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CHRISTIAN EXPERIENCE AND DOGMATIC THEOLOGY.

I. When we speak of "Christian Experience" certain problems at once suggest themselves—problems of importance for Dogmatic Theology. What is experience? Can we speak of "experience" in regard to the objects of religious faith and knowledge? What do we mean by "Christian experience"? How is its normal character to be determined? What is its value for Christian Apologetics? What is its importance in Dogmatic Theology and in regard to the knowledge of Christian truth? In the limits of this article we cannot hope to touch upon all of these problems. We wish, however, to indicate the nature of Christian experience, and from the point of view thus gained to point out its significance for religious knowledge and Dogmatic Theology.

Since the Erlangen theology reached its culmination in Frank, there have appeared a number of monographs on "religious experience" and "Christian experience" or "experience of salvation" (*Heilserfahrung*), as the Germans call it. In none of these monographs, however, is there any full or adequate treatment accorded to the place of Christian experience in Dogmatic Theology. In 1894 E. Haack¹ published an Address on the *Nature and Significance of*

¹ E. Haack, *Ueber Wesen und Bedeutung der christlichen Erfahrung*, 1894.

tale', a 'folly', a 'sacrilege'. And the true doctrine is not taught by any reasoning or any teacher. It is not merely the authority of the Bible that is truly proved only by the testimony of the Holy Spirit, but 'all our wisdom and all our knowledge remains folly and ignorance', all our salvation, all our religion remains uncertain, . . . so long as we proceed by human or philosophical reasoning, by demonstration of reason, by didactic or even historical proofs. We must have for our master, the sole master of theology, the Holy Spirit. And where is this mastery exercised? In the heart. 'The consent of faith is rather of the heart than of the head, rather of the affections than of the understanding'" (pp. 52-26).

Such, according to Professor Doumergue was Calvin the preacher, standing in the pulpit in bodily weakness, speaking with the slow enunciation, with the short respiration, that tells of the ravages of phthisis, "but with all his faith, all his energy, all his passion pouring from that noble head from which no eyes wander, from that feeble breath so distinctly heard", kneading—for this is Professor Doumergue's figure—the souls of the men of his age, and as he kneaded, working into them a leaven which could not fail to rise, and rising to raise them to hitherto unknown heights. "The dough had been kneaded. The kneader gone, it rises with an irresistible expansion. It rises here, there, in Europe, through years, through centuries; and then it will rise in the New World. And now the preacher of Geneva has demonstrated that, as he never ceased to declare, his work was not his work, his word was not his word. What is the kneader in the life of the yeast that he has hidden in the dough? Now, the preacher of Geneva, justified and satisfied, may lie down in an unknown grave, which no stone is ever to point out to human eye. From every side, there shall shine upon his work the only epitaph which he had ever desired, the humble and triumphant epitaph, *Soli Deo gloria!*" (p. 291).

Princeton.

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ICONOGRAPHIE CALVINIENNE. Ouvrage dédié à l'Université de Genève par E. DOUMERGUE, Doyen de la Faculté Libre de Théologie Protestante de Montauban. Et suivi de deux Appendices: *Catalogue des Portraits gravés de Calvin*, par le Dr. H. Maillart-Gosse; et *Inventaire des Médailles concernant Calvin*, par Eug. Demole, Dr. phil. Avec 76 gravures dans le text et 26 planches en phototypie. Lausanne: Georges Bridel et Cie., Editeur. 1909. 4to. Pp. viii, 280.

Of the numerous books called out by the celebration of the four hundredth anniversary of the birth of Calvin—which was also the fiftieth anniversary of the foundation of the Academy of Geneva and of the publication of the definitive edition of the *Institutes of the Christian Religion*—it is safe to say that this beautiful volume of Professor Doumergue's is the most sumptuous. It consists of two very separable

parts. The former of these (pp. 1-91) is a very thorough and thoroughly illustrated study of the portraits of Calvin which have come down to us. To this part belong also the two valuable Appendices by Drs. Maillart-Gosse and Demole, which catalogue respectively the known prints of Calvin and medals concerning Calvin (pp. 223-258, pp. 259-275). The second part of the book is a less complete but an interesting study of the religious caricatures of the Reformation age, particularly those that concern Calvin and Calvinism (pp. 93-222). Both parts are fully illustrated by both engravings included in the text and full-page phototypes.

The former portion of the volume opens with an Introduction the design of which is to make clear the difficulty of the task which is undertaken when an attempt is made to ascertain from extant materials the precise appearance of Calvin. An example is taken from the case of Luther, which provides as well a contrast. Portraits of Luther from the sixteenth century are exceedingly numerous; they are dated; and they are signed by well-known names. Yet the critical student of them tells us that the real physiognomy of Luther has been practically lost from the current representations of him, and that only four of the early portraits of him are worth considering in an attempt to recover his actual appearance. Portraits of Calvin from the sixteenth century, on the other hand, are rare; none of them are by known painters or painters of talent; only an engraving or two are by known engravers; none are known to be directly from life; and, far from his features having been idealized by the traditional representations as in the case of Luther, they have been "caricatured, and made wrinkled and aged", to an absurd extent. One favorable fact, however, stands out in the midst of the difficulties. We know at least that numerous portraits of Calvin were made. Quite a brisk trade seems, indeed, to have been driven in Geneva in portraits of the great Reformer. Sojourners in the town wished them to take home with them; admirers of Calvin elsewhere wished them to satisfy their desire to look upon his face. The letters of the time preserve indications of this brisk trade, and prepare us to find representations of Calvin in distant places,—at Hanau, say, or Rotterdam. But they supply us with no assurances of the faithfulness of these portraits. "Portraits of commerce" need present only a general likeness of their subject: we do not know that Calvin ever "sat for his portrait"; we do not know that any competent artist ever had an opportunity to make a real study of his face or figure.

The current impression of the appearance of Calvin is derived from a portrait in the possession of the Library at Geneva, which has been frequently reproduced and very widely disseminated. This portrait undoubtedly preserves in a general way the features of Calvin, for it is itself a copy of the best authenticated of all his portraits. But it is a wretched copy, which libels rather than repeats its original; and its cadaverous appearance has not unnaturally given rise to the legend that

it was painted from Calvin's death-mask. The original to which it goes back, once the property of Beza, from whom it has come down by inheritance to its present owner, M. Tronchin, represents Calvin at the extreme end of his life, when he was worn out by labor and wasted by disease; but it is free from the distressing features which mark its more well-known copy. It was obviously the source from which the wood-cut in Beza's *Icones* was derived: and these two representations together give us therefore an authentic representation of the appearance of Calvin at the end of his life. Have we any equally authentic representation of him in his prime? Perhaps we can hardly say that: but there is a series of portraits belonging to an earlier date which undoubtedly preserves for us his general appearance in the maturity of his powers. Among these we do not set such store as is ordinarily done by the fine engraving by René Boyvin, because it seems to us clearly an idealized copy of the plate in the *Icones*, or if the dates will not allow that (the *Icones* were published in 1580 and Boyvin's plates seem all to come from 1558-1580), then of the Tronchin (Beza) portrait which must represent Calvin at about the age (fifty-three) at which Boyvin professes to depict him. Nor have we been able to place the value which Professor Doumergue does upon the unique wood-cut preserved in the Maillart-Gosse collection, and not only given by Professor Doumergue in his Plate VI, but placed on his title-page as if it were *the* portrait of most trustworthiness of all. This admirable cut purports to give us Calvin at the age of forty-eight and differs from the current portraits by portraying him with a robustness which Professor Doumergue speaks of as "as astonishing as it is authentic". This very trait which commends it to Professor Doumergue awakens doubts in our own mind, however, whether it too may not be an idealization. Was Calvin ever—was he particularly in 1557-8, between his two serious illnesses—ague and fever—which Beza describes for us—of this well-nourished and rotund figure and countenance? But in the Rotterdam and Basle portraits supported by the wood-cut published by Professor Borgeaud (Plate V) we have a type of likeness which we can trust,—“which remains for us”, as Professor Doumergue himself says, “the best and most trustworthy type of Calvin, during the years of his maturity, about forty to forty-five years old”. For the more youthful Calvin we are left more at sea. We find it difficult to believe in either the portrait of Tours or the enamel of Limousin; and we do not regret this. It is different with the Hanau portrait, which we would fain believe in,—but there are difficulties in the way. Comparing it with the later portraits, Professor Doumergue remarks, “There are common traits, but how different is the physiognomy!” It is at least a worthy beginning which is pictured here for what Calvin afterwards became: and there are no insuperable hindrances to believing it a fair representation of his youthful form and face.

The result of Professor Doumergue's researches we take to be that in the Rotterdam and the Tronchin portraits, with the engravings which follow them, we have preserved for us, certainly no such presentation

of Calvin's personality as a great artist, catching his spirit in his features and attitude, might have given us, but a very fair representation of the outward appearance of the great Reformer. On the other hand, we may remark in passing, the genuineness of the recently discovered portrait purporting to be of "Calvin's wife", is quite destroyed by Professor Doumergue's criticism.

The second part of Professor Doumergue's book treats of (in general) religious caricatures of the Reformation age. It is divided into two portions. The latter of these gives us reproductions and descriptions of a certain number of caricatures having more or less relation to Calvin and Calvinism. There is a chapter on Catholic Caricatures of both. Then one on Calvinistic Caricatures of Romanism. This is followed by one on Lutheran Anti-Calvinistic Caricatures. Other chapters on "Mixed" and "Irenic" Caricatures succeed this. The whole closes with a chapter on Numismatic Caricatures, and a few words under the head of "Divers" on a number of related topics. The essay finds its *raison d'être* in this its second portion; but it scarcely finds its center of interest in it. This rather lies in its earlier portion, which is entitled "Protestant Caricature and Satire", but happily treats rather of the broader subject "Protestant Satire" than of its application in caricature. The matter is disposed in three chapters, the first of which deals with German, the second with French Protestant Satire and Caricature, and the third with Calvin in his relation to satire. The whole forms an admirable brief treatise on its subject and lays before the reader a great mass of interesting information. Some of this Professor Doumergue had given us in earlier publications. But it is well to have it repeated here in more ample development.

In Professor Doumergue's view satire is the genus, caricature a species under it,—satire expressed in figures. Religious satire is as old as religious abuses, but a new epoch is marked in its history by the Reformation, when, as Fuchs remarks, "caricature was for the first time placed at the service of a great movement and officially elevated to the height of a regular weapon". Luther made full use of it, and, of course, so did Calvin and his companions. Only, in employing this "most powerful of all destructive weapons", these "leaders of the French Reformation", as M. Lenient, the historian of *Satire in France*, reminds us, transfigured it. "From the first day when they touched it", says he, "they separated themselves sharply from the professional railers and scoffers, who turned everything into ridicule, the good and the evil alike, the false and the true, and sought less to edify than to scandalize souls." "It is not to Lucian that this satire goes back", he adds, "but to the Prophets, to the Fathers of the Church, to Elijah and Isaiah, to Tertullian and St. Augustine, to those glorious athletes of the faith who did not disdain to apply the cautery of opprobrium to the faults of the people or the errors of the heathen. Sanctified by its end it ceases to be a mere scandalous amusement and becomes a weapon in the service of the truth."

The great Calvinistic satirists were Calvin, Viret and Beza, and

Professor Doumergue gives us an excellent brief account of their work in this manner. Viret, son of the people, writes satire for the people, in the language of the people, and thus becomes the father of Romance-Swiss literature. "Audacious, caustic, familiar, he works powerfully on the crowd, awakening in them their loud laughter and their sturdy good sense. His prolix style, his frequently heavy pleasantry, are far from equaling the nervous conciseness of Calvin or the biting vivacity of Beza. But Viret had his readers and his public, to whom his very vulgarity was an additional charm. . . . In spite of his natural causticity, he is at bottom good-natured, sweet-tempered and tolerant, even for his enemies. . . ." This is M. Lenient's characterization, repeated by Professor Doumergue, and it may serve us for a general description of the nature of early Calvinistic satire, whether in the hands of the bourgeois Viret, or the highly cultured Beza, or Calvin the great leader of them all.

Professor Doumergue devotes a whole chapter to Calvin's Satires, dividing the treatment between his satires against ideas—his *Treatise on Relics* and *Excuse of the Nicodemites* being taken as samples—and his satires against persons,—Cenalis, Antony Cathelan and Gabriel de Saconay being especially adduced. Professor Doumergue does not gloss the faults of Calvin's satire, especially of his personal satire. Those who gave him a Roland were very sure to receive an Oliver in return. But the difference even here was that, while those who attacked him dealt in calumnies, he, while calling a spade a spade with true sixteenth-century freedom, yet held himself strictly to the truth. "We do not contend", remarks Professor Doumergue of Calvin's response to Saconay, "that this language is nothing but pure atticism. Calvin is rude, violent, coarse. Saconay is paid in his own coin.—But it is a response",—and Calvin, in his response, was answering for his life, repelling the most gross calumnies by an appeal to truth—as even his enemies admit. A recent Romish critic, for example, after saying what he wished to say of the violence of Calvin's assault on Saconay, requires to add: "We have no desire to assert that the reproaches which Calvin addressed to G. de Saconay were not well founded. The precentor of St. John's could very easily seek to defend the Church in his writings and forget himself in his conduct." In his more general satirical pieces, when he has principles of action rather than particular assailants in mind, such personal invectives naturally fall into the background and we see Calvin as a satirist at his best, always earnest, no doubt, and never wholly free from the grossness of the age—there are passages even in his sermons, spoken to the mixed audience before him, which twentieth century eyes could scarcely endure in print—but never forgetful of the main issues or descending to mere abuse. And what an effective implement satire was in his hands! "We see", says Professor Doumergue, in closing, "what a great part ridicule played in this revolution of morals and of faith.—We see what particular kind of ridicule Calvin's was. It was often the arrow which pierced through and through; it was often the bludgeon which crushed

and pulverized; it was always a terrible weapon. With him pleasantry was relatively less gay; almost always, if not always, it was relatively more dignified: his end was legitimate, and his legitimate end explains, if it does not justify, at least for our age, his deflections."

The whole work brings the reader nearer to an understanding of the real Calvin which it has been Professor Doumergue's life-task to recover for our generation. The high praise is deserved by it that it is worthy of the author of the monumental *Jean Calvin* and forms a welcome part of the portraiture of the great Reformer which he is giving the world. And in the form in which it is presented, we may add, it is worthy of the occasion of its publication, when all the world had gathered to Geneva, Calvin's city, to do the memory of his person and achievements honor.

Princeton.

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A SHORT HISTORY OF PURITANISM. By JAMES HERON, D.D.. Edinburg: T. & T. Clark. New York: Chas. Scribner's Sons. 1908. viii, 232. Index. MAKERS OF THE SCOTTISH CHURCH. By REV. W. BEVERIDGE, M.A. Edinburg: T. & T. Clark. New York: Chas. Scribner's Sons. 1908. 212. Index. PURITANISM IN THE SOUTH. By J. EDWARD KIRBYE. The Pilgrim Press. 1908. 144.

These three little books dealing with various phases of the history of the Reformed Church, each seeks in its way a popular audience. Dr. Heron's book, as its sub-title indicates, is intended to serve as a "hand-book for guilds and bible classes". It shows on every page the competent hand of the scholarly professor of ecclesiastical history and accomplished writer. The plan of the book is simple, yet comprehensive, the material is solid, yet enriched and varied by wide reading and a fine literary judgment, the point of view is that of a man in sympathy with his subject, and alive to its nobility and permanent significance in the history of human progress. Its use cannot be too highly commended.

Mr. Beveridge has undertaken to present a series of historical portraits illustrative of the rise and progress of the Scottish Church suited to the unlearned reader. His book is not uninteresting. It could scarcely be that, with the commanding interest of nearly all his subjects. But he lacks the story-teller's gift. His sketches are nearly all clumsily begun, and scarcely ever are they drawn with the sure hand which seizes the main lines of character and leaves a definite impression on the mind. Yet, it may be commended to those who can overcome the difficulties of the beginning of each sketch for the series of noble personages which it brings together, especially in the latter half, where Andrew Melville, Henderson, Rutherford, Cameron, Carstares, the Erskines, Chalmers and Rainy are portrayed.

Mr. Kirbye's effort is chiefly interesting because of the lack of materials for the writing of a history of Puritanism in the Southern part of the United States, and the hopefulness of even so slight a sketch as indicating an awakening interest in this field. The book appears to be made up of a series of papers published in some newspaper; they are