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He denies that שבע means 'fortune,' and declares it to be 'merely the Samaritan way of writing שבח' (praise). But the latter root occurs no less than fifteen times in that Targum—Gn 12^{15} (ושבחו) 49^{4}, Ex 15^{1} (תשבחתה), $15^{2.\ 11.\ 13.\ 21}$, Lv 19^{24}, Nu 23^{10} (משבחים), Dt 10^{21} 26^{19} 32^{4}—and in each case it is written with a ח and not with an ע. Moreover, this reading is constantly found in the later literature; see, *e.g.* Cowley's *Samaritan Liturgy*.

Mr. Gaster's contention is thus not borne out by the linguistic facts, and cannot, therefore, affect my explanation of Gn 26^{34}, of *Beersheba* as 'Fortune's Well,' and of *Bathsheba* as 'Fortunata.'

J. H. Hertz.

London.

Entre Nous.

Church Architecture.

Architecture, demonstrated to be indeed the most reflective of the arts, whose development was determined by need and whose meaning is not to be found in a sentimental symbolism but in the beliefs and practices of the various branches of the Christian Church, is the subject of a masterly survey—*The Church Architecture of Protestantism*—by the Rev. Andrew Landale Drummond, B.D., Ph.D., S.T.M. (T. & T. Clark; 15s. net).

Dr. Drummond is not a mere antiquarian, nor is he just an architect. He is a psychologist. Therein lies the secret of his book, for the psychologist understands; he gets below the surface and sees the hidden meanings. He points out that Gothic architecture, traditionally ecclesiastical, is not just an artistic presentation of pointed arches; it reflects a faith. The motive which animated the Gothic builders was belief in the efficacy of the Mass, and when the Law of England forbade the saying of Masses for the hastening of souls through Purgatory, and when the altar endowments were confiscated, and when the Bible was restored to the people and the preaching of the Word became as important as sacramental worship, then church architecture also went through its phase of reformation. No longer was there need for veiling the mysteries of the altar with enriched screenwork; no longer was there a demand for innumerable side chapels with their private altars; gone was the urge which led men to elaborate their churches with clustered columns and mysterious arcades. Priestly claims were overthrown. People came to church not only to bow before God but to hear the gospel preached. An *auditorium* was now wanted, and in the opinion of Nonconformists was of far greater importance than the chancel.

Synchronous with the Reformation, and indeed part of it, was the Classic Renaissance. The new architecture seemed more in keeping with the new spirit. Even the Church of England, with her strong grip on traditionalism, was swept along in the new flood, and Wren and his followers cast off the Gothic mode, and not only built in a new style but remodelled many a Gothic building in a mixture as impossible as that of oil and water.

Then came the Gothic revival and the Oxford Movement. The former affected all Protestantism, the latter only Anglicanism. Both had their effect on church architecture. But the Gothic spirit was dead and the new buildings were but dry bones. Nonconformists at once found themselves in difficulty. 'They could not dispense with galleries and a central pulpit, or successfully elongate their chapels into any semblance of mediæval form. All they could do was to point their windows, attach pinnacles and battlements to the exterior and insert Gothic tracery in the panels of pulpit and gallery. Nonconformity had its great preachers, but few ministers and educated laymen who took the slightest interest in problems of public worship and chapel architecture. Great preachers have seldom been patient with liturgical forms—in their fear of anything which might make Personality less central.' Notice the psychological touch. 'But,' continues Dr. Drummond, 'in the average congregation, ministers and educated laymen are increasingly conscious of the deadening effect of worshipping in pretentious, inartistic, and often drab sanctuaries.' Elsewhere he speaks of 'the morose dryness of Protestantism.' 'A Christian symbol,' he says, 'such as the cross (at the heart of Evangelical Theology and Hymnology), is still widely objected to, inside a church if not outside; while machinery, for example, organ pipes, symbolic only of human ingenuity, is not only accepted but often heedlessly obtruded.' 'Here, surely, is something on which Protestant thought should clarify

itself if it is to keep hold of the people in this age.'

Of particular interest is Dr. Drummond's chapter on the bearing of psychology on church architecture. Here he touches a little-explored field. Protestants and Romanists have erred in building churches that were unrelated to the homes of the people. 'Nothing could be more dismal than the average Protestant Gothic Revival Church, with its bare strip of gravel or cement, closed doors, and high railings; at much less expense a simple church surrounded by trees and grass could have been built, with the particular environment in view.' The architect who thinks merely in terms of 'styles' is in large measure responsible for the deadness of so many of our nineteenth-century churches. Canon Streeter says he has only seen one modern church which appeared to him to embody adequately *the ideal of a living community*. 'Religion is concerned with Unseen Realities, but there are temporal gateways through which the wayfarer must be guided if he is become aware of the spiritual world. Obscure and unimpressive church buildings may shelter a corporate spiritual life that runs deep along the narrow channels of congregational activity, but the swift and unending stream of modern life sweeps by without taking any notice.'

The whole work runs to three hundred and forty-two pages, every one of which is packed with good things. The arrangement of the material is chronological and church architecture is treated in historical perspective. It is profusely illustrated with excellent half-tone blocks, and though the British reader will at first be disappointed at the number of foreign examples of church building, his second reaction will be that a far wider view of the subject is obtained just because of that. The photographs are also concisely grouped in a systematic plan. Dr. Drummond has a clear mind; he organizes his material well and interestingly so that his book not only makes good reading but is also encyclopædic. We would commend it earnestly to all who are contemplating building a new church.

Berdyaev.

Amidst the vast mass of literature about Russia to-day the writings of Nicolas Berdyaev should not be overlooked. It is now over a year since the first impression of *The End of our Time* was published by Messrs. Sheed & Ward, but those who missed this little volume would do well to read it now along with the author's important new book on Dostoievsky, of whom Berdyaev says that 'he has played a decisive part in my spiritual life.'

Berdyaev's own life—he is now in his early sixties—has been a stormy one, and his faith tested by fire. Before the Revolution he was exiled to North Russia, afterwards he was appointed Professor of Philosophy in Moscow University, but was exiled again in 1922 because his philosophy was a Christian one. He is now Principal of the Academy of Philosophy and Religion in Paris, and Editor of *Putj* ('The Way').

The End of our Time is most valuable for its daring and challenging analysis of democracy. Democracy he sees to be rooted in the Humanist system, innocent and good to another age, but '*Where there is no God there is no man*: that is what we have learned from experience.' This humanism he sees as a kind of impossible religious neutrality which in our times can no longer be tolerated. To-day, clearer than ever before, stand the opposing forces of Christ and Antichrist, of God and Satan. 'The falling to pieces of the humanist "middle-way" lay-state, the emergence everywhere of opposed principles as far apart as the poles, clearly mark the end of the modern non-religious age and the beginning of a religious one, of a new medieval period.' This new age of darkness Berdyaev does not envisage as one of confusion and tragedy so much as of gestation, of the unveiling of deeper and more secret mysteries of being, a kind of universal Dark Night of the Soul, which must precede a higher order of life.

Since the Renaissance we have been seeking salvation through individualism in many forms. Now man 'moves towards generality, an epoch of universality and collectivity. He no longer believes that he was self-sufficient and could look after himself from the moment he had rationalist thought, lay morality, Law, Liberalism, Democracy, and Parliaments. Too many things testify to the contrary.'

In short, this prophet finds all modern lay thought to be built on the hypothesis that Truth is unknowable, and that it may not exist. Democracy is 'the assertion of a right to error and falsehood, a giving-over of the decision of truth to the votes of a majority.' If a man cannot discover the true God he will give his allegiance to something of his own making. This is the bondage of modern life. That it is a bondage is proved when we become conscious that government must be founded not merely on juridical laws, but on socio-biological laws. We see this consciousness already awakening both in Fascism and in Communism, in all spontaneous groupings which are superseding judicial systems, and organizing authority more or less freely. These people do not wish to keep the Law, but to keep

themselves alive, to find by fair means or foul, in face of the malignant endlessness of a capitalist world, their own souls. Mankind is out now for 'a much more simple and elementary material culture, and a spiritual culture that is far more complex.' That is what the world will seek in the dark night which it is about to enter now, and he that seeketh shall find.

Vision of God.

'The medieval times were truly and eminently religious, they were carried along by a longing for the vision of God which brought the people to the verge of a holy madness; their whole culture was directed towards that which is Transcendent and "beyond," they owed their scholasticism and mysticism . . . to a high tension of the spirit to which modern history has no equivalent.'[1]

2 Co. v. 16.

'Does Paul here deny that he had known Jesus in the days of his flesh, or does he indicate that he had known him? That he denies it and even manifests indifference to the Jesus of history has long been the prevailing opinion, one which largely accounts for the depreciation of Paul as an authority concerning Jesus. But this interpretation is almost certainly wrong. It is now widely agreed that he claims to have known Jesus in the days of his flesh, though only to waive that claim in favour of his deeper knowledge of the risen Christ. That Paul had seen Jesus, had probably heard him (possibly on the occasion of his Trial), and may even have been a spectator of the Crucifixion, is the view now taken by several first-rate scholars (Feine, Weiss, Loofs: see *Living Issues in the New Testament*, ch. i.).[2]

Grace.

'This word, which plays so large a part in Paul's thought and diction, has suffered sadly through having become a kind of counter in the theological controversy. Primarily, grace like graciousness is a quality of character, but a quality which does not stop short at the person who has it. To borrow a word from modern science, grace is essentially radio-active. It implies moral radiation. The grace of God or of Christ is the goodness of God or of Christ as it enters into the experience of men. As it radiates from God it is free and unconditioned. As it reaches man it is conditioned by his capacity to receive it or by his need at the moment. There are not different kinds of grace: it is always the same. But as it is experienced by man it is differentiated by the form of need which it meets, or the form of energy which it releases in him (*e.g.* authority, "grace of apostleship") (Ro. xii. 3). Grace is God giving Himself in Christ. Faith is man accepting the gift.'[3]

[1] Nicolas Berdyaev, *The End of our Time*.

[2] C. Anderson Scott, *Footnotes to St. Paul*, 142 f.

Elizabeth Paul.

Twenty-eight poems by Elizabeth Paul, making a thin but attractive volume in its buff binding, has been published by Messrs. Basil Blackwell, Oxford (*Fragments and Fancies*; 3s. net). Elizabeth Paul has a spirit delicately attuned to Nature and beauty. In 'Possession' she sings:

I take my way among the haunts of men
With a fire in my bosom—a self-consuming fire,
A dumbly-smouldering fire, so that no rest
Is possible for me by day or night.
But when some fount of beauty is unsealed
Before my ravished eyes, O then my soul
Goes down before the soul of Nature: then
Awhile the pain has respite: fortified
With vision, and refreshed with inner joy,
I feel myself on mounting tides upborne
Into a place of wealth where all is mine—
And in that moment I possess the world.

For a deeper note see 'Fear not to Love':

Fear not to love thy neighbour overmuch—
'Tis God thou lovest in him—God, who lives
In every lovely thing and thought on earth.
Nature's delight and man's nobility,
He uses them to show us what He is.
That which is perfect we most justly call
Divine: our excellences are but gleams
From His unstinted, life-bestowing light.
He sits not throned in starry distances,
Judging the world, counting His tale of praise:
Nay—lest perchance it should not have sufficed
To show Himself in images alone
Of love—His Son, to bind humanity
Yet closer to Him, plunged into the flood
And bitter tide of man's experience,
Enduring that which wrung the human cry
'Let this cup pass!' O never say that God
Is far from man who has no life but His.

[3] *Ibid.* 178.

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