

Greek are then set down side by side with it; and as if that were not enough, all the Old Testament passages quoted or paraphrased in the New Testament are given in order of their occurrence in the Old Testament, followed by every parallel phrase throughout the whole Bible, including the Apocrypha. The last great service is done in an appendix to the book, an appendix which fills eighty pages of the closest possible printing. It is a truly German work. Its thoroughness is seen in the proof-reading as well as everywhere else. No doubt Dittmar's *Vetus Testamentum in Novo* will displace all previous work on the Quotations.

A new French translation of the Psalter has appeared.<sup>1</sup> It is the work of a Roman Catholic of literary instincts and scientific training, M. B. D'Eyragues. It contains a note of introduction by M. Vigouroux, the editor of the great *Dictionary of the Bible*, and a fuller and more poetical preface by the Archbishop of Paris. The translation is a work of manifest ability, and the notes, though few, are in touch with the latest study of the Bible and Comparative Religion.

### The Dictionary of Christian Archæology.

THE second and third fascicules of Cabrol's great dictionary<sup>2</sup> have now reached us. The first impression is of its daring magnitude. The page is a very large one with double columns, the type is small, and yet the 895 pages which are now published carry the work down no farther than the word AGNEAU. Africa alone fills exactly 200 pages. It is divided into five parts, each part forming a separate article by a separate author. The parts are (1) Geography and History; (2) Ante-Nicene Liturgy; (3) Post-Nicene Liturgy; (4) Archæology; (5) Philology. The last describes the languages used by the liturgical writers of Christian Africa. It is the work of Dom H. Leclercq of Farnborough.

This introduces the writers, and a curious fact.

<sup>1</sup> *Les Psaumes: traduits de l'Hebreu.* Par M. B. D'Eyragues. Paris: Lecoffre, 1904. Price 7 fr. 50.

<sup>2</sup> *Dictionnaire d'Archéologie Chrétienne et de Liturgie.* Publié par le R. P. dom Fernand Cabrol. Paris: Letouzey et Ané.

The curious fact is that the work is edited in England; for Dom F. Cabrol, the editor, is living in Farnborough. His staff is a surprisingly small one. Only forty-one names are announced. This we think is a mistake. It is far easier certainly to work with a small staff, but it inevitably means more second-rate work. Some of these men, with all their eminence, will have to get up some subjects for the occasion, keeping out other men who are the first and perhaps only real authorities on these subjects. An editor's business, if we understand it aright, after getting his subject list ready, is to get the very best man for each subject, and sometimes there is only one man for it, and one subject for the man.

But the writers are good. Mgr. Battifol, Abbé Chabot, Professor Cumont, Mgr. Duchesne, Professor Fournier, Dom Leclercq, Professor Martin, Dom Morin—those are among them. They are specialists in the department of liturgies, and being all Frenchmen, they can all write.

The thoroughness of the work is most gratifying. And its value is greatly increased by the plentiful and yet judicious use of illustration.

What a field for the circulation of the work. Great Britain affords if the publishers could but make it known. The study of Christian Archæology is spreading rapidly, and this work is unrivalled for the student's purposes—unrivalled and indispensable.

### Origen.

THE ninth volume of the new edition of the Greek Christian Writings of the first three centuries has been published. It is the fourth volume of the works of Origen. It contains his Commentary on St. John.<sup>3</sup> The editor is Dr. Erwin Preuschen of Darmstadt.

There is an edition of Origen's Commentary on St. John in English, done by a scholar of the first rank. It is natural that we should first of all compare the two editions. What is there in this Commentary that we have not already in Mr. Brooke's?<sup>4</sup>

<sup>3</sup> *Origenes' Johanneskommentar.* Herausgegeben im Auftrage der Kirchenväter-Commission der Königl. Preussischen Akademie der Wissenschaften, Von Lic. Dr. Erwin Preuschen, Leipzig; J. C. Hinrichs. M. 24. 50.

<sup>4</sup> *The Commentary of Origen on St. John's Gospel.* The text revised, with a Critical Introduction and Indices, by

In the first place, there is a much fuller Introduction in Preuschen than in Brooke. Part of its fulness is due to Mr. Brooke's greater gift of condensation; part, however, is due to the minuter discussion of many matters of importance in the study of the Commentary and of Origen's work in general. There is, for example, in Preuschen a discussion of Origen's method of exegesis and its sources, and of the Scripture text that he uses. In regard to the Commentary itself, there is much new detail on the controversy between Preuschen and Brooke as to the relationship of the two great MSS, Codex Monacensis and Codex Venetus—new even when Brooke's *Fragments of Heracleon* in the 'Cambridge Texts and Studies' is taken into account. Then Dr. Preuschen's indexes are more numerous and more complete than Mr. Brooke's. Mr. Brooke has an index of texts, and an index of Greek words. Dr. Preuschen has them both, but his index of Greek words fills 171 columns; Mr. Brooke's only 18 columns. Dr. Preuschen has other indexes which Mr. Brooke has not at all. Some idea of the magnitude of Preuschen's apparatus will be obtained when it is seen that the volume contains 776 pages, of which the Commentary, including its textual footnotes, fills 574.

The text itself deserves attention. Like Mr. Brooke's, it is a critical text, and it differs from A. E. Brooke, Fellow and Dean of King's College. Cambridge: At the University Press, 1896. 2 vols.

quently though not seriously from Mr. Brooke's text.

All this is no disparagement of Mr. Brooke's edition, so scholarly and so convenient. It is only to say that the fullest apparatus for the student's purposes is in Dr. Preuschen's later and larger work, which is well worth its place in this great series.

### A Defence of St. John xxi.

Is the 21st chapter of St. John by the same hand as the twenty chapters that precede it? Lic. Karl Horn<sup>1</sup> holds that it is. He holds that the whole Gospel is the work of the beloved disciple. The twenty-first chapter was written much later than the rest. But that it comes from the same hand is proved by a searching examination of the language and the ideas. The book will be welcomed as at once scholarly and conservative. It is an independent study of the whole subject with which it deals—and that is a larger subject than the determination of the authorship of a single chapter. The most pronounced opponents of the Johannine authorship of the Fourth Gospel will have to reckon with it. The advocates will hail its author as a valiant comrade in the battle.

<sup>1</sup> *Abfassungszeit, Geschichtlichkeit und Zweck von Evang. Joh. Kap. 21. Ein Beitrag zur johanneischen Frage*, von P. Lic. th. Karl Horn. Leipzig: A. Deichert. M.4.

## Living in Christ.

By THE REV. A. H. MONCUR SIME, M.A., HUDDERSFIELD.

'That like as Christ was raised from the dead through the glory of the Father, so we also might walk in newness of life.'—Rom. vi. 4 (R.V.).

To the truly creative mind, the FACT is constantly passing into the idea. The event is ever passing into its meaning.

The preacher reads parables in all around him, and interprets Nature by the needs of the Human Spirit. The great personalities of history become mythical behind the effects they have produced, and are always producing.

The critical, sceptical, doubting, suspicious spirit is not thus creative; but having denied the fact,

or thrown as much suspicion as possible upon it, finds no abiding idea. This spirit has no power by which it can interpret the world of history or of present modes; it finds a miracle unhistoric, and has no perception of the spiritual or moral truth, of which the miracle was the symbol.

Perhaps the most powerful and most striking presentation of this spirit in all literature is given by our great dramatist in the personage of Iago, who himself said, 'I am nothing if not critical';