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THE MAKING OF THE ENGLISH BIBLE.¹

The task assigned is a delightful and a simple one. It is to review briefly, and in bare outline, a story which, in its fulness, is as fascinating as it is familiar. The whole story could not be told. It leads us forward in thought to work not yet complete, for men will continue to produce English versions of the Bible; and as we look backward, we are led through the labors of translators and copyists and saints and apostles and prophets to the very mind of God its Author and its Source. The character of this occasion and the necessary limitations of time confine our review to that portion of the process which was accomplished by men of England and which culminated in the production of that version, which, for three hundred years, has been in reality the Bible of the English-speaking world.

The interest centres about three great names: John Wiclif, William Tyndale, and King James the First. Of course there are others which we must mention and which we should hold in grateful remembrance to-day.

We might allow ourselves the pleasure of rehearsing the story, familiar to us all from childhood, of Caedmon the untutored keeper of cattle at the Abbey of Whitby, who leaves the banquet hall, when the harp is being passed, because he cannot sing; but as he falls asleep in the stable

¹ An address at the Tercentenary Celebration of the Publication of the Authorized Version, Princeton, May 9, 1911.

strength, to despise our fellows less, to have less fear of those great in a worldly sense and less disdain for those of humble appearance—this is the task of brotherhood, kindness, and faith." And how is "the task" to be accomplished? The answer is characteristic in its juxtaposition of the divine name and the light of the stars, with an utter absence of any reference to Christ: "You, who read this message, if you be weary, may God give you strength. If your thoughts are jangling and discordant, may peace and tranquility enter into your hearts. If you are afraid, may you be soothed and calmed by the sovereign benignity shining from the stars, the sweet divine peace, the pure glitter of which, on the clearest nights, is only a distant promise." No doubt it is a cause for thanksgiving that in a city like Paris thousands of Romanists, Jews, and Freethinkers, as well as others, should be so earnestly and strongly interested to find the true "Home of the Soul." At the same time we cannot but wish that the seekers might more frequently be persuaded to leave the mere vestibule of revealed truth and draw nearer to the altar of atonement where the Divine Savior offers the sacrifice for sin that alone can kindle and keep burning the sacred flame of our own love to God and to our fellowmen.

Princeton.

FREDERICK W. LOETSCHER.

LIGHT IN DARK PLACES, OR LECTURES ON THE EPISTLE TO THE PHILIPPIANS. By Rev. NATHAN BACHMAN, D.D., the Evangelist. Richmond, Va.: Whitlet & Shepperson. 1910. 12mo, pp. 150.

Of the twelve sermons here gathered together in book form all but the last, which is suggested by Ps. xvi. 8, are based on passages in the Epistle to the Philippians. The title is chosen to hint at the encouragement and comfort that the author desires to convey to his readers from a New Testament book that a summer's special study has endeared to him. The sermons are simple, well-planned, persuasive spiritual discourses, full of the good cheer of their inspired source.

Princeton.

FREDERICK W. LOETSCHER.

WRITING ON THE CLOUDS. By ARTHUR NEWMAN. Boston: Sherman, French and Company. 1910. 12mo, pp. 91. Price, 90 cents net.

"We ourselves listen", says the author, "when one sincerely and out of a full heart tries to tell, though with stammering speech, what great things he has found to help in God's word, and in the Gospel of Jesus Christ our Lord." But the title of the book as of many of the thirteen brief "meditations", and much of the subject matter itself, suggest that after all the chief source of "help" here utilized was not the Bible. It becomes somewhat difficult to lay hold of the aim of these discourses or to determine the rhetorical species to which they belong. But if the