

can never at any period be crude and imperfect. 5. That editing or revising, or mistaking the author's name goes far to destroy the inspiration of a book." These he challenges and does battle with in the after part of this work.

The next chapter, which deals with the question, "How to Form a True Notion of Inspiration," has been anticipated in part already. "*The right way is to question the Bible itself*—to accept finally no beliefs or strongly maintained assumptions until you have 'searched the Scriptures whether these things are so.'" Following this is a chapter in which the "History of Notions of Inspiration" is discussed. The opinions held concerning it by the Jews, by the Early Church, by the Church in the Middle Ages, by the Reformers of the Sixteenth Century, and those which are prevalent in our day, are all passed under review. But all this is merely intended to prepare the way for the discussion indicated by the title of the work. It is in the Second Book, which constitutes the latter half of the volume that the questions, "*How did God inspire the Bible? What is implied in the fact of its inspiration? Admitting that the writers of the Holy Scriptures were inspired, what does that bind us to believe concerning their writings?*" are treated.

The negative side of this discussion, or how God did not inspire the Bible, according to the view entertained by the author of this book, has been sufficiently indicated already. Respecting the nature of inspiration, Mr. Smyth does not attempt any definition of it, and he refuses to become responsible for any theory. It is remarkable, as he points out, that the classical authors had evidently the same idea of it that we have, and often used the same expressions concerning it that are employed in the Bible. They speak of a "Divine frenzy" or "afflatus," of "being borne along by God," and of being "God-inspired." But neither these expressions, nor those employed by the sacred writers, afford us any information beyond the fact that it is a Divine influence "inbreathed" into the human soul, by which men are "moved" or "borne along," to speak or do something that they could have done, or done as well without it. "Though mainly a moral or spiritual endowment, it seems also to have elevated and enlightened the mind. Its manifestations were manifold and differed in different men. It gave a deep insight into moral and spiritual truth, a perception of God, an elevation of soul, an enthusiasm for righteousness, a glowing warmth of devotion. It gave, too, a spirit of wisdom and judgment, a quickening and enlarging of the mental faculties. . . . It helped one man to be a historian, another to be an editor of old documents, another to be an architect and designer, another to sing noble soul-stirring hymns. It helped an apostle to write letters of wise counsel to the Church, and touched a prophet's 'hallowed lips with fire,' to rouse a nation from its evil life."

Inspiration must be distinguished from *revelation*. "Inspiration is a breath which fills the sails of the inner being. Revelation is a telescope bringing into range objects which the eye could not discern. . . . Inspiration may exist without revelation. Thus, for example, if criticism should prove that no single item in a book was supernaturally revealed, that the facts were all learned in the ordinary way from observation, or from old documents, or from the testimony of others, this would not in the least disprove that the writer was inspired with a clearness of memory and an insight into the Divine signification of facts, and with more than natural discretion to determine what he should say or how he should say it."

The two extremes against which the student of this subject must guard, according to Mr. Smyth, are what, for want of a better term, he calls *natural* inspiration, on one hand, and verbal inspiration on the other.