



LAW:at

RICHARD C. TRENCH

We would like to bring Richard Trench to the witness stand once more. We are considering him again because Richard Trench was an important member of the English Revised Version's translating committee. In fact, the Encyclopaedia Britannica tells us that it was through his urging that the revision was made. "His advocacy of a revised translation of the New Testament (1958) helped to promote another great national undertaking."<sup>30</sup> The Encyclopedia Americana adds this com-

<sup>30</sup>Encyclopaedia Britannica: William Benton, Chicago: 1964: Vol. 22; page 452.

ment, "He was a member of the committee for revising the New Testament."<sup>31</sup> Incidentally, the encyclopedias also inform us that it was through his efforts in pointing out the deficiencies of the English Dictionary of his day, that the Oxford English Dictionary came into existence. Richard Trench was undeniably very proficient in the use and definition of words. If you will once again examine examples 10 and 51 you will also notice that Joseph Henry Thayer told us to look up this man for the distinction between the words psalm, hymn, and spiritual song. Example 53B is a reproduction of Trench's comments.

Example 53B

*Great-Encyclop. Vol. XII, p. 203.* — They first designate such in the Septuagint: *Ψαλμός*, from *ψάω*, properly a touching, and then a touching of the harp or other stringed instruments with the finger or with the plectrum (*ψαλμοὶ τῶξων*, Euripides, *Ion*, 173; cf. *Bacch.* 740, are the twangings of the bowstrings), was next the instrument itself, and last of all the song sung with this musical accompaniment. It is in this latest stage of its meaning that we find the word adopted in the Septuagint; and to this agree the ecclesiastical definitions of it; thus in the *Lexicon* ascribed to Cyril of Alexandria: *λόγος μουσικός, ὅταν εὐρύθμως κατὰ τοὺς ἁρμονικοὺς λόγους τὸ ὄργανον κρούηται*; cf. Clement of Alexandria (*Paedag.* ii. 4): *ὁ ψαλμός, ἑμμελής ἐστὶν εὐλογία καὶ σῶφρων*; and Basil the Great, who brings out with still greater emphasis what

W. F. BECK

Concordia Publishing House has recently published a fine translation of the New Testament. It is translated for us by W. F. Beck, a competent scholar. Example 54 shows us his very fine rendering of Ephesians 5:19. He gives, "and with your hearts sing and play music to the Lord "

Example 54

Be very careful, then, how you live. Don't be unwise but  
 use. And make the most of your opportunities because these  
 are evil days. So don't be foolish, but understand what the Lord  
 wants. *Don't get drunk on wine,* which means wild living. But  
 let the Spirit fill you as you speak psalms, hymns, and songs to  
 one another, and with your hearts sing and play music to the  
 Lord, always thanking God the Father for everything in the name  
 of our Lord Jesus Christ.

<sup>31</sup>Encyclopedia Americana; American Corporation; New York; 1963; Vol. 27; page 39.

Quoted from W. F. Beck; New Testament in the Language of Today; Concordia Publishing House, St. Louis, Mo.; 1963; p. 343.

A NEW TRANSLATION OF THE NEW TESTAMENT

This is the translation given to us by James Moffatt. As we examine this translation we should keep in mind that Moffatt was said to be "the best Greek scholar among modern translators," by Dr. Balantine. Luther A. Weigle of the Revised Standard Version also directed our attention to James Moffatt. So we should refer to his work as nothing less than scholarly. Moffatt's translation tells us that Paul is exhorting Christians to "praise the Lord heartily with words and music." Example 55 is a reproduction of this translation.

Example 55

15 Be strictly \* careful then about the life you lead; act like  
 16 sensible men, not like thoughtless; make the very most of  
 17 your time, for these are evil days. So do not be senseless,  
 18 but understand what is the Lord's will; and never get drunk  
 with wine—that means profligacy—but be filled with the  
 19 Spirit, converse with one another in the music of psalms, in  
 hymns, and in songs of the spiritual life, praise the Lord  
 20 heartily with words and music, and render thanks to God  
 the Father in the name of our Lord Jesus Christ at all times  
 and for all things.  
 \* Reading *δυσβέβητος* with \* B. Origen, etc.

Quoted from James Moffatt, A New Translation of the New Testament; Harper & Row Publishers; 1954; p. 289. Used by permission.

A TRANSLATION FROM THE LATIN VULGATE

Example 56 shows the work of a translation of the Latin Vulgate Version of the New Testament. The Latin Vulgate is the great version of the entire Bible in the Latin language, made by Jerome at the end of the fourth century. Vulgate simply means "common" or "current." So, this was a translation made from the Koine or "common" Greek of the day into the Vulgate or "common" Latin of the day. Our illustration is a translation of the Vulgate.

Example 56

what the Lord's will is for you. Do not let  
 besot yourselves with wine; that leads to  
 ruin. Let your contentment be in the Holy  
 Spirit; your tongues unloosed in psalms  
 and hymns and spiritual music, as you sing  
 and give praise to the Lord in your hearts.  
 Give thanks continually to God, who is our  
 Father, in the name of our Lord Jesus  
 Christ; and, as you stand in awe of Christ,  
 submit to each other's rights. Wives must



## BISHOP LIGHTFOOT

Bishop Lightfoot was not only distinguished as a commentator but as a member of the Revision Committee. The Encyclopedia Americana says of Lightfoot, "He took a major part in preparing (1870-1880) the Revised Version of the New Testament."<sup>31A</sup> The Encyclopaedia Britannica regards Lightfoot very highly. "Lightfoot was a great grammarian and textual critic; he endeavored to make his author interpret himself, and by considering the general drift of his argument to discover his meaning where it appeared doubtful. Thus he was often able to recover the meaning of a passage which had long been buried under a heap of contradictory glosses, and he founded a school in which sobriety and common sense were added to the industry and ingenuity of former commentators."<sup>31B</sup> As a great grammarian and textual critic, as well as being a member of the Revision Committee, his comments are to be prized as being very scholarly. Example 57 is a photo-copy of his comments on Colossians 3:16 which Thayer quotes for us in his lexicon.

### Example 57

μελωδία, ᾠδὴ δὲ ἢ διὰ στόματος γινόμενη τοῦ μέλους μετὰ ῥημάτων ἐπιφώνησις. ὕμνος δὲ ἢ ἐπὶ τοῖς ὑπαρχουσιν ἡμῖν ἀγαθοῖς ἀνατιθεμένη τῷ Θεῷ εὐφημία; see also Hippol. p. 191 sq. (ed. de Lagarde). In other words, while the leading idea of ψαλμός is a musical accompaniment and that of ὕμνος praise to God, ᾠδὴ is the general word for a song, whether accompanied or unaccompanied, whether of praise or on any other subject. Thus it was quite possible for the same song to be at once ψαλμός, ὕμνος, and ᾠδὴ. In the text the reference in ψαλμοῖς, we may suppose, is specially, though not exclusively (1 Cor. xiv. 26, to the Psalms of David, which would

<sup>31A</sup> Encyclopedia Americana; Vol. 17, page 505.

<sup>31B</sup> Encyclopaedia Britannica; Vol. 14, page 84.

early form part of the religious worship of the Christian brotherhood. On the other hand ὕμνοι would more appropriately designate those hymns of praise which were composed by the Christians themselves on distinctly Christian themes, being either set forms of words or spontaneous effusions of the moment. The third word ᾠδαῖς gathers up the other two, and extends the precept to all forms of song, with the limitation however that they must be πνευματικαί. St Chrysostom treats ὕμνοι here as an advance upon ψαλμοί, which in one aspect they are; οἱ ψαλμοί, he says, πάντα ἔχουσιν, οἱ δὲ ὕμνοι πάλιν αἰεὶ ἀνθρώπων ὅταν ἐν τοῖς ψαλμοῖς μάθῃ, τότε καὶ ὕμνος εἴσεται. ἄτε βεσιότερον πρᾶγμα.

Quoted from J. B. Lightfoot; Commentary on Colossians; Zondervan Publishing House; 1961; Grand Rapids, Michigan; p. 225.

Throughout this controversy there has been a great deal of contention over what the various translators intended to convey in their renderings of Ephesians 5:19. I have given much effort to show that if we investigate the translator's own comments and when possible write and inquire of them, we will find that instrumental accompaniment in Ephesians 5:19 was intended to be understood as being included in the translations. When doubting and questioning remains it is usually because someone has failed to investigate. There is no longer any excuse for doubting when investigation produces the evidence that is presented in this thesis.