

ently frequent and highly valued experience of his own in language every word of which might have been used by the Sadhu to describe his Ecstasy :

. . . another gift,
Of aspect more sublime ; that blessed mood,
In which the burden of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened : that serene and blessed mood,
In which the affections gently lead us on,
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul :
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.'

The fourth and most significant feature of the Sadhu's experience is that his 'concentration of thought and emotion is consummated in Visions in which in the centre of the picture there is always Christ. Always as a dominant impression is the consciousness of being with Christ and of receiving from Him enhancement of insight, vitality and power. Not only are thought and

feeling intense, but all along the whole being is focussed on the concept of the Living and Eternal Christ.'

Whereupon, when he has discussed the question of *form* as against *content*, Canon STRETER concludes: 'The Visions are of value, not because they are visions, but because they are the Sadhu's visions; and that, not merely because the Sadhu has an intuitive genius for things religious and is a man of prayer, but because in thought, word, and deed he has lived a consistent life which has developed in him a personality completely unified; and, lastly, not even because of this alone, but because they are the visions of the Sadhu in deep conscious communion with his Lord.' 'The Sadhu has led a life of thought and prayer and of willing suffering for Christ's sake, which has remoulded him to the very depths of heart and soul; in him subconscious and conscious alike have become completely consecrated to the Master; in him the tiger and the ape are all but subjugated; yet more important, even in ecstatic trance, mind and soul are still directed wholly upon Christ, so that with him the mechanism of thought and of expression is Christ-controlled in Ecstasy as it is in normal life.'

The Prologue to the Fourth Gospel.

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It is proposed to show that the Prologue to the Fourth Gospel embodies a poem or hymn of a Hebraic type on the Logos, written by the author of the Gospel and prefixed by him as an introduction to the narrative proper. It will be seen that vv. 1-5, 9-14, 16-18 fall into a series of *tristiches* (α) and *distiches* (β), while vv. 6-8 and v. 15 are in prose narrative. It will be argued also that vv. 6-8 and v. 12^d were added by the author when incorporating the poem into the Gospel, while v. 13^c and v. 15 are marginal glosses which have been absorbed into

the text. In order to bring its structure into clear relief, the poem is set out as a connected whole, while the additions are placed underneath, those from the author's hand being enclosed in square, and those from other sources in curved, brackets.

1. Structure of vv. 1-18.

- a. 1. The Logos was in the beginning,
And the Logos was with God,
And the Logos was God.

- a. 2, 3. He was with God in the beginning,
Through Him all things came into
being,
And apart from Him no thing came
into being.
- β. 4. That which has come into being was,
in Him, life,¹
And the life was the light of men.
- β. 5. And the light shines in the darkness,
But the darkness mastered it not.²
- a. 9. It was the true light
—Which enlightens every man—
Coming into the world.
- a. 10. He was in the world,
And the world came into being
through Him,
But the world knew Him not.
- β. 11. He came to what was His,
But His own people received Him
not.
- a. 12. But as many as received Him,
To them He gave the right,
To become children of God:³
- a. 13. Who, not from human blood,
Nor from the will of the flesh,⁴
But from God, have been born.
- β. 14. (1) And the Logos became flesh,
And tabernacled among us.
- a. 14. (2) And we beheld His glory,
A glory as of the only begotten from
the Father,
Full of grace and truth.⁵

¹ See Inge, art. 'Logos,' Hastings' *E.R.E.* viii. p. 136, col. 2.

² [vv. 6-8. There came a man, sent from God, whose name was John. The same came for witness, that he might bear witness of the light, that all might believe through him. He was not the light, but *came* that he might bear witness of the light.]

³ [v. 12d. *Even* to them that believe on His name.]

⁴ (v. 13c. Nor from the will of man.)

⁵ (v. 15. John beareth witness of Him, and cried, saying—this was he that said—He that cometh after me is become before me: for He was before me.)

- a. 16. For from His fulness,
All we have received,
Even grace after grace.
- β. 17. For the Law was given through
Moses,
Grace and Truth came through Jesus
Christ.⁶
- a. 18. No one has ever seen God.
The only begotten divine One, who
is in the bosom of the Father,
He has made Him plain.

This hymn is characterized throughout by continuity of structure and of thought. Its style is terse and declaratory. It sets forth, without comment or qualification, a series of statements which are organically linked together. Moreover, the sequence of tristiches and distiches observes a certain symmetry of arrangement. Their order is as follows: a. a. β. β. : a. a. β. : a. a. β. : a. a. β. : a.

Of the *distiches*, vv. 4, 14⁽¹⁾ are in simple parallelism: vv. 5, 11, 17 are in antithetical parallelism.

Of the *tristiches*, (a) vv. 1, 9, 12, 14⁽²⁾, 16 exhibit a simple parallelism.

(b) In vv. 2, 3, 10, 13, the *third* member of each is in antithetical parallelism with the *first* and *second* members, which are in simple parallelism with each other.

(c) In v. 18, the *first* member is in antithetical parallelism with the *second* and *third*, which are in simple parallelism with each other.

vv. 6-8 and v. 15 clearly interrupt the direct development of thought in this hymn. v. 9 speaks of τὸ φῶς τὸ ἀληθινόν and thus harks back to v. 5, καὶ τὸ φῶς ἐν τ. σκοτίᾳ φαίνει, just as in v. 16 ἐκ τ. πληρώματος harks back to v. 14 πλήρης χάριτος κ. ἀληθείας. Hence, so far as the Prologue is concerned, vv. 6-8 and v. 15 are of the nature of parentheses. This fact of itself is not conclusive against the presence of these verses in the original draft of the hymn, though it raises doubt of their having so been. But when to this fact we add the further one that these verses are pure prose standing in the midst of a hymn which shows its Hebraic character in being written in stanzas of distiches or

⁶ Nestle (*Text. Crit. N.T.* p. 285) says that, according to early testimony, v. 17 once ran: 'The Law was given by Moses, but its truth came by Jesus.' This would give a terser and more evenly balanced distich. Nestle refers to Zahn, *Forsch.* i. 121, 248.

tristiches, each stanza exhibiting a more or less complete *parallelism* within itself, but no consistent system of beats or stresses, then the essential difference between vv.⁶⁻⁸ and v.¹⁵ and the hymn itself becomes clear. They are not only parenthetical but prosaic, and they cannot be given a parallelistic character save by a *tour de force*.

2. The Nature of the Additions.

(a) vv.⁶⁻⁸. The following evidence shows the close kinship of these verses with the Gospel.

v.⁶. ἀπεσταλμένος, cf. 3²⁸ 9⁷: παρὰ θεοῦ, cf. 9¹⁶. 33: ὄνομα αὐτῷ Ἰωάννης. For this Hebraism, cf. 3¹ 18¹⁰.

v.⁷. For εἰς used purposively with ἔρχεσθαι, as here, cf. 9³⁹ 18³⁷: ἵνα . . . ἵνα. For this double use of ἵνα, in which the second clause gives a more particular meaning to the purpose expressed in the first, cf. 15¹⁶ 17^{21, 23} 20³¹ (ἵνα . . . καὶ ἵνα): μαρτυρεῖν περί occurs 18 times in Jn. (and once in v.¹⁵).

v.⁸. οὐκ ἦν . . . ἀλλ' ἵνα. For this broken sequence, wherein the protasis is suppressed or to be supplied from an earlier sentence, cf. 9⁸ 13¹⁸ 14³¹.

The author introduces vv.⁶⁻⁸ in order to set the Baptist in correct perspective as the fore-runner who, prior to the external manifestation of the Logos, announced His immediate advent and sought to rouse belief in Him. This statement of the Baptist's relation to the Logos is fully worked out in 1¹⁹⁻³⁶ 3²⁶⁻³⁰ 5³³⁻³⁶.

(b) v.^{12d}. τοῖς πιστεύουσιν εἰς τὸ ὄνομα αὐτοῦ. This clause states the condition on which the new sonship is bestowed. But, (1) αὐτοῖς has already been defined by ὅσοι δὲ ἔλαβον αὐτόν. (2) The clause makes the passage cumbersome, over-weighted, and out of accord with the prevailing conciseness of the style. (3) By its exclusion, τέκνα θεοῦ γενέσθαι connects itself smoothly and directly with οἱ οὐκ ἐξ αἱμάτων κ.τ.λ., which define the nature of the new sonship. (See next note.) This clause is then, probably, an amplificatory insertion by the author. For πιστεύειν εἰς τ. ὄνομα, cf. 2²³ 3¹⁸.

(c) v.^{18c}. οὐδὲ ἐκ θελήματος ἀνδρός. This clause really adds nothing to the ideas involved in ἐξ αἱμάτων and ἐκ θελ. σαρκός, since αἵματα = the physical constituents of life, and θελ. σαρκός = the will or impulse which originates life. And if it be reasonable to hold that the author uses σάρξ

in the *same* sense in this verse and in the succeeding one (v.¹⁴), then ἐκ θελ. σαρκός is virtually one in meaning with ἐκ θελ. ἀνδρός. Moreover, the fact that, except for ἀνδρός, the clause is verbally identical with the preceding one suggests that it is an explanation of or alternative for it. It is a fanciful exegesis which discerns a *scala perfectionis* in this verse, e.g. nature, instinct, reason, God. θελ. ἀνδρός cannot be held to mark a stage in advance of θελ. σαρκός, because (1) the word θέλημα, which means the act of a rational will, is predicated of both, and (2) the true distinction lies not between σάρξ and ἀνὴρ, but between σάρξ and πνεῦμα, cf. Jn 3⁶ 6⁶³ and Ro 8³⁻⁹.

ἐκ θελ. σαρκός amounts practically to an intensification of ἐξ αἱμάτων, and ἐκ θελ. ἀνδρός is an explanation of the former. The tristich contrasts simply natural birth with spiritual birth—as in Jn 3⁶.

Now, an early Latin reading (b. Cod. Veron.), *qui . . . natus est* (οἱ . . . ἐγγενήθησαν) refers the whole context to the Incarnation. On this reading, Nestle (*Text. Crit. N.T.*, p. 285) says: '. . . but this reading did not originate in Latin soil, for Justin presupposes it and Irenæus constantly applies the passage to the Incarnation, while the Valentinians who had the usual text were accused by Tertullian of falsification. And it is not proved that the two last-mentioned used anything but a Greek bible.'¹ Zahn, indeed, argues² that *qui . . . natus est* represents the original text and refers the whole verse to the Incarnation, and, more particularly, to the Virgin Birth. He remarks that the connexion of v.¹³ with v.¹² is very hard. (See previous note on v.^{12d}.) 'For, *not the definition of the faith in the name of Christ*, which forms the close of v.¹², but *the definition of the quality of being a child of God* is what is determined by v.¹³' (Italics ours.) This strengthens our contention that τοῖς πιστ. εἰς τ. ὄνομα αὐτοῦ is an explanatory addition which disturbs the connexion of vv.^{12, 13}. We conclude that οὐδὲ . . . ἀνδρός is a later insertion which may owe its origin to dogmatic questions about the Person of Christ, founded on a Greek text which, like Cod. Veron., had a singular verb.

(d) v.¹⁵. It may be observed that (1) the verse violently interrupts the thought-sequence of vv.^{14, 16}: (2) the *Perfect* κέκραγεν occurs only here. Jn. uses the *Aorist*, cf. 7^{28, 37} 12⁴⁴.

¹ Cf. Sanday, *Gospels in Second Century*, p. 334.

² In Orr, *Virgin Birth*, pp. 271-272.

(3) The parenthesis, οὗτος ἦν ὁ εἰπών [N^aB*C*] looks like a faulty reminiscence of οὗτός ἐστιν ὑπὲρ οὗ ἐγὼ εἶπον in v.³⁰, and has been corrected to οὗτος ἦν ὃν εἶπον by N^{cb}AB³DL, etc., in order to bring it into line with v.³⁰. If the phrase were due to our author, we should expect ἐστιν rather than ἦν, which makes the passage read like a reminiscent note on the part of an annotator. (4) The Gospel affords no parallel for such a redundancy as λέγων—οὗτος ἦν ὁ εἰπών. (5) The quotation, and that at so short a distance, of the proclamation in the main narrative (v.³⁰) is highly improbable on the part of the author himself, and the phenomenon has no parallel in his writings. Moreover, it looks as if the quotation were made from memory, as v.¹⁵ has ὁ ὀπίσω μου ἐρχόμενος, whereas v.³⁰ has ὀπίσω μου ἐρχεται ἀνήρ. This verse must, then, be regarded as a marginal gloss.

3. Relation of the Poem to the Gospel.

The Gospel forms a commentary on the conceptions stated concisely in the poem, and a series of words—of special and significant content—forms a literary coinage equally current in poem and Gospel alike, e.g. ζῶή, φῶς, ἀλήθεια, δόξα, κόσμος, σκοτία, σάρξ, γινώσκειν, γενῆσθαι. There are, in addition, numerous other literary affinities, which stamp both alike with a common authorship.

Our conclusion from this examination of the text is that vv.^{1-5, 9-14} (omitting v.^{12d} and v.^{13c})¹⁶⁻¹⁸ form a philosophical poem on the Logos. This poem is an organic unity. Its literary form is moulded by its high theme, which is befittingly presented in terse, clear-cut language. Apart from its close literary affinity with the Gospel, it may be observed that besides the term λόγος (vv.^{1, 14}),

there are several unique words and phrases, e.g. σκηνοῦν, πλήρωμα, the combination of χάρις and ἀλήθεια, μονογενῆς θεός, εἶναι εἰς τὸν κόλπον and ἐξηγγελῆσθαι, which, though containing essentially Johannine ideas, are not found in the Gospel, and suggest that the poem was written independently of and some time prior to the Gospel. The employment of these terms was doubtless dictated by the special subject-matter of the poem—hence it is not surprising that they do not recur. Having, then, this material already before him, the author utilized it as a preface which should engage the interest of philosophical readers. In thus adapting it, he inserted the historical notice of the Baptist in vv.⁶⁻⁸, in order to show the Baptist's exact relation to the Logos—a relation which he is at pains to fix precisely in the narrative. He added also the explanatory note in v.^{12d}.

v.^{13c} and v.¹⁵—both doubtless marginal glosses originally—owe their place in the text to a process of secondary editing which the Prologue, no less than the Gospel, has undergone: vv.^{17, 18} also seem to have experienced some change and expansion, for they do not exhibit the same symmetry and conciseness as marks the bulk of the poem. The N.T. contains one example of the incorporation of a Christological hymn into a new context in 1 Tim. 4¹⁶, which has certain affinities with the Prologue, e.g. ἐφανέρωθη ἐν σαρκί, ἐπιστεύθη ἐν κόσμῳ, and the reference to δόξα. Examples of the way in which an author adapts already existing materials of his own to a new context are provided by the 'We' sections in Acts (see Hawkins, *Horae Synopticae*, 182-189) and the letters to the Seven Churches in the Apocalypse (see Charles, I.C.C., *Revelation*, i. 43-44).

Literature.

DEMOCRACY.

ALTHOUGH Great Britain is the most democratic country in the world, the word democracy is not at home there. In America it is altogether at home, and that in spite of the difficulty that one of the two great political parties is called the Democratic Party. Since the War, book after book has been published in America to prove that

it was a war on behalf of democracy and that the victory was a victory for democracy. That may be so. There is nowhere at present a desire to dispute it. But it was neither the War nor the victory that suggested to Viscount Bryce the task of writing an account of *Modern Democracies* (Macmillan; 2 vols. 8vo, pp. xxv, 567; x, 757; 50s. net). He had conceived the idea and had travelled in Switzerland and other parts of Europe,