

ARTICLE IX.

NOTES.

"THE TWO BODIES."

IN BIBLIOTHECA SACRA for July, 1903, appeared an article by Dr. Boardman called "The Two Bodies," which is in its content an exposition of Paul's thought (1 Cor. xv. 35-41) on the resurrection of Christians and the nature of their bodies before and after that event.

I want to take the opportunity which his article offers to set up my little candle and throw its light on a simple phrase in the Greek of that famous passage which seems to have tripped up the idiom of every English translator from Wycliffe down, though happily the *German* Testament presents us with a modern rendering which is both literal and idiomatic.

In verses 42-44 the Greek impersonal verbs "*σπείρεται* *ἐγείρεται*" are uniformly translated "*it is sown* *it is raised*" in all the leading English versions. Now, it is a matter of common knowledge that the impersonal verb in a foreign language may be rendered in English in one or another of three ways, according to circumstances: (1) by the third person of the verb taking the expletive "*it*" as its formal subject, e. g. "*it is raining*"; (2) the same construction with the expletive "*there*," e. g. "*in the field there are planted beets, onions, etc*"; (3) the principal verb is in the *gerund*, which stands itself in form as subject of some other verb whose distinctive meaning is unimportant, the construction being purely idiomatic, e. g. "*the saying is*," "*the saying runs*," "*the saying goes*," all of which are equivalent to "*it is said*." But these expressions are not interchangeable without limit. For example, we never say, "*Beside the road it is planted a tree*," but always, "*There is planted*"; never, "*In*

this field *it* is sown oats with good results," but either, "*there* are sown," etc., or, "The *sowing* of oats in this ground is profitable." So in verses 42-44 there is no particular "*it*" to be sown; the only possible antecedent of "*it*," regarded as a pronoun, is "resurrection" in the preceding sentence—a parsing which is patently absurd. As soon as our attention is directed to a comparison of the English with the original, we see that the "*it*" is not a pronoun, but an expletive, and immediately perceive that the English idiom never takes "*it*" as subject in the impersonal use of the verb "to sow."

If we wish to be very literal, we may most accurately misrepresent Paul's *σπείρεται ἐν φθορᾷ* by the words "is sown with [or in] corruption." The German idiom allows a literal translation, "*es wird gesät*," which English idiom turns into "*there is a sowing*." The most literal representation of the Greek, therefore, which English idiom allows would be, "The sowing is with corruption," that is, *attended* with corruption; and a really intelligible translation of the whole passage must run about as follows:—

42. So also is the resurrection of the dead. The sowing is characterized by corruption, the raising by incorruption; the sowing by dishonor, the raising by glory; the
43. sowing by weakness, the raising by power; there is sown an animal body (a body adapted to the sentient soul),
44. there is raised a spiritual body (a body adapted to the life-giving spirit). If there is an animal body (a body for the *anima* or soul), there is also a spiritual body (a body for the spirit).

A noticeable illustration of this same idiom occurs in the verse (41) which immediately precedes those just translated: "*There is* one glory of the sun and another glory of the moon," etc. Here the King James translators placed the inserted words "*there is*" in italics to show that they represented merely the requirement of English idiom; it never occurred to them—consciously composing in their own language—to say, "*It* is one glory of the sun," etc. The "*it*" in verses 42-44 is, in fact, simply a curious little slip which, once made, has never been corrected in the later versions.

How slight in itself, yet how clarifying for the whole passage this simple correction! In spite of Paul's express intimation that our present body is *not* the body that shall be—for "that which thou thyself sowest, thou sowest *not* that body that shall come into existence, but a naked kernel" (verse 37),—we have gone on arguing for and puzzling to explain the *identity* of this present corruptible body with that future glorious body, whose particular nature Paul thinks we are foolish to bother ourselves about.

Paul's views may or may not stand the test of modern science, but in themselves they are certainly far more clear and logical than our own, if we think that the utter disintegration and dispersion of Paul's present "corruptible" body works any diminishment of his incorruptible body "that shall come into existence." *We* sometimes say, "Both oak and acorn are one and the same individual organism: it is sown an acorn, it is raised an oak." Paul says, "Not so: the acorn is one organism, the oak another. There is sown an acorn, there rises an oak—distinction of organism, but *continuity of life*. The identity is in the life, and in the life alone: the bodies are diverse; but speculation about them is a waste of time. What is of practical importance for us is that the *soul* is exalted from animal to *spiritual* life, retaining its self-conscious identity; the provision of a *new body* is a minor matter which we leave to God's good pleasure."

Right here it is well to emphasize what Dr. Boardman points out, that Paul's contrast is not, as the Authorized Version seems to imply, between what is "natural" and what is "spiritual, between a material and an immaterial *body* ("immaterial body" is as absurd as "bodiless matter"), but between the two planes of man's *inner* nature, the "psychical" (or animal-soul) stage and the "spiritual" (or divine-human) goal. The psychical body is a body *suited* to the psyche, or soul, not a body *composed* of soul; the spiritual body is a body *suited* to the spirit, not—as we sometimes confusedly imagine—a body *composed* of spirit. Body is always composed of matter, for body is measured in such terms as length, breadth,

thickness, weight, *etc.*, which constitute the essence of matter. Soul and spirit are measured in terms of consciousness, such as intelligence, courage, faith, love. In predicating a future "spiritual" body, Paul had no intention of describing it as "immaterial," any more than by calling the fleshly body "psychical" he meant to imply that it was not composed of matter but of soul. In fact, if our own soul has at all been quickened into spirit, an attentive reading of our Beloved Missionary's words in this message will be understood as a rebuke of undue interest in the body, and a reminder that the real entrance into the eternal life of the spirit is open only to "those who seek esteem and honor and an untainted character by the method of patient good work" (Rom. ii. 7).

Paul's argument is thoroughly logical, and is by no means committed to any theory of the identity of the two bodies. It is the mere irony of psychology that we his English followers have not only turned Paul's rebuke into a source-text for the very speculation rebuked, but have actually misused our own language to prevent, if possible, his spiritual enthusiasm from arousing us to anything higher than psychical research. Moreover, "befooled by our own speculations," we allowed the un-idiomatic translation which we had made to mislead us into thinking that we had at last, like Tennyson, "come upon the *δύναμις ὄν*," that we had found the primordial monad, the *Ding-an-sich*, the Thing-in-itself, in an "Absolute-it" that is both sown and raised, both corruptible and incorruptible, both glorious and dishonorable; that never really existed, yet never will die as long as we "simple ones" persist in raising the question, "But with what *body* do they come?"

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THE AMERICAN BIBLE LEAGUE.

UNDER this title an influential body of laymen and scholars of all denominations have united for the purpose of setting in the foreground the evidence of the inspiration and authority of the Bible, and of meeting the fallacious attacks upon these doctrines from a critical school which is assuming a monopoly of knowledge upon the subject, and by such assumption is misleading the populace, and preparing the way for an age of unbelief. The officers of the League are: President, William Phillips Hall, New York; Vice-President, John H. Converse, LL.D., Philadelphia; Treasurer, Rush Taggart, Esq., LL.D., 195 Broadway, New York City; General Secretary, Daniel S. Gregory, D. D., LL.D., 82 Bible House, New York City, with twenty-four eminent biblical scholars and theological teachers as directors. The League publishes a monthly periodical entitled *The Bible Student and Teacher*, and proposes to establish branch leagues throughout the country, for the dissemination of literature adapted to accomplishing the purposes had in view, and for the production of such literature ranging from Bible primers to a Bible dictionary.

In furtherance of the interests of the League, a convention was held in New York City, May 3, 4, and 5, which was largely attended, and was the occasion of the presentation of many addresses and papers more fully setting forth the reason for the organization and the lines upon which its purposes are to be accomplished.

Inasmuch as some respectable journals have questioned the propriety of the organization of such a league, it may be worth while to consider the situation a little in detail.

The papers which are protesting the most loudly and sarcastically against the organization of the League would be glad to be regarded as independent journals, and yet no one can read a single number of them without seeing that they are the organs of a certain more or less respectable body of citizens who have very definite ideas to propagate concerning all political, sociological, and indeed religious questions; so

that it is easy for any one who has read the journals for any length of time to foretell pretty accurately what they will say upon any new question which comes up involving the principles which these papers are defending.

To this we make no objection, but simply point to it as a fact. Properly enough every great interest in the world has its organ. The men who have entered upon the publication of a paper are supposed to have sufficient knowledge and experience to afford them certain well-grounded principles which they are prepared to propagate, and to defend against the misunderstandings of the ignorant and the misrepresentations of less scrupulous opponents. The justification of the existence of such organs rests upon the same principles on which we justify the court proceedings of all civilized countries. There are two sides to every question. No finite mind is fully capable of seeing both sides at once. The jury needs to be protected from a one-sided presentation of the facts. We have, therefore, a judge to preside, and opposing counsel to represent to the jury in the fullest manner possible both sides of the case. It is by such a procedure that the truth is most likely to be attained.

It would have been a curious management, or rather mismanagement, of the case involving the responsibility for the losses inflicted by the Alabama during the Civil War to have submitted it to a court without any counsel to array the facts and principles before even the learned and distinguished judges that were appointed to give final verdict.

Now, although there is no formal trial of Christianity going on, as there was before Caiaphas and Pilate, or as may go on respecting particular cases before ecclesiastical courts, there is in reality a constant trial in progress, with the people at large as jurors and judges. Each generation comes upon the stage with everything to learn. From the outset, innumerable agencies are at work to press upon the attention of the public the views of truth which have been adopted by various classes among the leaders of public thought. During certain periods of history the organized church, with its clearly defined

creeds, was so active in imposing the results of its thought and experience upon the rising generation that it practically forestalled all other effort. At other periods, opponents of Christianity like Voltaire in the time of the French Revolution, have so effectually controlled the avenues of approach to a large body of the reading public that they have forestalled a proper consideration of the evidences upon which the Christian faith securely rests. At the opening of the last century, for example, the students in Yale College were nearly all unbelievers, and so it was pretty generally throughout the country.

This sad condition arose from a variety of influences, but chiefly because, in the engrossing political and national affairs, the defense of Christianity was permitted to go by default. The organization of the orthodox Congregational churches in New England, the founding of Andover Theological Seminary, the establishment of the periodical called *The Spirit of the Pilgrims*, and the work of the American Tract Society and the various publication-houses of the evangelical denominations, in due time gave such a new perspective to the argument that the merits of the Bible were more fully appreciated, and it was restored to its proper position. No one who is familiar with the progress of events during the first half of the nineteenth century can doubt the wisdom of the positive efforts that were put forth by evangelical believers to give due prominence to the facts and arguments upon which their faith rested. During the second half of the nineteenth century the evangelical churches moved forward in their work largely through the momentum of the revival interest generated by the stronger faith attained by close study of the facts during the first half of the century.

At the beginning of the twentieth century a condition of things is arising somewhat similar to that at the beginning of the nineteenth century. In many of the theological seminaries which were established for the defense of the Bible, are professors installed, who have little sympathy with their client, or, indeed, who have practically gone over to the other

side. Any one who will be at the pains of reading the controversial literature between Andover Seminary and Harvard Divinity School during the third, fourth, and fifth decades of the last century will easily see that the position of the Harvard men was at that time more orthodox with reference to the authority of the Bible than is that of numerous representatives of the orthodox party now sitting in the seats of their centers of learning.

The poison, if it be poison, which such men cast into the fountains, must speedily be disseminated throughout all the drinking-fountains of the people. These instructors cannot complain if the great body of evangelical believers unite to analyze the compound which they are casting into the waters, and hold them to a high standard of responsibility.

From similar causes a large number of the publishing-houses of the country have fallen into the hands of managers who have no special interest in the truth of what they publish, so only it can command a market to give them profit. To an alarming degree, therefore, these publishing-houses are becoming the allies of the more active and self-assertive professors and biblical students who are propagating views antagonistic to the proper claims of the Bible.

The periodicals referred to at the outset practically take the ground that the prevailing school of biblical critics possess such a degree of infallibility that their agreement upon any point is supposed to be as much of a finality as was the agreement of the early church fathers upon conclusions contrary to those now entertained. In other words, the whole world is asked to bow to the authority of a self-constituted clique of critics as the ancient church bowed to the authority of their ecclesiastical superiors.

Nothing can be more alien to the spirit of Protestantism than such an attitude of deference to self-constituted authorities. Protestantism in its true and rightful province is bound "to try the spirits" to see whether they be of God, and, while "proving all things," to hold fast only to that which is true. What the American Bible League believes is, that, when we

set ourselves to "verifying the references" of the destructive critics and to examining the basis of the arguments with which they are now flooding the channels of literature, their specious reasoning can be shown to be unscientific and misleading; for, almost without limit, they assume, as fundamental facts, things which are not facts, but theories, and at the same time disregard the great body of well-established facts respecting the Scripture which should mainly guide us in judging of its claims. At any rate, the modesty of the rationalistic critics is not so great that they can complain of a little self-assertion on the part of those who radically differ from them in their conclusions.

TCHAIKOVSKY'S MUSIC SET TO THE RUSSIAN LITURGY.

SINCE the publication of the article, in the BIBLIOTHECA SACRA for January, upon "The Influence of the Russian Liturgy," the Second Church choir of Oberlin, on two different occasions, have rendered the work entire: (1) before a large audience of musical critics in Cleveland, and (2) as a special vesper service in Oberlin. As, in both cases, it was given, not as a concert but as a religious service, we are able to speak with more confidence concerning its fitness for occasional repetition in Protestant churches, where it will serve both to relieve the general barrenness of the non-liturgical services and to impart in a most attractive and impressive manner the central body of Christian doctrines to worshipful congregations. In place of the symbolical ritualism by which the musical parts are introduced in the Russian service, the conductor of the Protestant service can supply the connecting thoughts by judicious selections from the liturgy. In the renderings already given the following selections were used:—

The Minister:—

Now, unto the King eternal, immortal, invisible, the only wise God, be honor and glory forever and ever. Make us worthy, O Lord, we beseech thee, of the grace of thy sancti-

fiction, gathering us together within thy holy church, which thou hast purchased by the precious blood of thy only-begotten Son, our Lord and Saviour Jesus Christ, with whom thou art blessed and glorified, together with the life-giving Holy Spirit, now and forevermore.

Response by the Choir:—

Lord our God, have mercy. Hear thou our petition.

The Minister:—

O thou only-begotten Son and Word of God immortal, who for our salvation didst humble thyself to take upon thee our nature, and to be born of the Virgin Mary; thou, O Christ our God, who was crucified, and didst by thy death tread death under foot; thou who art glorified together with the Father and the Holy Spirit, have mercy upon us, and save us.

*Response by the Choir:—*Glory to God most high.

The Minister:—

For the peace that is from above, and for God's love to man, and for the salvation of our souls, we beseech thee, O Lord.

For the peace of the whole world, for the unity of all the holy churches of God, we beseech thee, O Lord.

For the remission of our sins, and forgiveness of our transgressions, and for our deliverance from all tribulations, wrath, danger, and distress, and from the uprising of our enemies, we beseech thee, O Lord.

Response by the Choir:—

Let us worship and adore him, bow down before Christ the Lord.

The Minister and the Congregation unite in repeating the
APOSTLES' CREED.

*Response by the Choir:—*Alleluia, Alleluia, Alleluia.

The Minister reads selections from the GOSPELS.

Response by the Choir:—

Glory be to thee, O Lord, glory to thee. Gracious Saviour, hear us.

The Minister:—

Most merciful and gracious God, thou who didst so love the world as to give thy only-begotten Son, that whosoever believeth in him should not perish, but have everlasting life, help us as we contemplate that love which was obedient unto death, to stand with fear and trembling, and drive all earthly thoughts away:—

For the King of kings and Lord of lords, Christ our God, goes forth to be sacrificed, and to be given for food to the faithful, and the bands of angels go before him with every power and dominion; the many-eyed cherubim and the six-winged seraphim, covering their faces, and crying aloud, Alleluia, Alleluia, Alleluia.

*Response by the Choir:—*CHERUBIM SONG.*The Minister:—*

Remember us, O Lord, in thy goodness, and let thy mercy abound unto us as we look upon the face of thine Anointed, for hallowed and glorified is thy great name, O Father, Son, and Holy Spirit, now and ever, and to all eternity.

*Response by the Choir:—*Come near, gracious Lord.*The Minister:—*

Let us attend to the teaching of the prophets, the apostles, and of the only-begotten Son of God, Jesus Christ our Lord, as summarized in the Nicene Creed.

*Response by the Choir:—*THE CREDO.

THE SERMON.

The Minister:—

With the great forerunner of our Lord, let us cry before him, Behold the Lamb of God that taketh away the sins of the world. With the children in the streets of Jerusalem, let us cry Hosanna, Hosanna in the highest. Blessed is he that cometh in the name of the Lord.

Response by the Choir:—

Gracious, lamblike Victim, we praise thy name.

The Minister reads from the Psalms, including the Ninety-fifth or the One Hundredth.

Response by the Choir:—

O thou from whom all blessings come, thanks to thee o'erflow.

The Minister:—

If God be for us, who can be against us; who shall lay anything to the charge of God's elect? -

It is God that justifieth. Who is he that condemneth?

It is Christ that died, yea, rather that is risen again, who is at the right hand of God, who makes intercession for us.

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.

Blessing and honor, glory and power, be unto him that sitteth upon the throne, and unto the Lamb forever and ever. Amen.

*Response by the Choir:—*Forever worthy is the Lamb.

The Minister:—

Lord, open thou my lips, and my mouth shall show forth thy praise.

Let my mouth be filled with thy praise, O Lord, that I may tell of thy glory, and of thy majesty, all the day. Grant unto us thy Holy Spirit to indite our supplications, and teach us to praise thee with our lips.

*Response by the Choir:—*Send thy Spirit, O Lord.

The Choir then renders the Lord's Prayer.

The Minister reads a portion of the Scripture setting forth the triumphs of the gospel.

Response by the Choir:—

Sing praises to God most high, to God most high. Alleluia, etc.

The Minister repeats ST. CHRYSOSTOM'S PRAYER, and pronounces the BENEDICTION.

Almighty God, who hath given us grace at this time with one accord to make our common supplications unto thee; and dost promise that when two or three are gathered together in thy name thou wilt grant their requests; fulfill now, O Lord, the desires and petitions of thy servants, as may be most expedient to them; granting us in this world knowledge of thy truth and in the world to come life everlasting. Amen.

The Lord bless us, and keep us. The Lord make his face to shine upon us, and be gracious unto us. The Lord lift up his countenance upon us, and give us peace, both now and evermore. Amen.

Response by the Choir:—

Oh, give us, Lord, thy benediction and blessing.

The composition reveals Tchaikovsky in a light in which he is little understood. The great popularity of his operas, symphonies, songs, and compositions for string quartets and the piano have led us to overlook the great work which he did for Russian church music, almost all of which has been edited by him; while much beside this masterpiece was composed by him. The striking thing about it is its singableness, its general simplicity, the beauty and variety of the themes introduced, and the inexpressible richness of the harmony. It is written to be sung without accompaniment, and by male voices, boys singing the soprano in the Russian churches.

As will be observed, the liturgy covers the whole range of religious thought and emotion. Beginning with the pathetic plea for mercy and the forgiveness of sins, it turns to the majesty of Christ and his humiliation, his death and resurrection, to obtain the hope for which the soul most deeply longs. After the thought is directed to the theme involving Christ's condescension in laying by his heavenly glory to become like unto man, the Cherubim Song comes in, with its beautiful harmonies and its majestic concluding alleluias. The Credo, the words of which are the Nicene Creed, is interpreted by the music in a most impressive manner. Beginning in a majestic contrapuntal movement, expressive of the belief in God Al-

mighty, it passes into the description of the nature and offices of Christ, which are rapidly related in chanting style, but with remarkable progressions and harmonies, beginning softly and rising to a climax in Christ's ascension and the establishment of his kingdom. The most exquisite part is in the closing measures, where we are led to hope for the remission of sins, the resurrection of the dead, and the everlasting life. Instead of the exultant strains of such a mighty fugue as Beethoven has written to express the hope of everlasting life, Tchaikovsky brings the whole composition to a close in a simple piano passage, strong in its harmony, and resolving itself into a beautiful pianissimo chord at the end, by which one is made to feel that he is standing on holy ground under the influence of an awe that is too deep for expression.

The shorter choruses, "Gracious, Lamblike Victim," "O Thou from Whom All Blessings Come," and "Forever Worthy is the Lamb," are each most beautiful, and both in words and in music are a distinct addition to our repertory of church anthems. The effect of the harmonies to which are set the words "Incorruptible, incorruptible, Jesus Christ our Lord was born. My soul longeth to be like thee. Glory to thee, O Lord, most high, thou all in all," is irresistible.

To many the gem of the whole service is the Lord's Prayer, which can be rendered by any choir without accompaniment. To others the most impressive part is the triumphant Alleluia Chorus, which comes in to express the emotions which arise after the Communion when the whole work of Christ is contemplated as complete, and we rise from the contemplation with a sense of sins forgiven. This begins pianissimo, continues for fifteen measures on the same notes, where it swells into a fortissimo passage, repeating the phrase "Sing praises to God most high," all the parts moving upward, prolonging the sound until the alto starts out in the first figure of a fugue of alleluias which continue for several pages with marvelous combinations of melody and harmony, from which you are brought down to the close in a few alleluias that die out in the distance as though sung by heavenly voices winging their way into the ethereal realms above.

The remarks of Professor Dickinson upon the second rendering at Oberlin will command the attention of all who are interested in elevating the standard of our church music, and of making this heavenly art accomplish its full purposes in purifying the taste of the people, and in duly impressing them with the inspiring truths of the Christian religion.

“The music of the Russian Church is almost of necessity a *terra incognita* to the musicians of Western Europe and America. Reports of its singular richness and dignity reach us vaguely from time to time, and connoisseurs who have had opportunities for judgment agree in declaring that the choirs of Russia are unsurpassed elsewhere, and that their music, so far as it is based on national styles and orthodox traditions, is unequaled by any other except perhaps the Catholic chant and the choral music of Palestrina and the sixteenth century Italian school. Tchaikovsky's setting of the liturgy is not a mere harmonizing of the ancient chant, it is of his own free inspiration; but its style, so different from that of any of the secular works of this composer, plainly indicates that he had drunk deep from the pure springs of the ancient liturgical song. The many long chant-like reciting notes, the frequent repetitions of short phrases, the abundant use of simple diatonic harmonies, are not derived from any secular standard, but bring to us in the garb of a recent time an austere type of utterance, which carries the inevitable suggestion of an unmeasured antiquity.

“The sweetness, the strength, the serenity, the uplifting devotional quality of this music of the great Russian master are beyond all eulogy. One whose taste in church music is formed upon the music of the modern Protestant and Catholic churches may find it a little difficult at first to feel the peculiar power of this unfamiliar style. But let him extend his experience into those forms of music that were sung and taught by the fathers of the church when the early and the later faiths were in the first flush of their enthusiasm—the Gregorian chant, the Anglican chant, the German choral—and he will hear the accents of a somewhat similar inspiration. It is well to remind lovers of church music that the pure ecclesiastical

style—the style that has grown up in the bosom of the church—is entirely vocal in origin, while a great deal that masquerades as church music to-day is not ecclesiastical by birth, but draws much of its form and the character of its melody and rhythm from a style that arose under instrumental and secular influences. Music of the latter class betrays its source and associations in its frequent dance-like rhythms, its florid accompaniments without organic relation to the voice parts, its noisy climaxes.

In the liturgic music of Tchaikovsky we have a style that is purely vocal and purely churchly, without any reminiscence of the dance, the opera-house, or the concert-hall. There is no ostentatious parade of counterpoint, no organ pyrotechnics, no choral shouting and scrambling. True also to the church tradition, there are no solo performances. All is impersonal, restrained, solemn. But these cadences are such as angels might sing, and their effect penetrates to the depth of the soul. The pleadings and loving ascriptions of the Eastern saint—John of the Golden Mouth—are clothed in tones which he himself would have deemed worthy. In them profound effect is produced with the simplest means. These tender melodies, these ineffable harmonies, breathe the very temper of devotion. They remind us that church music is or must be prayer, and must promote the spirit of prayer. Every criticism of church music must have this conviction for its basis.”