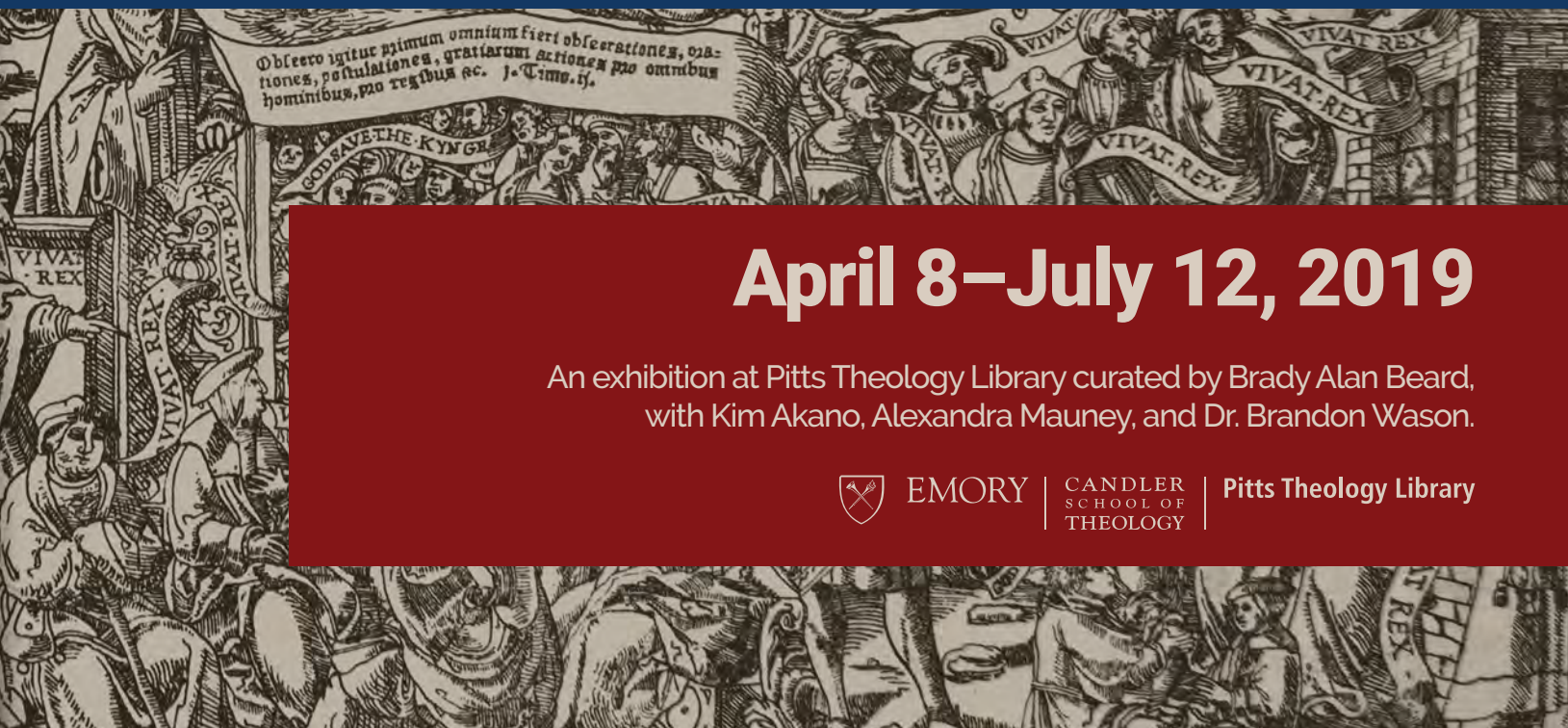




WORD FOR WORD SENSE FOR SENSE

The English Bible in History and Worship



April 8–July 12, 2019

An exhibition at Pitts Theology Library curated by Brady Alan Beard,
with Kim Akano, Alexandra Mauney, and Dr. Brandon Wason.



EMORY

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Pitts Theology Library

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*Exhibition catalog supported by the generous gift of the
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PREFACE

Word for Word, Sense for Sense

THE ENGLISH BIBLE IN HISTORY AND WORSHIP

Translating the Bible into English is a difficult task. The translator must make sense of meaning, rhythm, and style at home in one language, but foreign in another. Even more formidable is the challenge of creating a meaningful text that will be used and cherished by many readers and communities. The central image for this exhibition, King Henry VIII distributing the Bible to members of the state and the church, illustrates this point. This image (p. 93), is the title page for the Great Bible, which was published under Henry VIII. The image is rife with the political, social, and religious implications of translating the Bible into English. Before assessing the political or religious importance of a translation, one must begin to explore how any given translator worked. What were his or her concerns, traditions, knowledge, and motivations? What challenges did he or she face? Did the translator attempt to translate literally, “word for word,” or idiomatically, “sense for sense”?

Some translators press toward a “literal” translation of the text, one in which each Hebrew or Greek word has a direct representative in English. Julia Evalina Smith’s

(1792–1886) translation of the whole Bible in 1855, the first translation of the whole Bible by a woman, demonstrates this tendency. Dissatisfied with versions such as the King James, which she deemed insufficiently literal, Smith embarked on her own translation, working through the Hebrew and Greek twice and the Latin once, before finally publishing her own literal translation eight years later.

Other translators, such as the eminent hymn-writer, minister, and poet Isaac Watts (1674–1748), sought to make the Bible come alive for Christian readers through idiomatic translations. Working primarily in the Psalms, Watts translated not only the words of the Bible into English, but strove to translate the Bible's contexts as well, (in)famously translating any reference to Israel's God, Yhwh, as Jesus and any reference to "the Land" as Britain. Thus, Psalm 67 reads: "Shine, mighty God, on *Britain* shine with Beams of heavenly Grace."

Deciding between a literal or idiomatic work is not limited to the Bible translators in the eighteenth and nineteenth centuries. In his preface to his Old English version of Gregory the Great's *Regula Pastoralis*, Alfred the Great (848–899) wrote about the challenge of translating from Latin to English which demanded that he translate "sometimes word for word, sometimes sense for sense." Modern translators also have difficult decisions to make regarding their own methodology. Historically, these questions were framed by theology, tradition, national, ethnic and gender identities, advancements in scholarship, and literary prowess (cases 7–13 and 20) and continue to be so. Increasingly, however, identification of and attention to the communities of readers shapes translators' decisions. The impact of these decisions is evident in the explosion of Bible publishing in the twentieth and early twenty-first centuries (case 14).

Throughout the history of Christian worship, Psalters, translations of the Psalms for singing, figure prominently. This genre has routinely presented additional challenges to translators. Not only must the work be faithful to the Hebrew original, it must also sound pleasant for singing. As part of *Word for Word, Sense for Sense*, Pitts Theology Library hosted a Psalm-singing event. This event, *Songs for All Seasons: Singing the Psalms through the Christian Year*, explored the many ways the Psalms have been and continue to be translated. Members of Emory University, Candler School of Theology, Columbia Theological Seminary, and the Metro-Atlanta community joined together to celebrate the Psalms. An edited and abbreviated version of Michael Morgan's opening statements are provided in this catalog.

Word for Word, Sense for Sense: The English Bible in History and Worship attempts to illustrate the multiple ways that translations and translators' decisions have impacted the English-speaking world. By moving from some of the earliest translations of the Bible in English to the most recent, this exhibition invites readers and viewers to consider translation afresh and to remember that "the Bible" as we know it has a history of sometimes elegant and often contested translations that always leave their mark.

Brady Alan Beard, Curator
Emory University
Spring 2019



SINGING THE PSALMS

No matter how far back one looks for the roots of the Psalms in worship—whether to the evangelical movements of the nineteenth century, the furor of the Reformation in the sixteenth century, the laying of Christian foundations in the early church councils, or to the temple worship of ancient Israel—one will always find a juncture in our traditions when we come to the Psalms.

For many, the differences may be as striking between congregations within the same denomination as among those who are called by other names. However, the places where these traditions diverge become peripheral and trifling, when one considers the places where they coincide in our faith and practice. Whether these traditions share a common cup, chant the liturgy, sing only the Psalms, recite ancient prayers or create new ones—they cannot be separated from the true foundations of a common worship, which the Psalter expresses so beautifully.

It is virtually impossible to think of an emotion or sentiment that does not find expression in the Psalter, and regardless of where we find ourselves, whenever the Psalms are allowed to touch our lives, we experience something of the Divine.

Richard Rolle, a fourteenth century biblical scholar, spoke of the Psalms with enthusiastic and lyrical vigor:

*Psalm singing chases fiends,
Excites angels to our help,
Removes sin,
Pleases God.
It shapes perfection,
Removes and destroys annoyance and anguish of soul.
As a lamp lighting our life,
Healing of a sick heart,
Honey to a bitter soul,
This book is called a garden enclosed, well sealed,
A paradise full of apples.*

One of the innovations of the Reformation, stemming in part from Martin Luther but finding its strongest advocate in John Calvin (1509–1564), the Anglican and Scottish refugees of the sixteenth century, and later even with Isaac Watts and Charles Wesley (1707–1788), were the metrical Psalms—paraphrases of the Psalms in verse—which were sung to familiar tunes the people knew by heart, or to new tunes which would be composed for them.

Calvin believed that only those songs which God had given—the Psalms—were worthy of being offered back to God. A century and a half later, Isaac Watts clearly expressed what Calvin’s observation:

When we hear the Scripture read, God speaks to us;
When we sing a metrical Psalm, we speak to God.

It was certainly providential – if costly in terms of human life and a national faith – that the sequence of religious and political events in the sixteenth century brought the Anglican and Scottish Protestants to Geneva, and sent them home again well-versed in Scripture, Reformed theology, and with the metrical Psalms in their hearts. The Psalms bridge many differences and link the traditions and songs of ancient Israel with the living faiths of many today. Every time these words are read, sung, or chanted, the ancient Hebrew Psalms are translated afresh for a new time and place. For over 2,000 years, these words have formed the basis of worship for many faiths and traditions and one can only marvel at their continued relevance.

*Michael Morgan
Spring 2019*





GALLERY MAP

Word for Word, Sense for Sense

THE ENGLISH BIBLE IN HISTORY AND WORSHIP

1. CONSIDERING TRANSLATION

Case 1: The Project of Translation

Case 2: Translating the Psalms

2. TRANSLATING FOR WORSHIP

Case 3: Singing the Psalms with Isaac Watts

Case 4: Singing the Psalms

Case 5: Psalters and Hymnody

Case 6: Books of Common Prayer

Case 15: The Psalms in Hymnals

Case 16: The Psalms and the Spirituals

Case 17: The Psalms and the Wesleys

3. TRANSLATING THE WHOLE BIBLE

Case 7: The Bible in the English Reformation

Case 8: Errors in and Revisions of English Bibles

Case 9: Contemporary English Translations

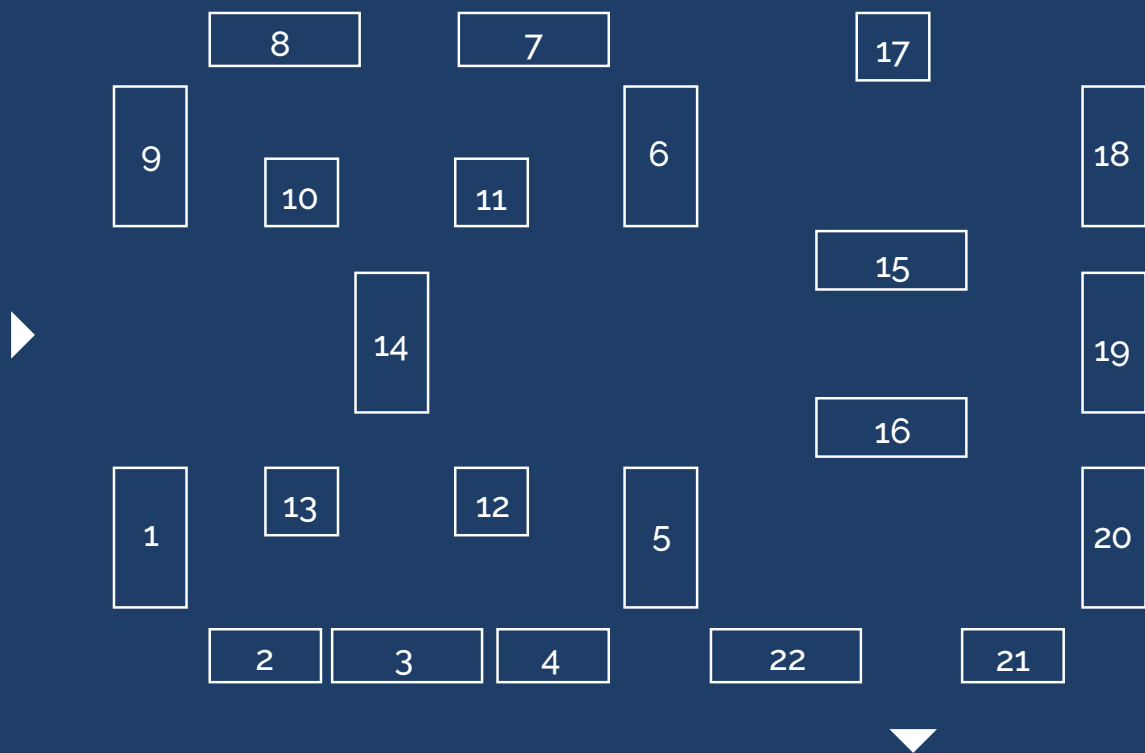
Case 10: The Great Bible

Case 11: Matthew Bible
Taverner's Epistles & Gospels

Case 12: The King James Version

Case 13: Bishops' Bible, Geneva Bible

Case 14: The Bible for Everyone



4. TRANSLATING THE BIBLE FOR AMERICA

Case 18: Influential Early American Psalters

Case 19: American Psalters and Hymnbooks after the Revolutionary War

Case 20: The Bible in 19th Century Print Culture

5. CONTINUING TRANSLATION

Case 21: Picturing the Bible

Case 22: Singing the Psalms in Christian Worship Today



SECTION 1

CONSIDERING TRANSLATION

In his essay “Translation and the Incarnate Word,” Lamin Sanneh writes, “Christianity is a translated religion, and that fact contains at its core the dynamic principle of continuous translatability on account of the fact that God’s mind is not closed nor His reach restricted. The multiple languages of a diverse humanity are proof of that” (71). Translation, it could be argued, is deeply rooted in the missionary impulse of Western European Christianity. It is Christianity’s conviction that the Bible is the very word of God that drives its ability to view language less as an obstacle to be overcome and more of a foothold into diverse cultures and languages. In other words, the very fact that the Bible is translated into various vernaculars demonstrates that God still speaks. This theological assumption allows scholars, like Sanneh, to view Bible translation as a model of Christianity’s own translation into non-Western cultures and to revel in its diversity of expression.

Detail of Title Page. *The Great Bible*. London: Richard Harrison, 1526.

SECTION 1. CONSIDERING TRANSLATION

CASE 1

THE PROJECT OF TRANSLATION

Almost from its inception, biblical translation has been done by groups of people, not singular translators. This dynamic is perhaps best represented by the tradition around the Septuagint (LXX), the Hebrew Bible in Greek. This tradition claims that the LXX was produced by 70 translators who worked independently of each other. John Wycliffe also worked with a team of translators to produce the Wycliffite Bible, an important early English version. Translation is also an active task, often involving physical annotation. Early translations maintained a close relationship between the source text and the target language by printing them alongside one another as in the polyglots. Of course, in the digital age, much of this work is done on digital platforms as the CEB “track changes” show.



Portrait of John Wycliffe, *Histoire du concile de Constance, tirée principalement d'auteurs qui ont assisté au concile*. By Jacques Lenfant, 1661–1728. Pitts Theology Library 1714 LENF V1.



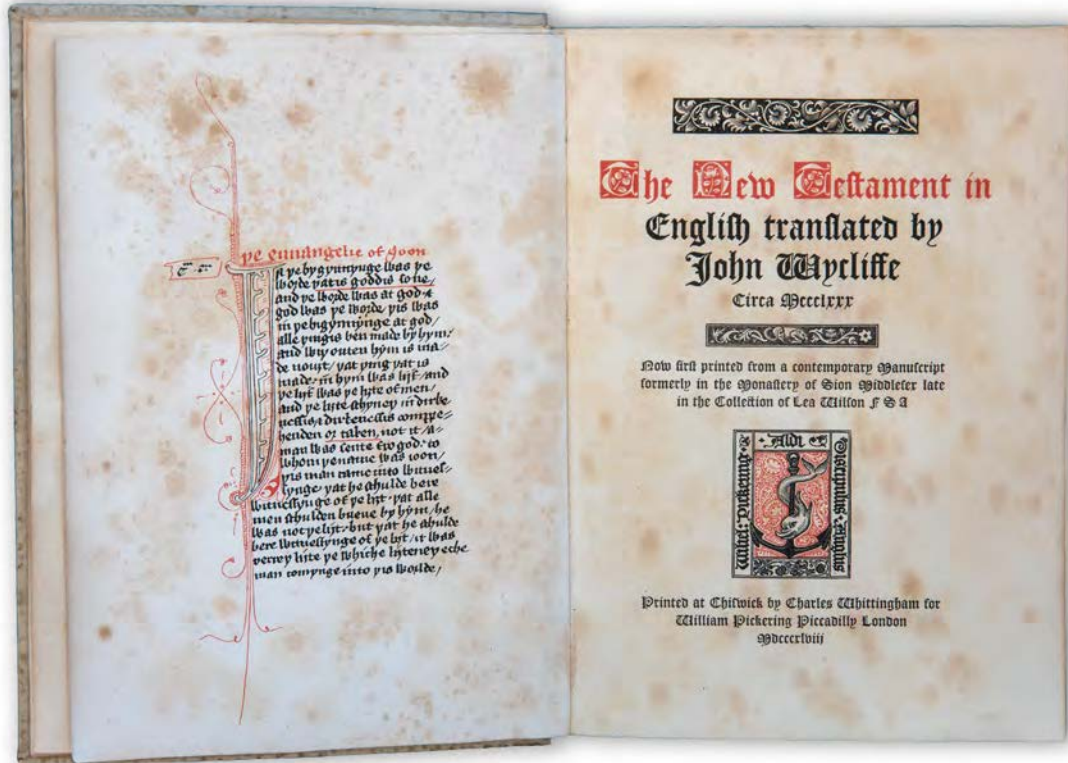
FRANCISCO JIMÉNEZ DE CISNEROS (1436?–1517) — COMPLUTENSIAN POLYGLOT

Uetus testamentu[m] multiplici lingua nu[n]c primo impressum. : Et imprimis Pentateuchus Hebraico Graeco atque Chaldaico idiomate. Adiuncta unicuiq[ue] sua latina interpretatione. Academia Complutensi [i.e. Alcalá de Henares]: Industria Arnaldi Guillelmi de Brocario, in Academia Complutensi, 1514-1517.

6 volumes: illustrations; 39 cm (folio in 8's and 6's).

The Complutensian polyglot was the first polyglot Bible. A team of scholars lead by Diego López de Zuñiga (1470–1531) and funded by Cardinal Francisco Jiménez de Cisneros (1436–1517) edited the work. The pages of the Old Testament produce the text in Hebrew, Greek, Latin, and Aramaic. The New Testament volumes included the first printing of the New Testament in Greek.

Richard C. Kessler Collection - Pitts Theology Library 1514 BIBL



JOHN WYCLIFFE (c.1324–1384) — THE NEW TESTAMENT IN ENGLISH

The New Testament in English / translated by John Wycliffe circa MCCCLXXX; now first printed from a contemporary manuscript formerly in the monastery of Sion Middlesex late in the collection of Lea Wilson, F.S.A. Oxford: C. Whittingham, 1848.

10 leaves, 476 unnumbered pages: frontispiece (facsimiles); 24 cm.

John Wycliffe, “The Morning Star of the Reformation,” actively worked to translate the whole Bible into English vernacular. The production of the Wycliffite Bible was the result of the work a group of scholars led by Wycliffe. Almost all later translations were paraphrases or expansions on Wycliffe’s work.

Pitts Theology Library 1848 BIBL W

...to come
...established at the peak of the mountain,
...will be lifted up
...and all the nations will stream to it.
Many peoples will come, and they will say,
Come, let us go up to the Lord's mountain,
to God of the house of Jacob
~~that we may be taught God's paths.~~
so we may walk in God's paths.
From Zion will come teaching,
and the LORD's word from Jerusalem.
2:4 God And he will judge between the nations,
and arbitrate for many peoples.
They will beat their swords into plowshares,
and their spears into pruning knives hooks.
Nation ~~won't~~ will not take up sword against nation,
and they will not prepare for ~~longer~~ train for war ~~any~~.
2:5 Come, h House of Jacob,
~~come~~ let us walk in the light of the LORD.
2:6 For y You have abandoned your people
~~house's~~ house of Jacob,
for they are full of sorcerers from
~~fortune-tellers~~ diviners like
clasp hands with

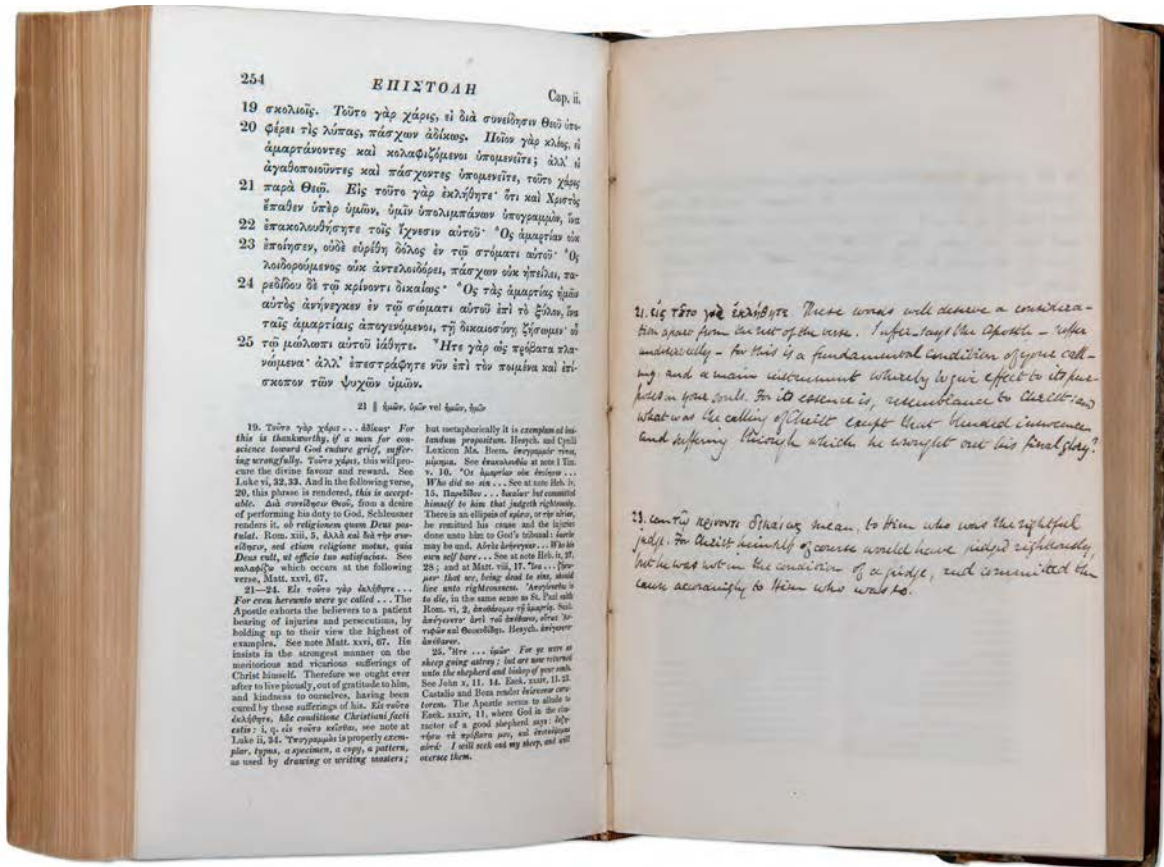
DAVID L. PETERSEN, ED., COMMON ENGLISH
BIBLE (CEB) EDITORIAL NOTES, 2011

Common English Bible papers, 2007–2011.

1.5 cubic feet (3 boxes)

David L. Petersen, the Franklin N. Parker Professor of Old Testament at Candler School of Theology until his retirement in 2013, was the Old Testament editor of the Common English Bible (2011). This document shows a portion of Isaiah as a “work-in-progress,” near the end of its completion in 2010.

Pitts Theology Library MSS 396



EDWARD VALPY (1764–1832) — THE NEW TESTAMENT: WITH ENGLISH NOTES CRITICAL, PHILOLOGICAL, AND EXPLANTORY

He kaine diatheke= The New Testament: with English notes critical, philological, and explantory. London: Longman and Co., 1826.

3 volumes: map (folded); 22 cm.

This three volume Greek New Testament belonged to the British politician William Gladstone (1809–1898). He had this item re-bound with blank pages interleaved to provide space for his personal annotations. His annotations and references to classical Greek and Latin literature demonstrate the work many translators undergo to best understand a source text.

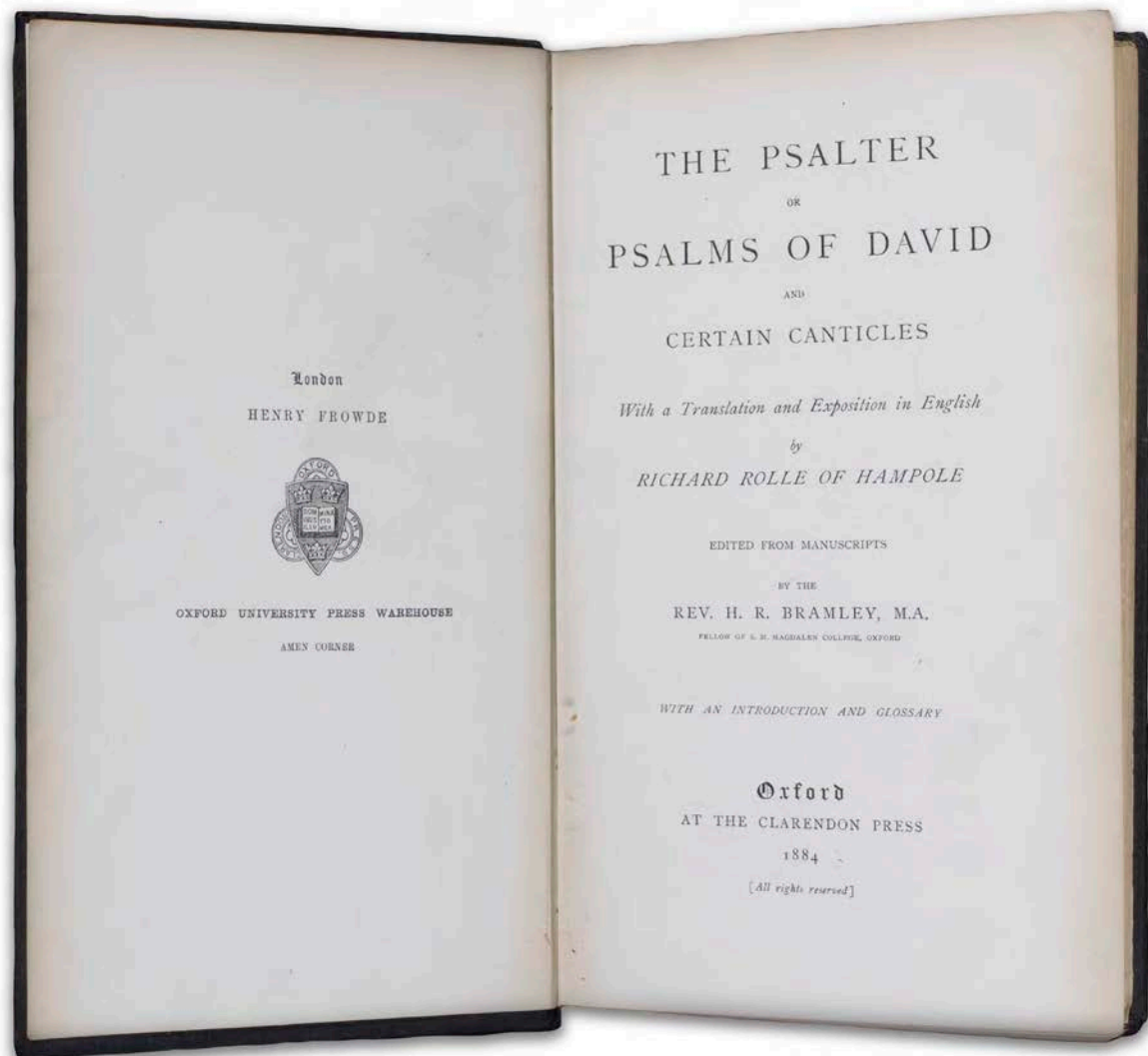
Pitts Theology Library 1826 BIBL A V.3



CASE 2

Translating the Psalms

The Book of Psalms has long challenged translators and interpreters. Unlike English poetry, with its emphasis on meter and the line, Hebrew Bible poetry is defined by parallelism. Translators face a particular problem with the Psalms: should they retain the qualities more appropriate to Hebrew Bible poetry or attempt to translate according to features of English poetry? Psalters designed for devotional reading and singing made at least one part of the Bible available to many people for the first time.

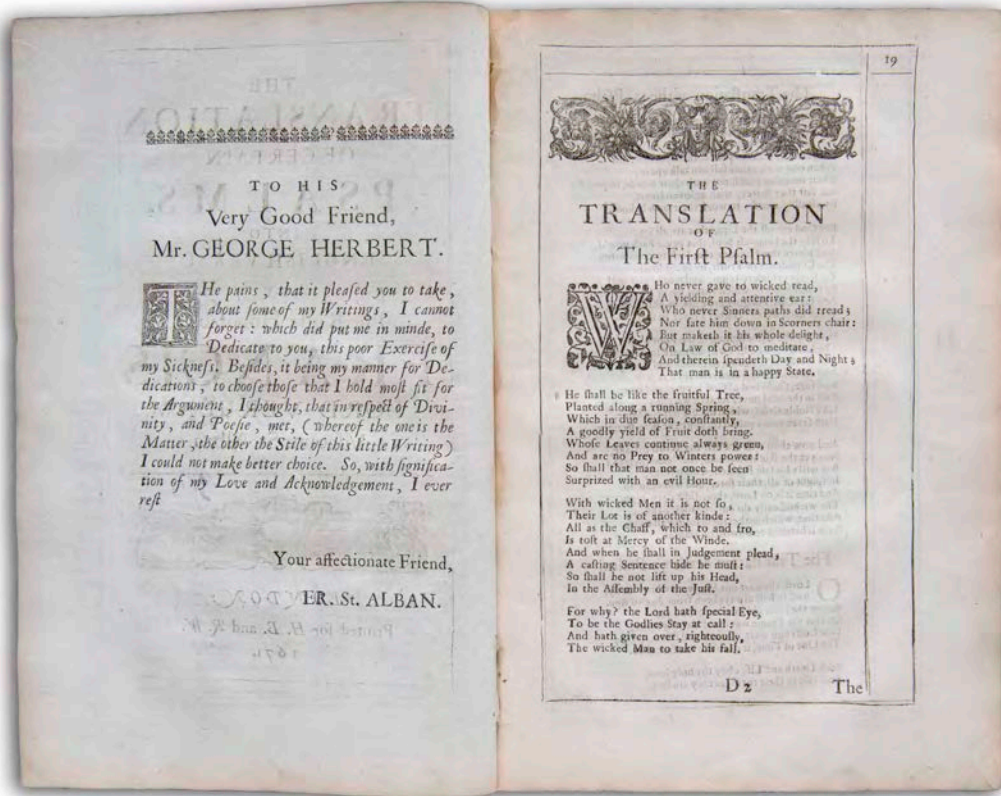


RICHARD ROLLE (1300–1349) — THE PSALTER, 1884

The Psalter or Psalms of David and Certain Canticles, with a Translation and Exposition in English by Richard Rolle of Hampole. Edited from Manuscripts by the Rev. H.R. Bramley, with an introduction and Glossary. Oxford: Clarendon Press, 1884.

Richard Rolle, fourteenth century British mystic and author, penned this translation in the northern dialect of his native tongue. Later adapted in the fifteenth century into a southern British dialect, this early work enjoyed wide use for nearly a century.

Item on Loan from the Private Collection of Michael Morgan



FRANCIS BACON (1561–1626) — THE TRANSLATION OF CERTAIN PSALMS, 1671

The Translation of Certain Psalms, into English Verse. By the Right Honorable, Francis Lord Verulam, Viscount St. Alban. London: H.B. and R.W., 1671.

This collection of metrical paraphrases of selected psalms was not intended to be sung, but instead meant to be read as poetical essays that embody important and divinely inspired sentiments. Some of the psalms exhibit stateliness, though generally, the translation adapts the sentiments of the Book of Psalms in Bacon's unique diction.

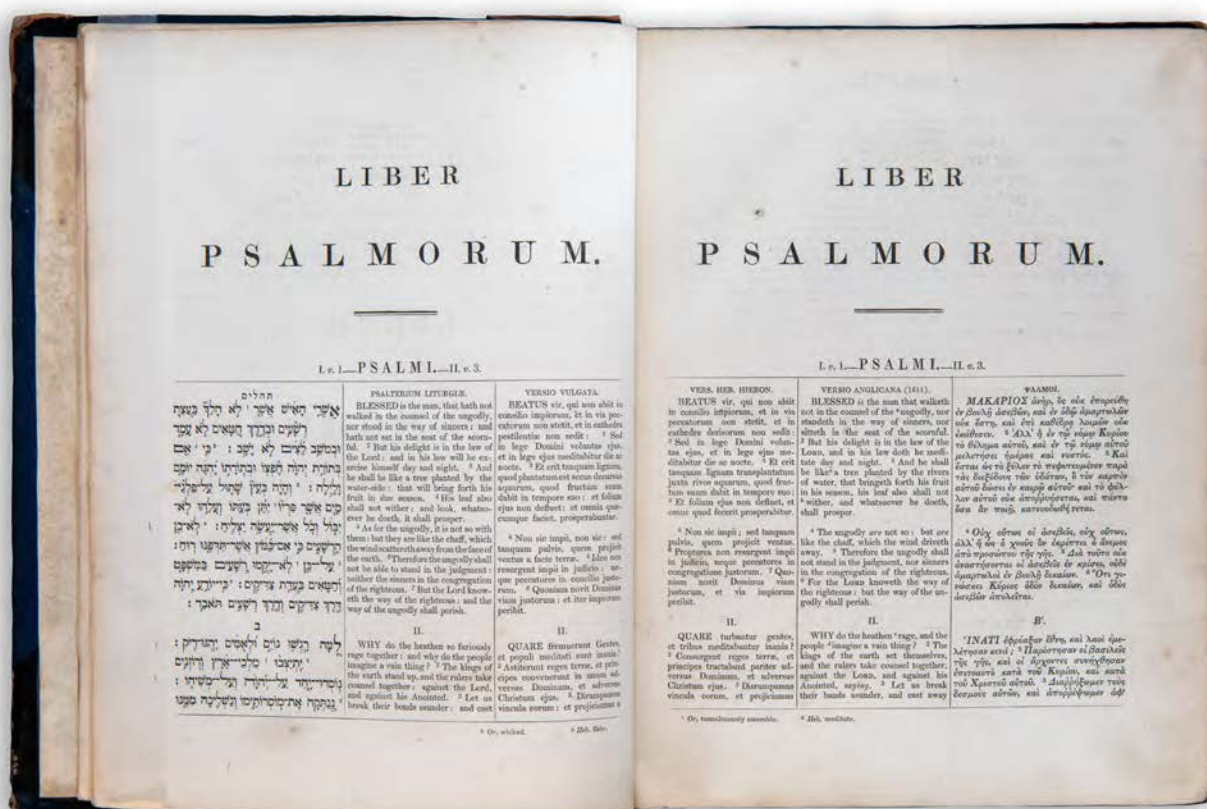
Item on Loan from the Private Collection of Michael Morgan

SAMUEL BAGSTER (1772–1851) — THE HEXAPLAR PSALTER, 1841

The Hexaplar Psalter. The Book of Psalms: Hebrew, Greek, Latin, and English; The Hebrew Text after Van der Hooght, the Greek of the LXX, The Vulgate Latin, Jerome's Hebrew Latin, the English Liturgical Version, and the English Authorized Version. In Six Parallel Columns. London: Samuel Bagster and Sons, 1843.

A hexaplar is a book that contains six translations of a text in one volume. Bagster's hexaplar includes the Greek text, the Hebrew text, two Latin versions, and two English versions.

Item on Loan from the Private Collection of Michael Morgan





ANTHONY GILBY (C. 1510–1585) — THE PSALMES OF DAVID, TRULY OPENED, 1581

The Psalmes of David, Truly Opened and Explained by Paraphrasis, According to the Right Sense of Everie Psalm. With Large and Ample Arguments Before Every Psalm, Declaring the True Use Thereof. To the Which Is Added a Brief Table, Shewing Whereunto Every Psalm Is Particularly to be Applied, According to the Direction of M. Beza and Tremellius. London: Henry Denham, 1581.

English reformer Anthony Gilby left England during the reign of Queen Mary (1553–1558) and worked as a translator on the Geneva Bible (1560). Finding Theodore Beza's Latin psalter (1579) helpful, Gilby later decided to translate the work into English under the title: *Psalmes of David, Truly Opened*. Hoping to aid English speakers in understanding the Psalms, Gilby kept Beza's introductions and paraphrases of the Psalms and added a table at the end that contained the principle points of each Psalm.

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SECTION 2

TRANSLATING FOR WORSHIP

A psalter is a volume containing only the Book of Psalms. Very often, psalters were bound with other devotional books, like books of hours or the Book of Common Prayer. As a result of this practice, a translation of the Psalms was often the only part of the Bible that individuals or families had. The size of psalters and prayer books made them easy to carry to and from worship and to be stored in the home. Many contained images, calendars, songs, and other devotional texts. Since psalters were meant for everyday devotional use and for communal worship, they presented an especially difficult challenge to translators who had to find ways to translate Hebrew poetry into metrical and lyrical English.

Detail of Title Page. *The Great Bible*. London: Richard Harrison, 1562.

SECTION 2. TRANSLATING FOR WORSHIP

CASE 3

SINGING THE PSALMS WITH ISAAC WATTS

Isaac Watts (1674–1748) was an independent, English minister, theologian, and hymn writer who had many other talents. He was, in terms of hymn writing, extremely prolific. His hymns and 1719 metrical psalter led the way for Protestant hymnody and many of his works continue to be in use today. Some of his more well-known hymns include “When I Survey the Wondrous Cross,” “Our God, Our Help in Ages Past” (based on Psalm 90), and “Joy to the World.” Among his many collections include *Horæ Lyricæ* (1706 and 1709), *Hymns and Spiritual Songs* (1707 and 1709), and *The Psalms of David Imitated in the Language of the New Testament* (1719). His work on the Psalms was not necessarily intended as a translation but an “updating” of the Psalms, replacing Jehovah with Jesus and Israel with Britain. Watts’s influence was particularly profound on the Methodist and evangelical movements, and John Wesley included many of his hymns in his first hymnbook.



Portrait of Isaac Watts, *Horæ lyricæ: poems, chiefly of the lyric kind: in three books*. Pitts Theology Library 1715 WATT.

R^o & D^r Sir

This little book ~~was~~ written to obvi-
 -ate some growing Errors, which, I think, are so
 detrimental & dishonorable to [&] Christian Reli-
 gion as almost deftroys it, by stripping it
 of some of its chief supports & Glories.
 If you have any such Errors among you,
 this book asks leave to assist in [&] War
 against them, tho it carries no Name -
 wth it to make its way. . . With all
 due salutations & sincere desires of your
 success in your ministeriall Labors I am
 Sir Your affect^l Bro: & Sent
 J. Watts.

Newington near London
 Feb 7th 1735
 6.

ISAAC WATTS — MANUSCRIPT LETTER, 1736

Isaac Watts collection, 1735, 1748.

0.01 cubic ft. (1 folder)

In addition to his work as a hymn writer and translator, Watts also published many books on theology and philosophy. In this 1736 letter addressed to an unnamed reverend, Watts writes of his concern for the integrity of Christianity. He references a short book that was written to correct the growing errors that strip the religion of “some of its chief supports and Glories.”

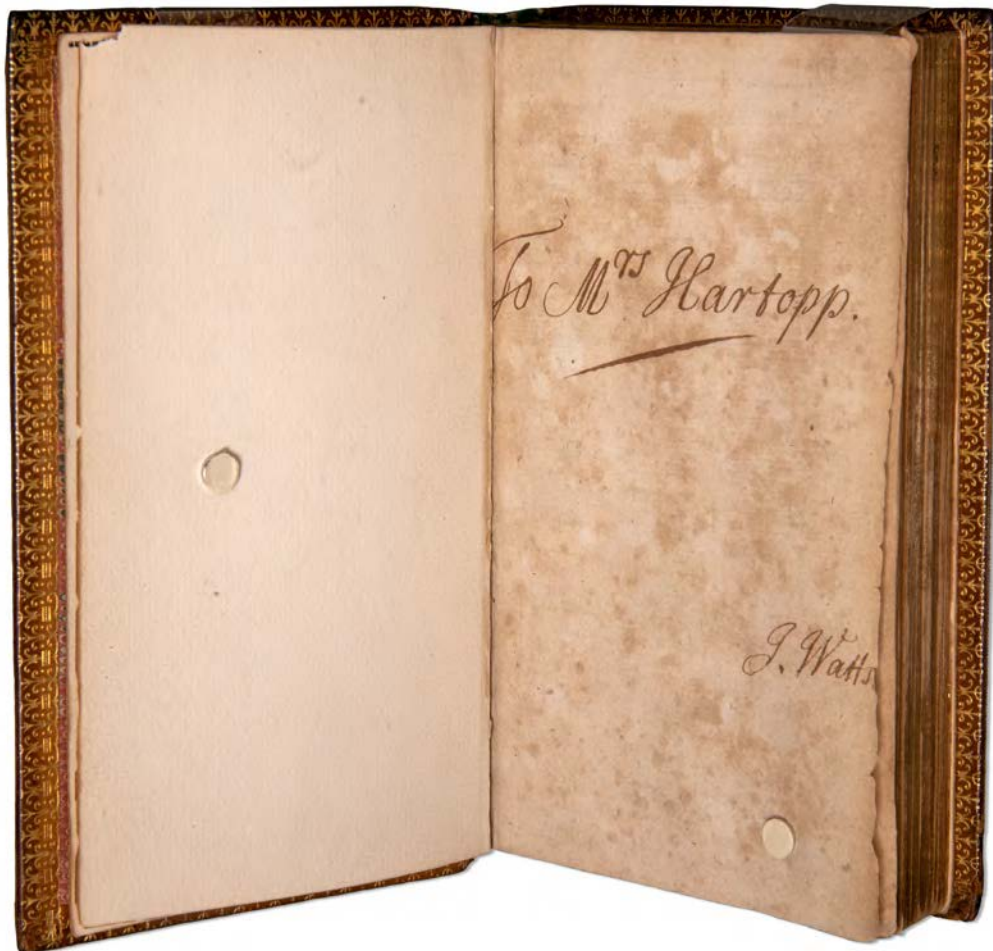
Pitts Theology Library MSS 288

ISAAC WATTS — THE PSALMS OF DAVID, 1719

The Psalms of David Imitated in the Language of the New Testament, and apply'd to the Christian State and Worship London: J. Clark, 1719.

Isaac Watts sought to generate more interest in psalm singing amongst Christians by replacing Hebraic idiom with Christian theology. Nevertheless, Watts still deemed some psalms unsuitable for Christian worship and excluded them. The *Psalms of David* enjoyed great success and was revised by others long after Watts's death. In fact, his version of Psalm 90, "Our God, Our Help in Ages Past," continues to be published in major hymnals today. This particular book bears an inscription in Watts's own hand to Mrs. Hartopp, daughter-in-law of the famous Puritan Sir John Hartopp.

Item on Loan from the Private Collection of Michael Morgan





ISAAC WATTS — HORÆ LYRICÆ

Horæ lyricæ: poems, chiefly of the lyric kind: in three books. London: W. Wilkins, 1715.

xxxi, 8 unnumbered pages, 314, 5 unnumbered pages: frontispiece; 16 cm (8vo).

Horæ Lyricæ exemplifies Watt’s poetic prowess. Watts published the work in order to redeem poetry from those who considered it secular. He wanted to convince “weaker Christians” of the idea that poetry was not “too light and trivial a Method to treat anything that is serious and sacred.” Watts believed that poetry could reflect virtuous and honorable subject matter and assist in religious devotion.

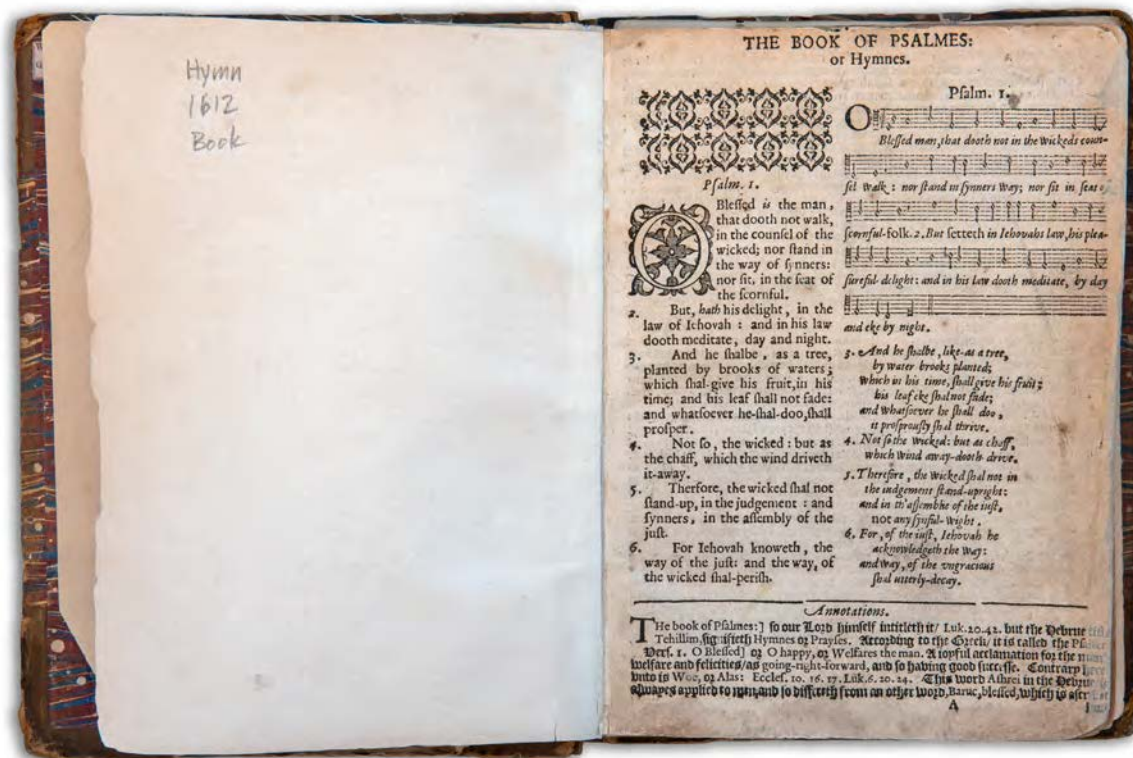
Pitts Theology Library 1715 WATT



CASE 4

SINGING THE PSALMS

Using the Psalms as a prayer and song book is an ancient practice. In fact, the Hebrew name for the Psalter, *Tehillim*, means “Hymns” or “Praises.” The ability to sing the Psalms has been an important feature of translating the book for use in Christian worship. During the Reformation, many Protestants limited their songs only to metrical arrangements of the Psalms, and this remained the standard practice for many years. Some versions became so popular that they transcended geographic boundaries. For instance, The *Bay Psalm Book* was widely used in England and Scotland and was the first book published in America.



HENRY AINSWORTH (1571–1622) — PSALTER

The book of Psalmes: Englisht both in prose and metre with annotations, opening the words and sentences by conference with other scriptures. Amsterdam: Giles Thorp, 1612.

342 pages. Includes settings of 39 Psalm tunes by Henry Ainsworth. Bookplate of Henry Parr with the motto “amour avec loyaulté” (love with loyalty).

Henry Ainsworth, an English Separatist in Amsterdam, published new metrical psalms alongside his original prose translations of the Psalms within a year of the publication of the King James Version. The Ainsworth Psalter was the only music book brought by the Pilgrims to New England in 1620.

Pitts Theology Library 1612 BOOK



WILLIAM BARTON (c. 1598–1678) — THE BOOK OF PSALMS IN METRE
The Book of Psalms in metre: close and proper to the Hebrew: smooth and pleasant for the metre: to be sung in usual and known tunes / fitted for the ready use and understanding of all good Christians. London: Printed by Roger Daniel and William Du-Gard, and are to be sold by Francis Eglesfield and Thomas Underhill, 1654.

9 unnumbered pages, 323 pages.

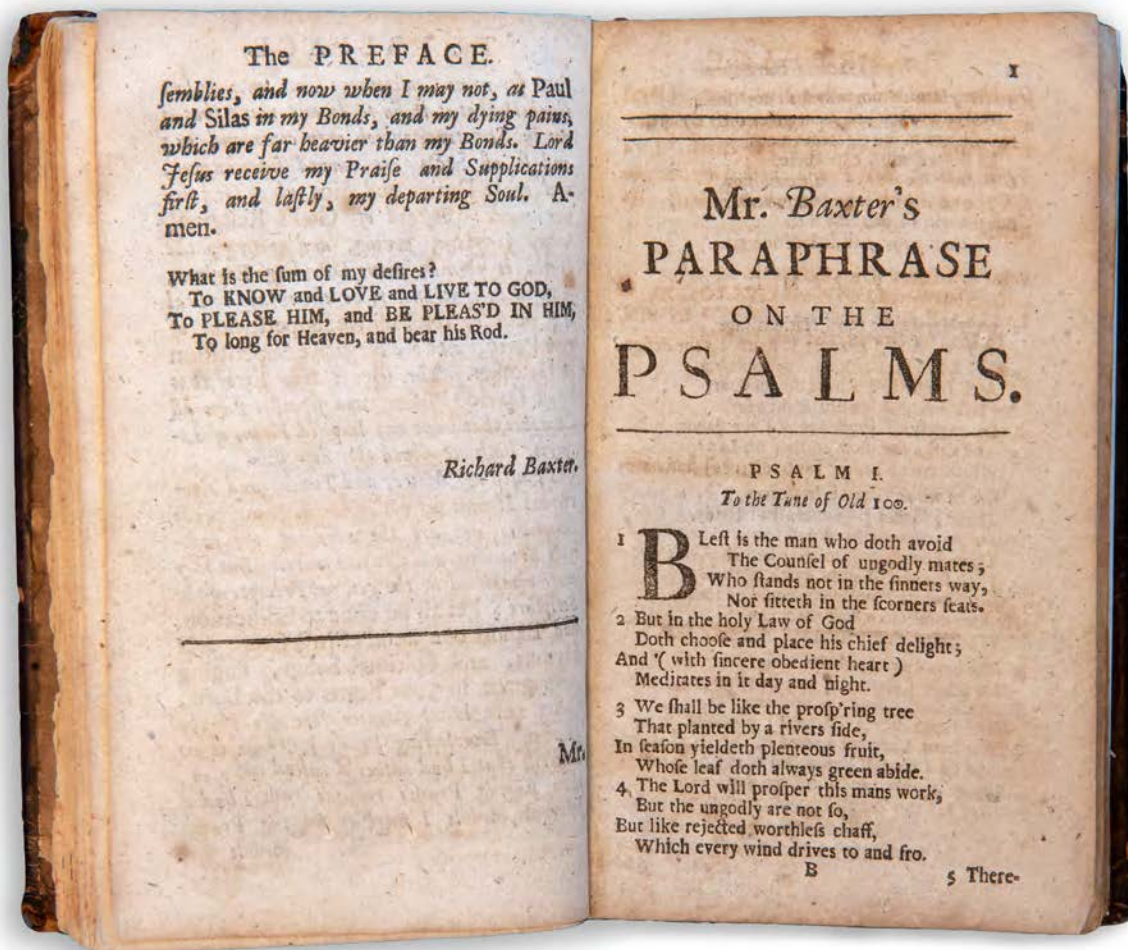
William Barton's career illustrates the move from psalmody to hymnody. In the preface of his 1654 metrical Psalms, Barton praises the Psalms above all other hymns. In his later 1668 and 1688 collections, Barton declares hymns as worthy for Christian worship, provided they are "collected out of the Holy Bible."

Pitts Theology Library 1654 BART

RICHARD BAXTER (1615–1691) — MR. RICHARD BAXTER'S PARAPHRASE, 1692
Mr. Richard Baxter's Paraphrase on the Psalmes of David in Metre, with Other Hymnes. Left Fitted for the Press under His Own Hand [Reprint Edition].
 London: Thomas Parkhurst, 1692.

The poet Richard Baxter believed that the rigid nature of previous translations of the Psalms robbed them of their affective power. To correct this wrong, Baxter sought to paraphrase the Psalms and offer instructions for singing them in tune. Many considered his translation controversial and questioned the merits of works such as his.

Item on Loan from the Private Collection of Michael Morgan





CASE 5

PSALTERS AND HYMNODY

Despite his identification as the “Father of English Hymnody,” Isaac Watts (1674–1748) was clearly neither the first nor the last hymn writer. Rather, he is remembered for his theory of congregational worship and his drive to improve previous versions of psalters and hymnbooks. Many of these books, such as Sternhold and Hopkins, Tate and Brady, and other metrical paraphrases, laid the groundwork for Watts’s work, just as he would lay the foundation for later hymnwriters and translators.

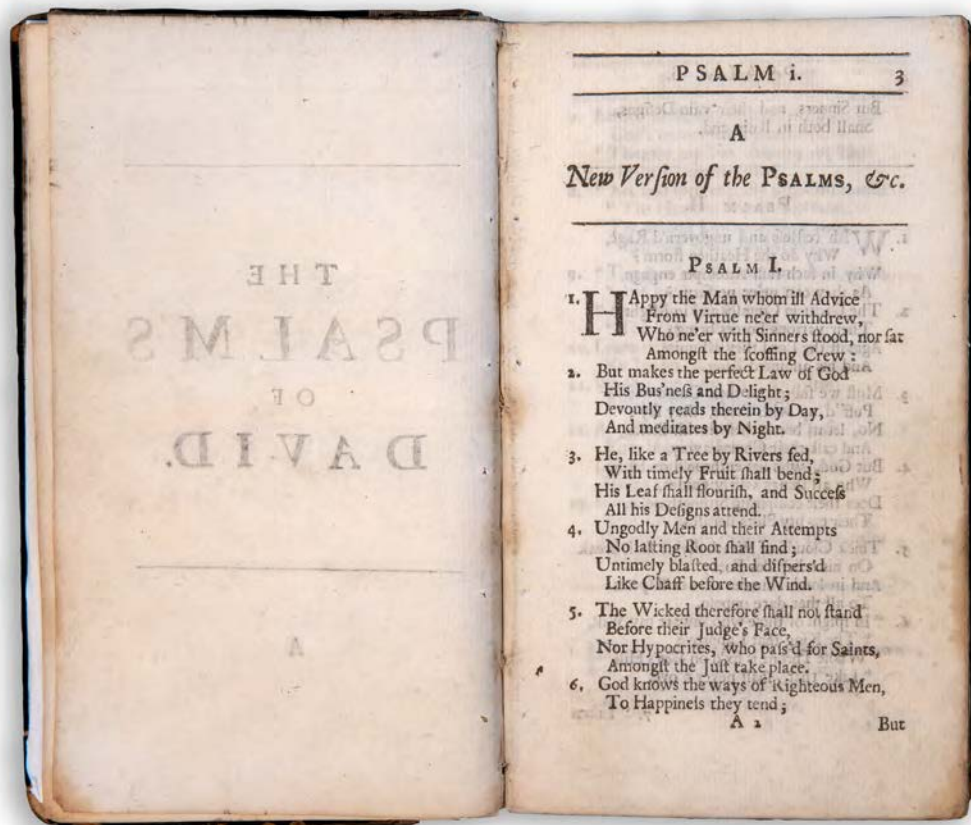


THOMAS STERNHOLD (1500–1549) AND JOHN HOPKINS (1520–1570) — THE WHOLE BOOKE OF PSALMES, 1565

The Whole Booke of Psalmes, Collected into English Meter by Thomas Sternhold, John Hopkins, and Others, Conferred with the Hebrue, with Apt Notes to Sing Them Withall. Imprinted at London by John Day. Cum gratia & privilegio, Regiae Majestatis 1567.

The Sternhold and Hopkins psalter, first published in 1562, included metrical settings of the Psalms for congregational singing. Used widely throughout Britain, the Sternhold and Hopkins psalter had only two rivals: the 1640 Bay Psalm Book in America the 1696 Tate and Brady psalter in Britain.

Item on Loan from the Private Collection of Michael Morgan



NAHUM TATE (1652–1715) AND NICHOLAS BRADY (1659–1726) — A NEW
VERSION OF THE PSALMS OF DAVID

A new version of the Psalms of David, fitted to the tunes used in churches. London:
Pr. by M. Clark for the Company of Stationers, 1696.

3 pages, 3-316, 4 unnumbered pages.

After its publication in 1696, Tate and Brady's Psalter received praise in Britain as a worthy replacement for the Sternhold and Hopkins metrical psalter. Acclaimed for its elegant poetry, the psalter was particularly successful in encouraging the use of the Psalms in public worship.

Pitts Theology Library 1696 NEW



CASE 15

THE PSALMS IN HYMNALS

In addition to psalters, hymnals have also played an important role in Christian worship. While many psalters focused on translating and arranging the Psalms for use in worship, hymnals set new songs to familiar tunes. Some even included entirely new compositions. Hymnals also included instructions for singing and hymnwriters justified new songs by making reference to the Book of Psalms. William Tans'ur (c. 1699–1783) for instance, included instructions for singing and understanding his music, while George Wither (1588–1667) added songs he based on other Hebrew Bible texts to his collection of popular metrical psalms.

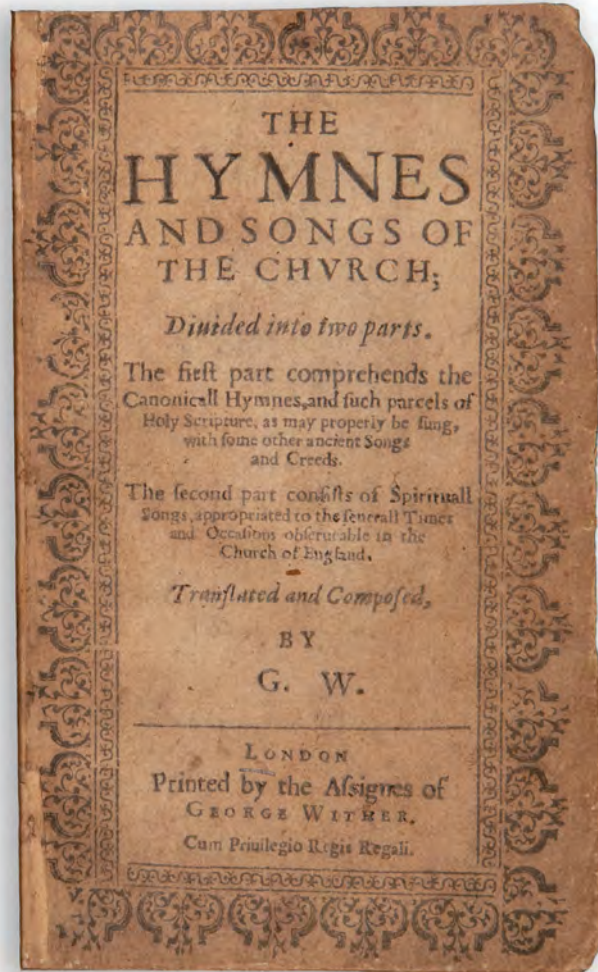
GEORGE WITHER (1588–1667) —
THE HYMNS AND SONGS OF THE
CHURCH, 1623

The hymnes and songs of the Church : diuided into two parts. The first part comprehends the canonicall hymnes, and such parcels of Holy Scripture as may properly be sung, with some other ancient songs and creeds. The second part consists of spirituall songs, appropriated to the seuerall times and occasions obserueable in the Church of England. London: Printed by the assignes of George Wither [i.e. John Bill] *Cum priuilegio Regis regali*, 1623.

6 unnumbered pages, 216 pages, 4 unnumbered pages, 4 pages, 2 unnumbered pages: music; 15 cm (8vo). Dedication signed: George Wither.

The poet George Wither assembled a collection of canonical hymns and songs to supplement the popular metrical psalter in Britain. Working with composer Orlando Gibbons (1583–1625), he derived hymns from the Song of Songs, the Prophets, and the New Testament. The second part of his work includes songs of the church, not principally derived from Scripture but based on occasions from the liturgical calendar. Wither hoped that his collection would be “annexed to all the Psalm-books in English meter.” Unfortunately for him, his work failed to gain traction within the Church of England.

Pitts Theology Library 1623 WITH



WILLIAM TANS'UR — A COMPLEAT MELODY, 1737

Part I: A Compleat Melody: Or, the Harmony of Sion. In Three Books. London: James Hodges, 1737, 1738.

William Tans'ur was a music teacher and bookseller who composed both metrical psalms as well as hymns. This work combines two of his writings: *A Compleat Melody: Or, the Harmony of Sion* and *The Melody of the Heart: Or, the Psalmist's Pocket Companion*. His work includes instructions for reading and understanding his musical notations, music theory, and tunes for the Psalms. The frontispiece to the second work, *The Melody of the Heart*, depicts Tans'ur seated and composing music, framed by one of his hymns.

Item on Loan from Private Collection of Michael Morgan

A TABLE of Psalms suited to the Feasts and Fasts of the Church of England; and other Varieties of Life. Very useful for Parish-Clerks.

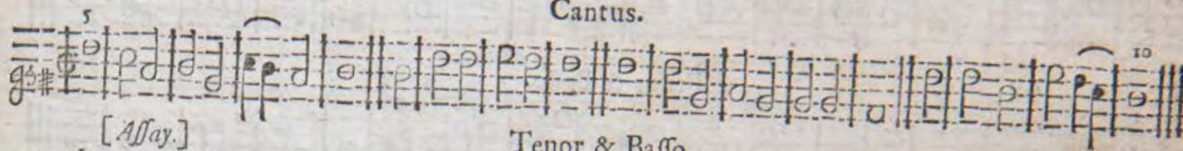
FOR *Christmas-day*; psal. 2d. ver. 5, to the end. pf. 45. pf. 89, ver. 26, to ver. 30. pf. 118, ver. 19, to ver. 26. For any time in *Lent*, pf. 6, 32, 38, 51, 102, 130, 134.
 For *Good-friday*, pf. 2, ver. 1, to 5. pf. 22, ver. 4, to ver. 9, or ver. 14, to ver. 20. pf. 89, ver. 5, to ver. 9. pf. 118, ver. 19, to ver. 26. pf. 45, ver. 6, to ver. 8.
 For *Ascension-day*, pf. 24, ver. 7, to the end. pf. 47, 68, 97, 99, 108.
 For *Easter-day*, pf. 26, v. 8, to v. 11. pf. 45, v. 6, to v. 8. pf. 89, v. 5, to v. 9. pf. 118, v. 19, to v. 26.
 For *Whit-Sunday*, pf. 48. pf. 51, v. 10, to v. 13. pf. 68, v. 11, to v. 23. pf. 104, v. 1, to v. 5. pf. 122, v. 10, 11.
 For *Trinity-Sunday*, pf. 33, v. 4, to v. 8. pf. 81. pf. 136, v. 4, to the End.
 For the Martyrdom of K. *Charles I.* Jan. 30th, pf. 7, v. 1, to v. 5. pf. 25, two last Staves. pf. 94, v. 19, to the End. pf. 141, v. 1, to v. 5. pf. 41, v. 5, to v. 10.
 For the Restoration of K. *Charles II.* May 29th, pf. 18, v. 15, to v. 19. pf. 66, v. 1, to v. 5. pf. 126.
 For the Powder-Plot, Nov. 5th, pf. 7, two last Staves. pf. 124, pf. 126, pf. 129, ver. 43.
 On Charity, pf. 22, v. 23, to v. 27. pf. 34, v. 14, to v. 18. pf. 41, v. 1, to v. 5. pf. 72, v. 13, to v. 19. pf. 107, v. 41, and 42. pf. 112. pf. 147, v. 3, to v. 6.
 Psalms of Thanksgiving, viz. 33, 66, 81, 84, 92, 95, 96, 98, 100, 103, 104, 105, 106, 107, 108, 113, 117, 118, 135, 136, 138, 145, 147, 148, 149, 150.
 The Blessed Man described: in Psalms 1, 15, 24, 32, 92, 112, 119, 128.
 The Excellency of God's Word: in Psalms 12, 19, 119.
 For the *H. Communion*, pf. 23. pf. 26, v. 6, to v. 8. pf. 27, v. 4, to v. 10. pf. 36, v. 5, to v. 11. pf. 42, v. 1, to v. 5. pf. 43, v. 3, to v. 6. pf. 84, 103, 106.
 Several Portions worthy of Note, viz. pf. 2, v. 11, to the End. pf. 16, two last Staves. pf. 19, v. 12, &c. pf. 26, the five last ver. pf. 28, two last Staves. pf. 32, two last Staves. pf. 43, v. 3, &c. pf. 72, two last Staves. pf. 34, v. 7, to v. 10, and v. 11, to v. 16. pf. 37, v. 16, &c. two last Staves. pf. 51, v. 11. pf. 57, v. 9. pf. 119, v. 133, pf. 62, v. 5. pf. 66, v. 16.
 For a Wedding, Psalms 67, 128, 133.
 For a Funeral, pf. 16, v. 8, to the End. pf. 90, v. 3, to v. 7. pf. 39, v. 5, to v. 9. pf. 103, ver. 13, 14, 15, 16.
 The

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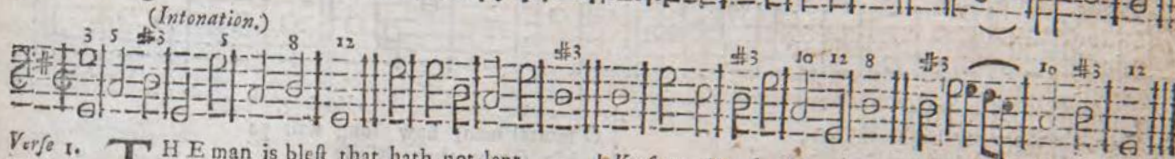
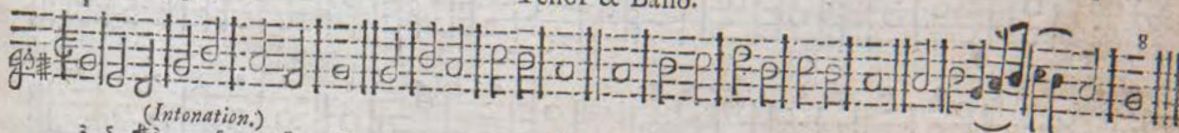
The PSALMS of DAVID, New Tun'd.
(By Mr. WILLIAM TANS'UR.)

Dunchurch Tune. PSALM I. Compos'd in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1. **T**HE man is blest that hath not lent,
To wicked men his ear :
Nor led his life as sinners do,
Nor sat in scorn's chair.

Verse 2. But in the Law of God the Lord;
Doth set his whole delight :
And in that law doth exercise,
Himself both day and night.

Verse 3. He shall be like a Tree, that is
Planted the Rivers nigh :
Which in due Season bringeth forth
Its Fruit abundantly.

Verse 4. Whose leaf shall never fade nor fall,
But flourishing shall stand :
Ev'n so all things shall prosper well,
That this man takes in hand.

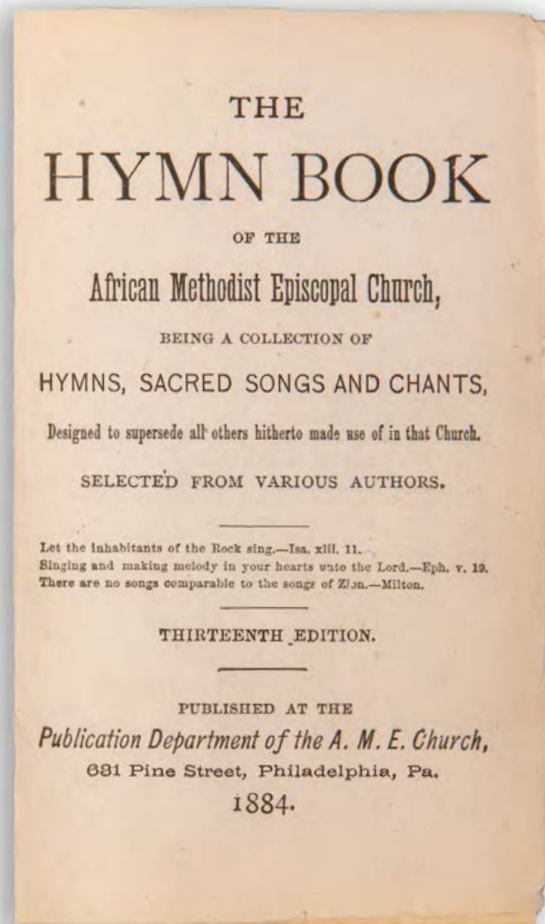
Well-



CASE 16

THE PSALMS AND THE SPIRITUALS

The Spirituals are songs created, written, and recorded by African Americans throughout the United States. These songs form some of the largest and most significant portions of American folk music. Many of the Spirituals developed out of oral traditions that combined Christian themes with African music. Many songs reference experiences of enslavement and function as encoded protest songs. The Spirituals had a profound impact on the creation of African American hymnals and religious life. Denominational hymnbooks like the Hymn Book of the African Methodist Episcopal Church included hymns based on the Book of Psalms and songs written by Isaac Watts (1674–1748) and Charles Wesley (1707–1788).



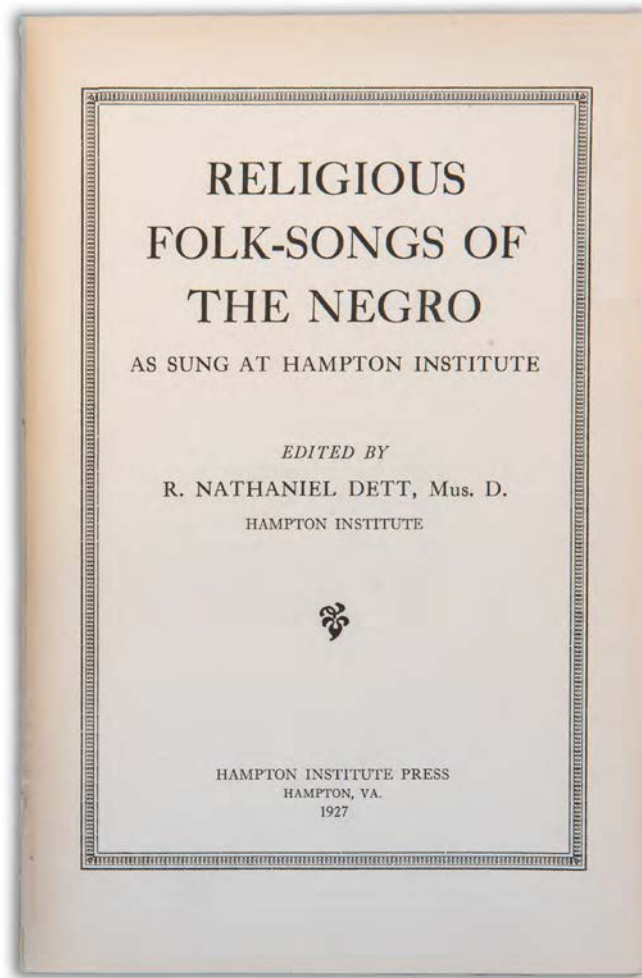
HENRY MCNEAL TURNER (1834–1915) — THE HYMN BOOK OF THE AFRICAN METHODIST EPISCOPAL CHURCH

The hymn book of the African Methodist Episcopal Church : being a collection of hymns, sacred songs and chants designed to supersede all others hitherto made use of in that church / selected from various authors. Philadelphia: Publication Dept. of the A.M.E. Church, 1884.

994 pages; 13 cm.

The Reverend Henry McNeal Turner, one of the most influential African American leaders in late nineteenth-century Georgia, compiled and published this volume in 1876. This hymnbook contains the music and words of 1,115 songs, drawn from “thirty-two of the best and most orthodox hymn books extant,” including a large proportion from the Wesleyan tradition.

Pitts Theology Library 1884 HYMN A

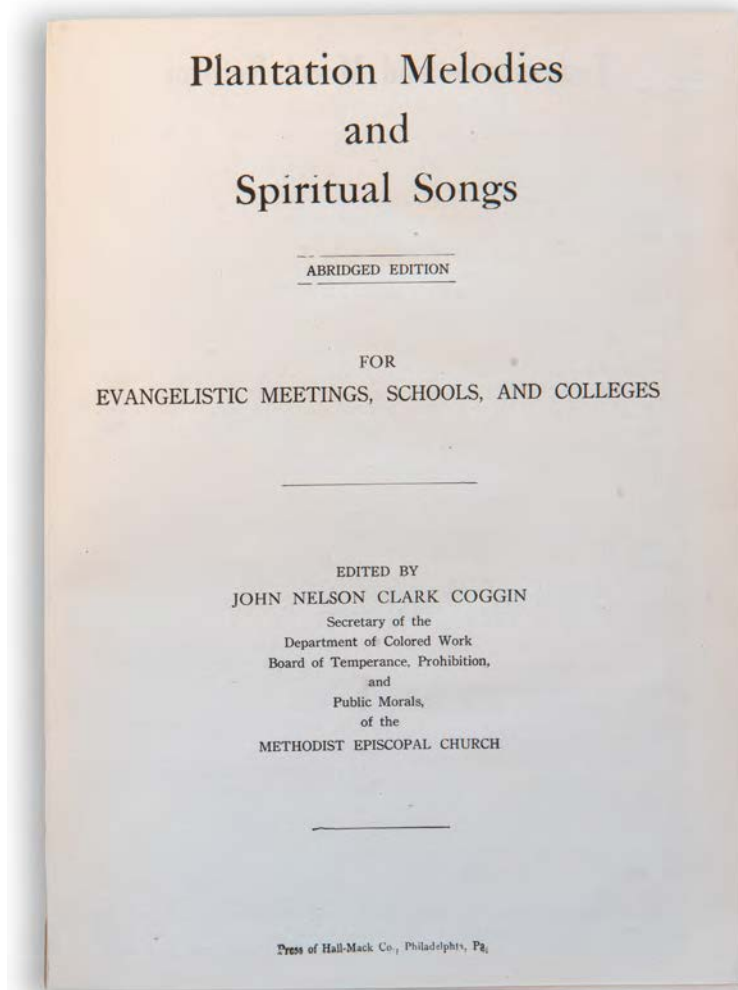


NATHANIEL DETT (1882–1943) — RELIGIOUS FOLK-SONGS OF THE NEGRO
Religious folk-songs of the Negro: as sung at Hampton Institute. Hampton, VA:
Hampton Institute Press, 1927.

1 close score (xxvii, 236, ii, xiii pages); 24 cm.

Nathaniel Dett was the first African American to receive the Bachelor of Music degree from Oberlin in composition and piano. He served as the music department chair at the Hampton Institute (now Hampton University). He also started a choir that specialized in African American sacred music and became an internationally renowned touring group. Many of the songs they performed were Dett's own compositions or arrangements of the Spirituals.

Pitts Theology Library 1927 DETT



JOHN NELSON CLARK COGGIN (1870–1927) — PLANTATION MELODIES AND SPIRITUAL SONGS

Plantation melodies and spiritual songs. Abridged edition for Evangelistic meetings, schools, and colleges, edited by John Nelson Clark Coggin. Philadelphia: Press of Hall-Mack Co., 1913(?).

1 volume; 21 cm.

The Methodist minister John Nelson Clark Coggin put together this collection of 157 songs. A native of Mississippi, Coggin was educated at Clark University and Gammon Theological Seminary in Atlanta, Georgia. After a lengthy ministry in Covington, Georgia, he was appointed Secretary of the “Department of Colored Work” of the Methodist Episcopal Church in Washington, D.C.

Pitts Theology Library 1913 PLAN



CASE 17

THE PSALMS AND THE WESLEYS

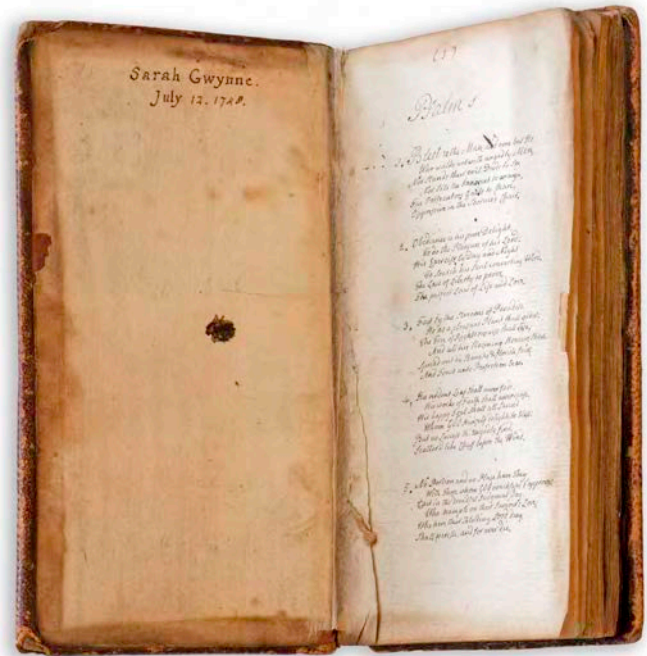
Hymns played a key role in the development of early Methodism and the theology of John and Charles Wesley. Charles Wesley (1707–1788) was responsible for many of the developments in Methodist worship. He is best remembered for composing thousands of hymns and sacred poems, many of which continue to be sung in churches today. He also produced his own version of a metrical psalter, following in the long tradition of the Sternhold and Hopkins, Tate and Brady, and Watts psalters. Wesley's psalter was not printed in full until 1854.

SARAH GWYNNE WESLEY (1726–1822) — PSALTER, 1748

Sarah Gwynne Wesley married Charles Wesley in 1749. Her personal copy of this psalter translated by Charles Wesley, is signed “Sarah Gwynne 1748.” Her copy is more complete than the Perronet/Wesley manuscript. The compact size of this volume, written with very small handwriting, would have been suitable for private devotional use.

Charles Wesley family papers, 1740–1864.

Pitts Theology Library MSS 159



CHARLES WESLEY (1707–1788) — POETIC VERSION OF PSALMS IN WESLEY'S HAND, C. 1750

This manuscript edition of Charles Wesley's psalter, containing only a subset of the Psalms, was produced in the mid-eighteenth century and mostly written in the hand of John Perronet (1732–1767), the youngest son of Charles's friend Vincent Perronet (1693–1785). The last twelve pages were written in the hand of Charles Wesley himself.

Charles Wesley family papers, 1740–1864.

Pitts Theology Library MSS 159.





CASE 6

BOOKS OF COMMON PRAYER

The Psalms were popular because they were published and bound with prayer books. Meant for personal devotion and communal worship, books of common prayer often provided one of the first translations of parts of the Bible to individuals and families.

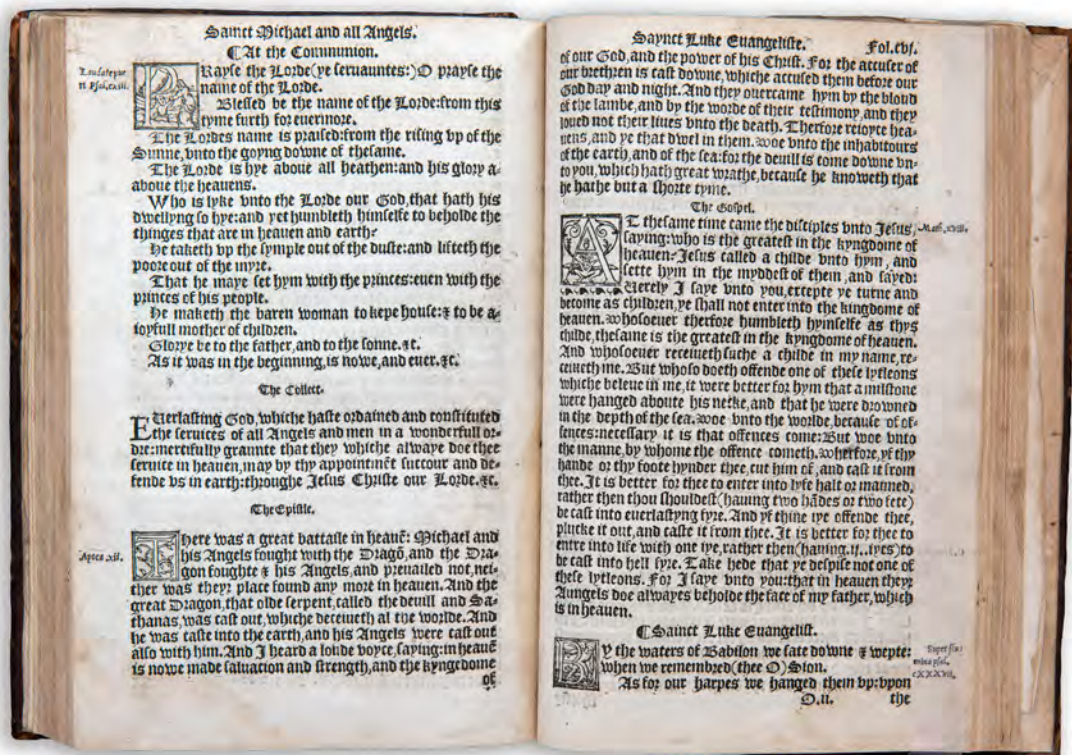
BOOK OF COMMON PRAYER, 1549

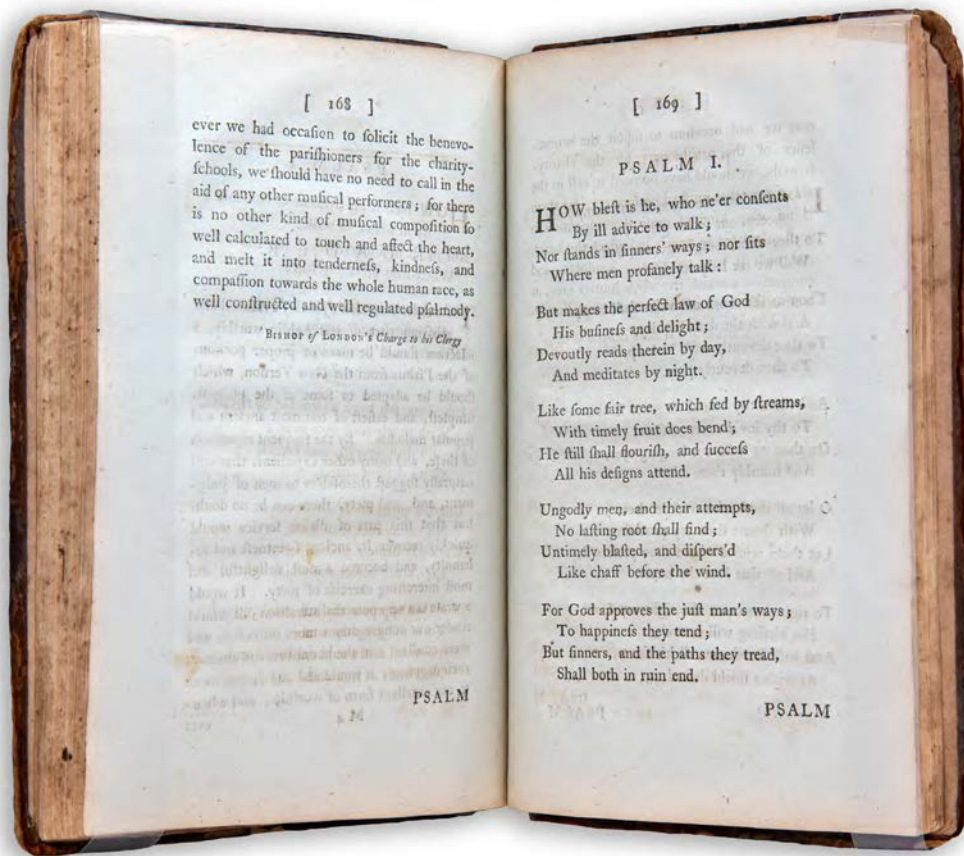
Book of Common Prayer. The Booke of the Common Prayer and Administration of the Sacramentes, and Other Rites and Ceremonies of the Church: after the Use of the Church of England. London: Edward Whitchurche, 1549.

Folio, STC 16272, Black Letter; first edition of the Book of Common Prayer; contemporary paneled calf, with engraved bookplate of William Boynton Strickland.

King Edward VI's primary contribution to the Reformation and the establishment of the Church of England was the Book of Common Prayer. It abbreviated and combined the canonical hours of the Roman Catholic Church into Morning and Evening Prayer, and it set services for various rites and sacraments, and included lessons and the Psalms from the Great Bible.

Item on Loan from the Private Collection of Michael Morgan





BOOK OF COMMON PRAYER ABRIDGED FOR THE USE OF THE NEGRO SLAVES
IN THE BRITISH WEST-INDIA ISLANDS, 1795

Select Psalms and Hymns, for the Use of the Negro Slaves in the British West-India Islands. London: N.p., 1795

Designed for the use of enslaved Africans in the Caribbean, this rare abridgment was likely produced by Anglican missionaries. This prayer book exemplifies expectations that the Book of Common Prayer would be used outside of England, given the preface of the 1662 Book of Common Prayer, which states its potential use “for the baptizing of Natives in [English] Plantations.”

Item on Loan from the Private Collection of Michael Morgan



SECTION 3

TRANSLATING THE WHOLE BIBLE

Anyone familiar with the Reformation, both on the European Continent and in Britain, knows that translation is often a politically and theologically fraught act. For example, John Wycliffe, a proponent of translating the Bible into the English vernacular, was posthumously declared a heretic. His writings were banned and his bodily remains exhumed, burned, and the ashes dumped into the River Swift. Contemporary translators have also faced backlash, though in less extreme forms. In fact, Bruce Metzger, the chairman of the NRSV translation committee, kept a tin containing the ashes of an RSV, burned by a KJV-only preacher, on his desk. When asked by a student about the tin, Metzger replied, “Isn’t it a tragedy what people sometimes do to the Word of God! I’m so glad to be a translator in the 20th century. They only burn Bibles now, not the translators!”

Detail of Title Page. *The Great Bible*. London: Richard Harrison, 1526.

NIV

The New International Version (1978) is a new, contemporary translation directly from Greek, Hebrew, and Aramaic manuscripts.

ASV

The American Standard Version (1901) is a revision of the KJV similar to the ERV.

ERV

The Revised English Version (1885)

NASB

The New American Standard Bible (1973) is a new translation based on the principles of the ASV.

RSV

The Revised Standard Version (1952)

TNIV

Today's New International Version (2001) updates the NIV to produce a more accurate, simple, and readable translation. It also included gender-neutral language.

NRSV

The New Revised Standard Version (1989) revises the RSV based on new advanced scholarship and includes gender-neutral language.

HCSB

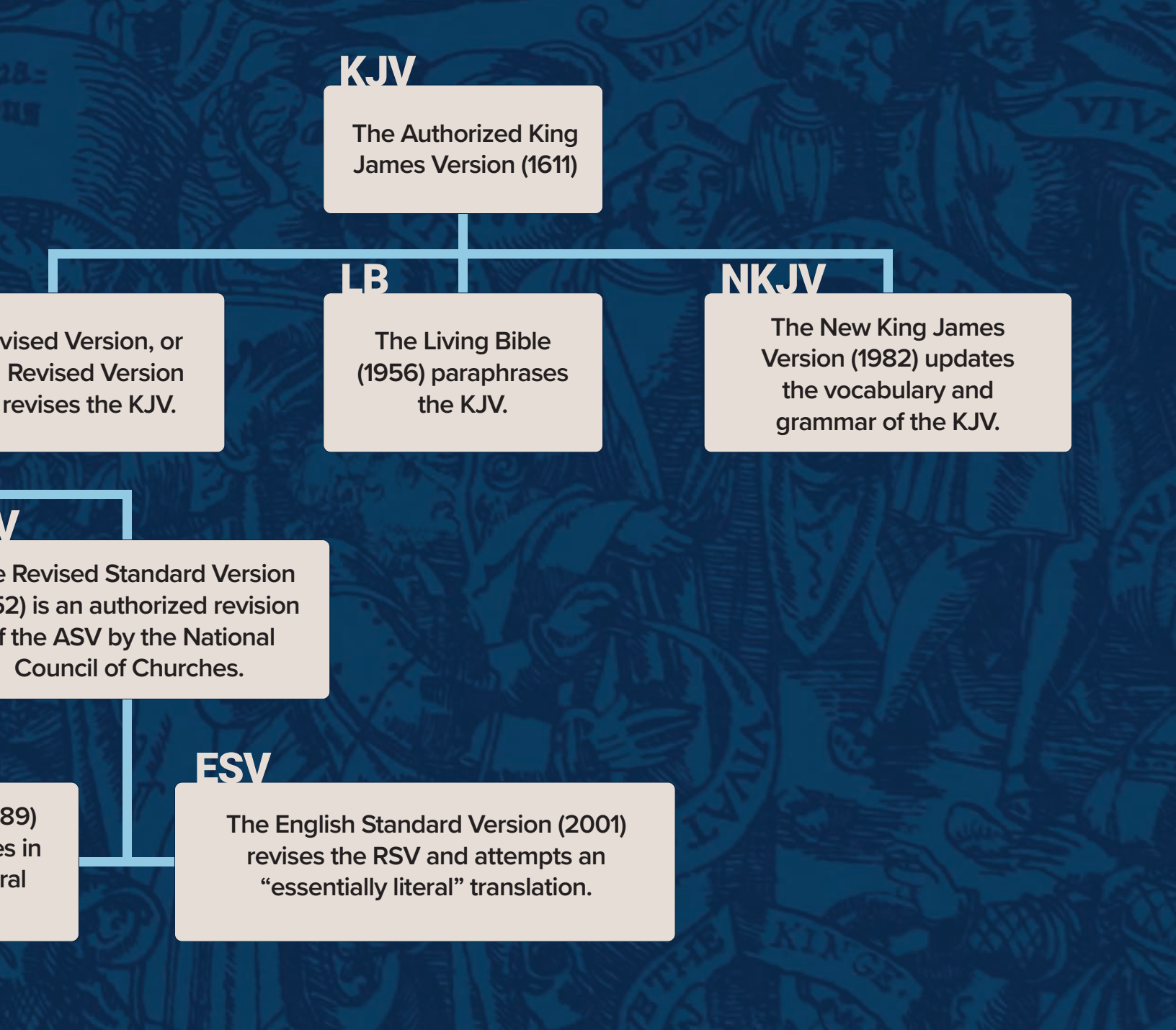
The Holman Christian Standard Bible (2004), published in response to the TNIV, is based on the NA 27 Greek text and the Biblia Hebraica Stuttgartensia.

NIV

The New International Version (2011) reverted to the 1984 version in response to feedback regarding the TNIV.

CONTEMPORARY

The King James Version (1611) is the most influential English Bible.



TEMPORARY TRANSLATION: A CONCISE HISTORY

King James Version of the Bible has influenced almost every English translation of the Bible. Even if contemporary translations do not directly trace

their lineage back to the KJV, most have grappled with the KJV either by revising or responding to it.

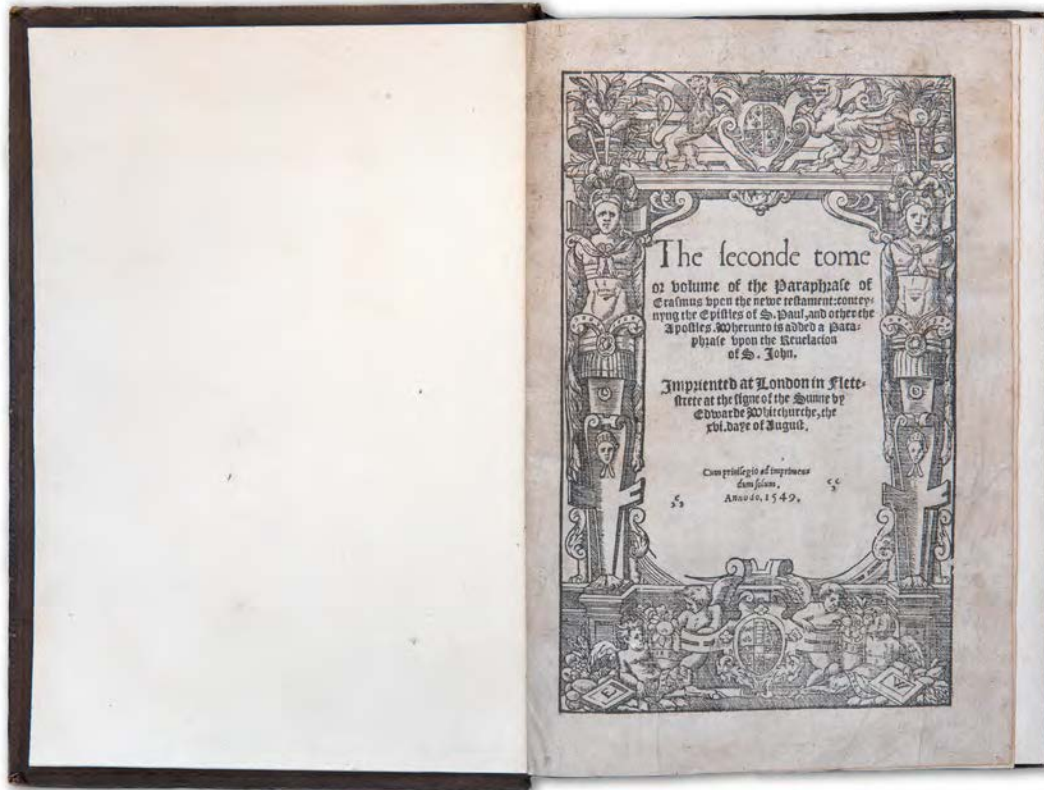
Detail of Title Page. The Great Bible. London: Richard Harrison, 1562.



CASE 7

THE BIBLE IN THE ENGLISH REFORMATION

The translation of the Bible into English was an endeavor that spanned denominational lines. While the English Reformation continued to produce authorized versions of the Bible, the Roman Catholic Church in England also set about working on its own translations. Central to this process was the work of William Tyndale (c. 1499–1536) who relied on the work of Erasmus of Rotterdam (c. 1466–1536) and Richard Challoner’s (1691–1781) revision of the Rheims-Douai Bible. The Tyndale Bible is often credited with being the first English translation to work directly off of the Hebrew and Greek texts.



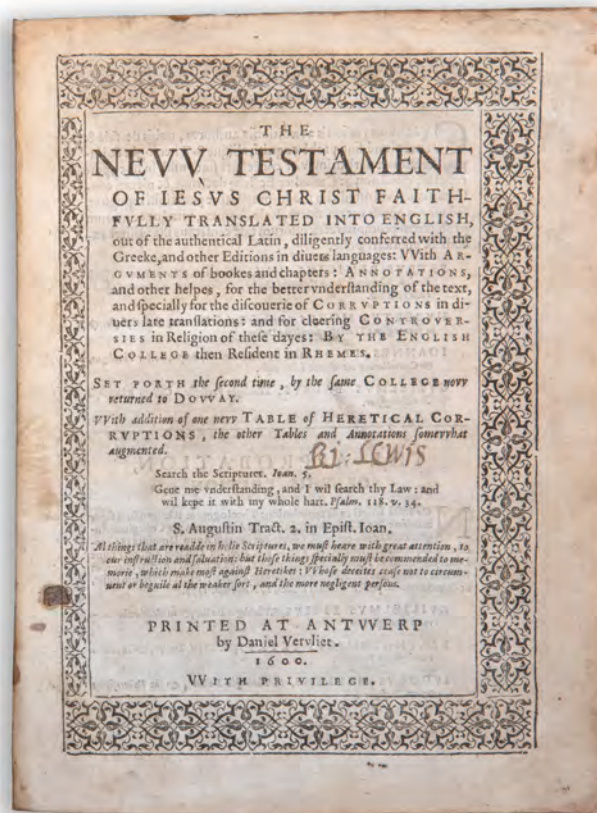
MILES COVERDALE (1488–1569) AND JOHN OLDE — ENGLISH TRANSLATION OF ERASMUS' PARAPHRASES

The seconde tome or volume of the Paraphrases of Erasmus upon the Newe Testamente. London: Edward Whitchurche, 1548–1549.

2 volumes; 29 cm (folio). Printer's device on last p. at end. Text in single column, and in black letter. Initials (historiated and decorated). Printed marginalia.

This is the first printing of the English translation of Erasmus' Latin Paraphrases on the New Testament. In 1547 King Edward VI (1537–1553) decreed that a copy of the Paraphrases be placed in every church. It is reported that Princess Mary, later Queen Mary I (1516–1558), translated the paraphrase on the Gospel of John. In this volume, the English text of the Great Bible (1539) is published alongside Erasmus' paraphrases.

Richard C. Kessler Collection - Pitts Theology Library 1548 ERAS V.2



THE RHEIMS NEW TESTAMENT, 1600

The New Testament of Iesus Christ : faithfully translated into English, out of the authentical Latin, diligently conferred with the Greeke, and other editions in diuers languages, with arguments of bookes and chapters : annotations and other helpes, for the better understanding of the text, and specially for the discouerie of corruptions in diuers late translations, and for cleering controuersies in religion of these days. Printed at Antwerp: By Daniel Veruliet, 1600.

36 unnumbered pages, 745, 27 unnumbered pages; 22 cm (4to).

Roman Catholics exiled from England produced the New Testament from the Latin Vulgate in consultation with a copy of the Greek Septuagint, named after the English college that the Catholics founded at Douai and moved to Rheims, France. The New Testament was joined with the so-called Douai Old Testament in 1609, completing what is known as the Rheims-Douai Bible. This translation, largely the work of Gregory Martin (c. 1542–1582), was a response to earlier Protestant translations. Shown here is a second edition of the 1582 translation, printed in 1600.

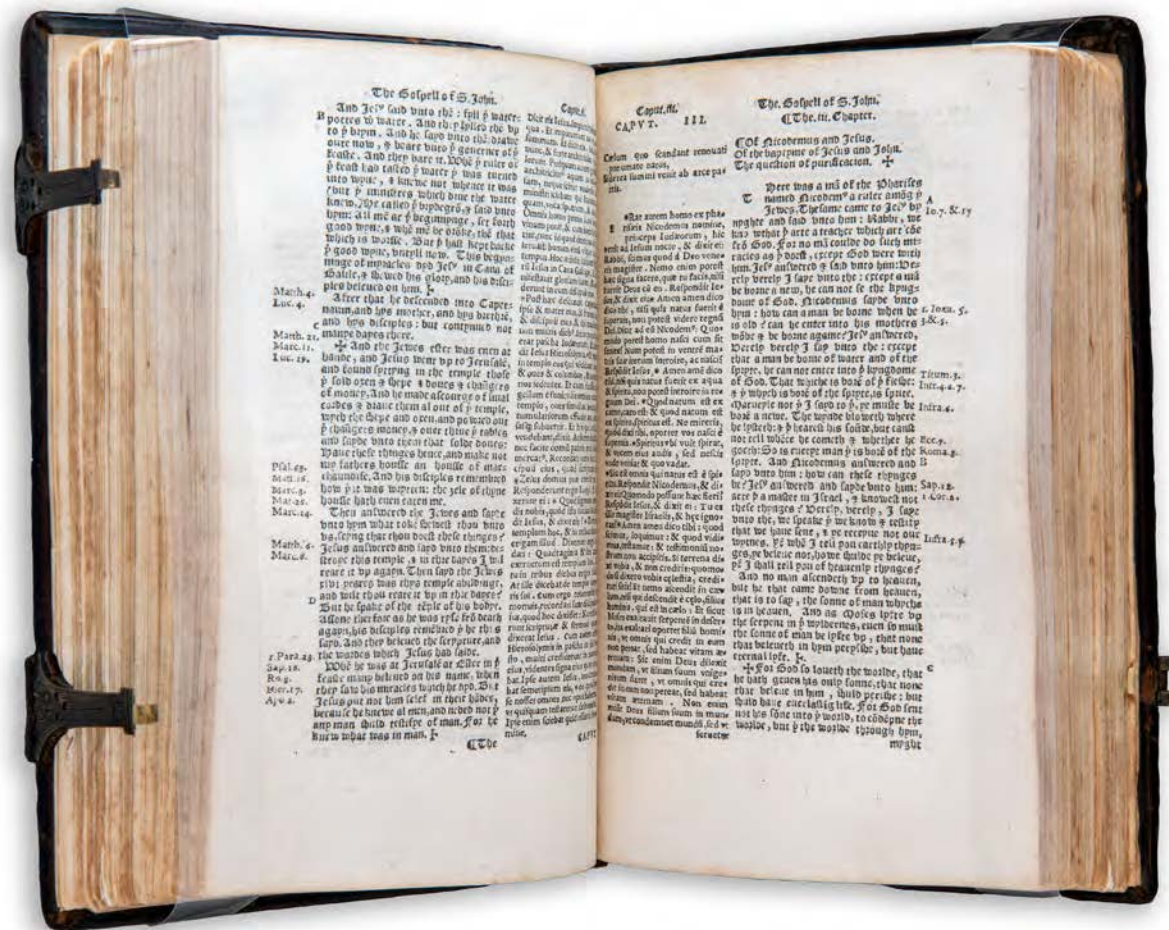
Pitts Theology Library 1600 BIBL A

TYNDALE NEW TESTAMENT, 1550

The newe Testamet as it was written, and caused to be written, by them which herde yt. To whom also oure saveoure Christ Jesus commanded that they shulde preache it unto al creatures. Translated into English by William Tyndale, assisted by his amanuensis William Roy. Germany: 1550.

The European Reformations in the early sixteenth century also impacted the translation and interpretation of the Bible. William Tyndale is credited with publishing the first printed English translation of the New Testament. Tyndale's work was based off of the third edition of Erasmus of Rotterdam's Greek New Testament. Tyndale was condemned as a heretic by King Henry VIII and executed in 1536. In the 1550 publication shown here, Tyndale's English is printed in parallel to Erasmus' Latin New Testament.

Item on Loan from the Private Collection of Michael Morgan

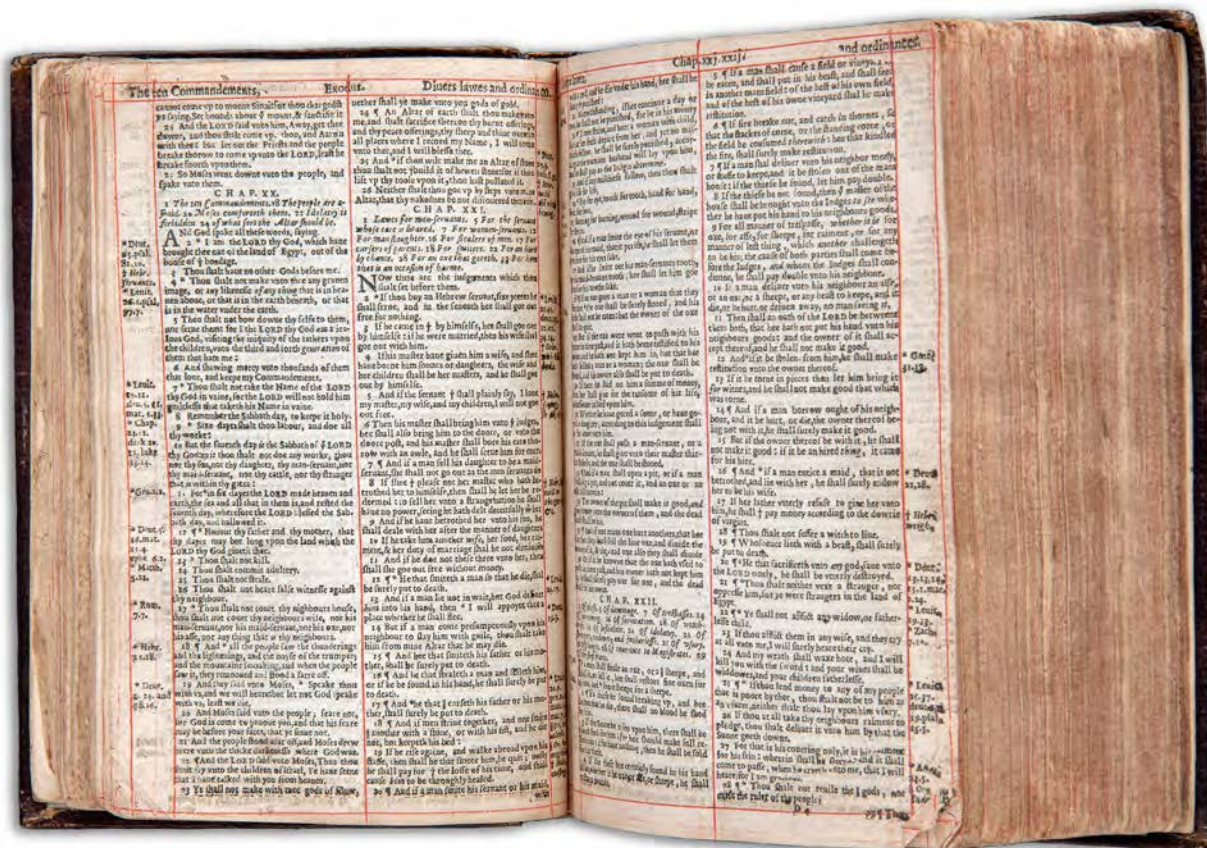




CASE 8

ERRORS IN AND REVISIONS OF ENGLISH BIBLES

Throughout its history, the text of the English Bible has been anything but stable. Whether through unintentional errors or deliberate revisions, there are hundreds of variant editions even within the same “version” of the Bible. Each subsequent printing of the King James Version, for instance, created a new version with different layouts, frontmatter, notes, and, at times, language. As a result, speaking of the King James Version is difficult. This case provides three representative examples of such changes. The “Wicked Bible” represents printing errors that often had drastic implications. Fulke’s text demonstrates the ways in which theological battles between different groups were carried out through alternative translations and printings of the Bible. The English Revised Version exemplifies the many efforts to update standard translations, based on new biblical scholarship, the discovery of ancient texts, and changes in English vernacular.



ROBERT BARKER (1570–1645) — WICKED BIBLE

The Whole Bible: Containing the Old Testament and the New. Newly Translated out of the Original Tongues, and with the former Translations diligently compared and revised. Robert Barker and Martin Lucas, 1631.

This 1631 printing of the King James Version is also known as the “Sinner’s Bible” or “Adulterous Bible,” because of its infamous printing error. In the seventh commandment in Exodus 20:14, the text omits the word “not,” thus reading “Thou shalt commit adultery.” The mistake was immediately noticed, and King Charles I (1600–1649) ordered all copies burned and the printers were fined. The event contributed to Robert Barker’s financial ruin, and he was committed to debtor’s prison in 1635, where he eventually died. Some suspect that Barker may have been sabotaged by a rival printer, perhaps Bonham Norton (1564–1635). Only 11 copies of this printing are known to exist today.

Item on Loan from the Private Collection of Benjamin Crawford



WILLIAM FULKE (1538–1589) — THE TEXT OF THE NEW TESTAMENT OF JESUS CHRIST

The text of the New Testament of Iesus Christ, / translated out of the vulgar Latine by the Papists of the traiterous seminarie at Rhemes. Imprinted at London by Robert Barker, 1601.

42 unnumbered pages, 914, that is, 912 pages, 10 unnumbered pages; 34 cm (folio).

The Catholic Rheims New Testament (see p.52) sparked many Protestant responses. Catholics and Protestants not only argued directly with one another, but also argued through the adaptation and annotation of English Bibles. This is a 1601 printing of English Puritan William Fulke's 1589 work that prints the complete Rheims New Testament in parallel with the Bishops' Bible New Testament (see p.70). Fulke's polemical reprinting of the Rheims, complete with notes indicating the Rheims "errors," was used by the King James Bible translators.

Pitts Theology Library 1601 BIBL

ENGLISH REVISED VERSION (RV), 1881-1885

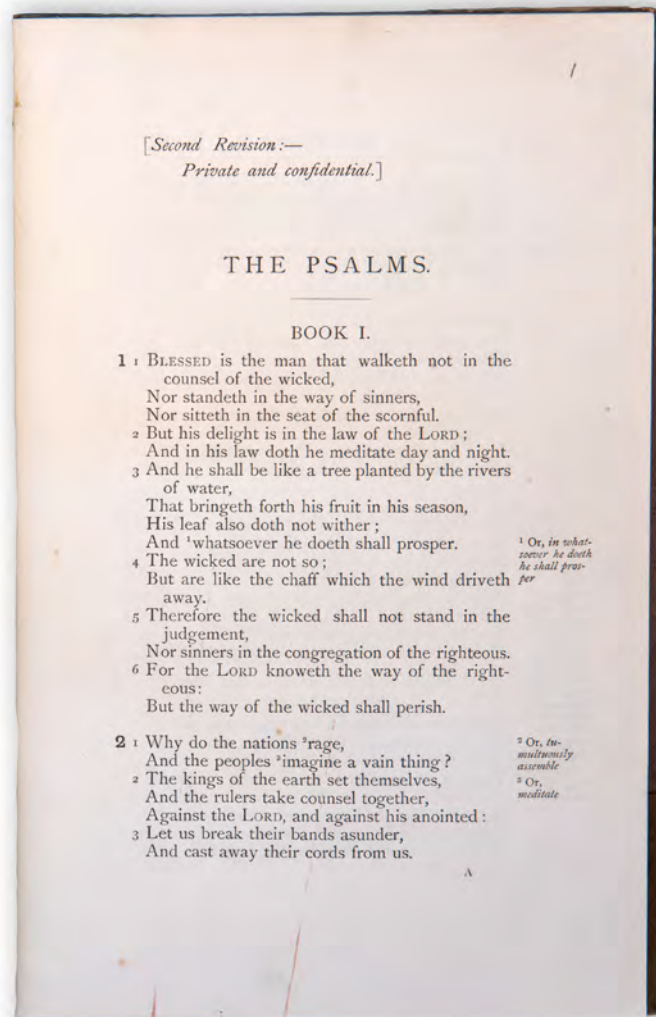
The Holy Bible : [galley proofs copy of the Psalms, Jeremiah, Hosea, Joel, Amos, Obadiah, and Jonah.]. Cambridge: University Press, 1882

188, 148, 47 pages; 24 cm.

This was the first and only royally-recognized revision of the King James Version. Translators were charged “to adapt King James’ version to the present state of the English language without changing the idiom and vocabulary.” Translators drew upon newly-discovered original texts in their making over 30,000 revisions in the New Testament alone. The RV also changed the textual display, printing prose text in paragraphs, indenting the lines of poetry, and adding marginal notes to indicate alternative readings. On

display here is contributor John Hort’s personal copy of pre-publication galley proofs of the Psalms and prophets (signed by Hort on the title page), printed in 1882 and marked “Second Revision--Private and Confidential.”

Pitts Theology Library 1882 BIBL A





CASE 9

CONTEMPORARY ENGLISH TRANSLATIONS

Modern translations, generally speaking, can often trace their heritage, directly or indirectly, to the King James Version. Certain translations are either revisions of revisions of the 1611 Authorized Version, or they are attempts to “retranslate” the Bible without reference to the King James. Because of the enormous cultural impact of the King James on the English language, however, the possibility of such a task might be open to debate. Translation committees often attempt to position their own translation theory within a broader framework of philosophical and theological concerns. Translators also continue to work between “dynamic equivalences” and “essentially literal” products while some claim to be “word for word” or “sense for sense.” Whatever the case, one cannot deny that translation stems from and reflects the social, political, and religious locations and sensibilities of the translators.

NEW INTERNATIONAL VERSION BIBLE (NIV), 2011

Holy Bible New International Version, black, bonded leather. Grand Rapids: Zondervan, 2011.

vii, 1140 pages; 22 cm

The Committee on Bible Translation, made up of evangelical biblical scholars and translators, formed in 1965 to translate the Bible directly from biblical manuscripts and not previous translations. The first edition of the NIV, completed in 1978, was revised in 1984 to create a more accurate and more readable translation. Today's New International Version (TNIV) appeared in 2005 and attempted to simplify some vocabulary and introduce gender-neutral language. A reversion to the 1984 edition of the NIV was released in 2011 to replace the TNIV.

COMMON ENGLISH BIBLE (CEB), 2011

The CEB study Bible with Apocrypha. Nashville: Common English Bible, 2013.

1 volume (various pagings): color maps ; 24 cm.

Geared to the reading levels of more than half of all English readers, the CEB attempts to make the Bible accessible to as many people as possible. Its translators, editors, and reading specialists may represent the largest ecumenical translation project in recent years. One hundred and twenty scholars, representing twenty-four traditions, worked as translators for the project, and seventy-seven reading groups from various North American congregations reviewed the translators' drafts. Special attention was given to accuracy and clarity with concern for how the text sounds when read aloud.

Pitts Theology Library BS195 .C58 2013

THE ENGLISH STANDARD VERSION (ESV), 2001

Holy bible: english standard version, black, large print personal size bible. Crossway Books, 2014.

xiii, 1,328 pages, 8 unnumbered pages of plates: color maps; 24 cm.

The ESV revises the RSV of 1971 with attention to ancient biblical manuscripts. Described by the Translation Oversight Committee as "an essentially literal translation," the ESV attempts to remain true to the syntax, grammar, and idioms of the text as closely as it can while still conveying a sensible English translation. The ESV does not utilize gender-neutral language in an attempt to translate the source text as literally as possible.

Pitts Theology Library BS195 .E64 2014

JEWISH PUBLICATION SOCIETY TANAKH (JPS), 1985

JPS Hebrew-English Tanakh. 2nd edition. Philadelphia: Jewish Publication Society, 1999.

xxvii, 2038 pages; 26 cm.

The JPS Tanakh is a direct translation from the traditional Hebrew text into modern English. The translation team was made up of academic scholars and rabbis from Conservative, Reform, and Orthodox streams of Judaism in North America. The committee, formed after the Second World War, attempted to remain as faithful as possible to the traditional Hebrew text and resisted making emendations or footnotes. Where an unknown word, alternative rendering, or new reading was necessary they added footnotes and referenced other editions, versions, or translations or noted explicitly that an emendation was necessary.

Pitts Theology Library BS895.J4 1999

ROBERT ALTER (1935-) — THE HEBREW BIBLE, 2019

The Hebrew Bible: a translation with commentary. New York: W.W. Norton & Company, 2019.

3 volumes: maps; 25 cm, in case 25 x 17 x 17 cm.

Published in smaller fascicles spanning some 20 years, Robert Alter's translation of the Hebrew Bible is a major accomplishment. Alter's work begins and ends with the conviction that the Bible deserves a "re-presenting" because of the rich quality, rhythm, and expressiveness of the Hebrew text. Building on the work on English translators, and especially Jewish translators, Alter makes the qualities of the Hebrew Bible accessible to English readers.

Pitts Theology Library BS895 .A48 2019

THE NEW REVISED STANDARD VERSION (NRSV), 1989

Holy Bible: with the Apocryphal/Deuterocanonical books. New York: Harper Bibles, 2007.

xxiii, 2, 386 pages, 32 unnumbered pages: illustrations, maps (chiefly color); 24 cm.

The NRSV is an authorized revision of the Revised Standard Version, which was itself a revision of the American Standard Version that revised an earlier revision of the King James Version. These subsequent revisions attempted to address the KJV's deficiencies, which arose alongside the discovery of ancient biblical manuscripts throughout the nineteenth and twentieth centuries. The translation committee relied on ancient biblical manuscripts and significant scholarly advancements to revise the previous additions. The National Council of the Churches of Christ in the USA holds the copyright to the NRSV.

Pitts Theology Library BS185 .H37 2007



Bruce M. Metzger, the chairman of the Translation Committee for NRSV, second from left, at a meeting of the American Bible Society (c. 1960), Wikimedia Commons.



CASE 10

THE GREAT BIBLE, 1540

The Byble in Englyshe, That Is To Saye the Content of Al the Holy Scrypture, Both of the Olde, and Newe Testament, with a Prologe Thereinto, Made by the Reverende Father in God, Thomas, Archbysshop of Cantorbury. This Is the Bible Apoynted to the Use of the Churches. London: Richard Grafton, 1540.

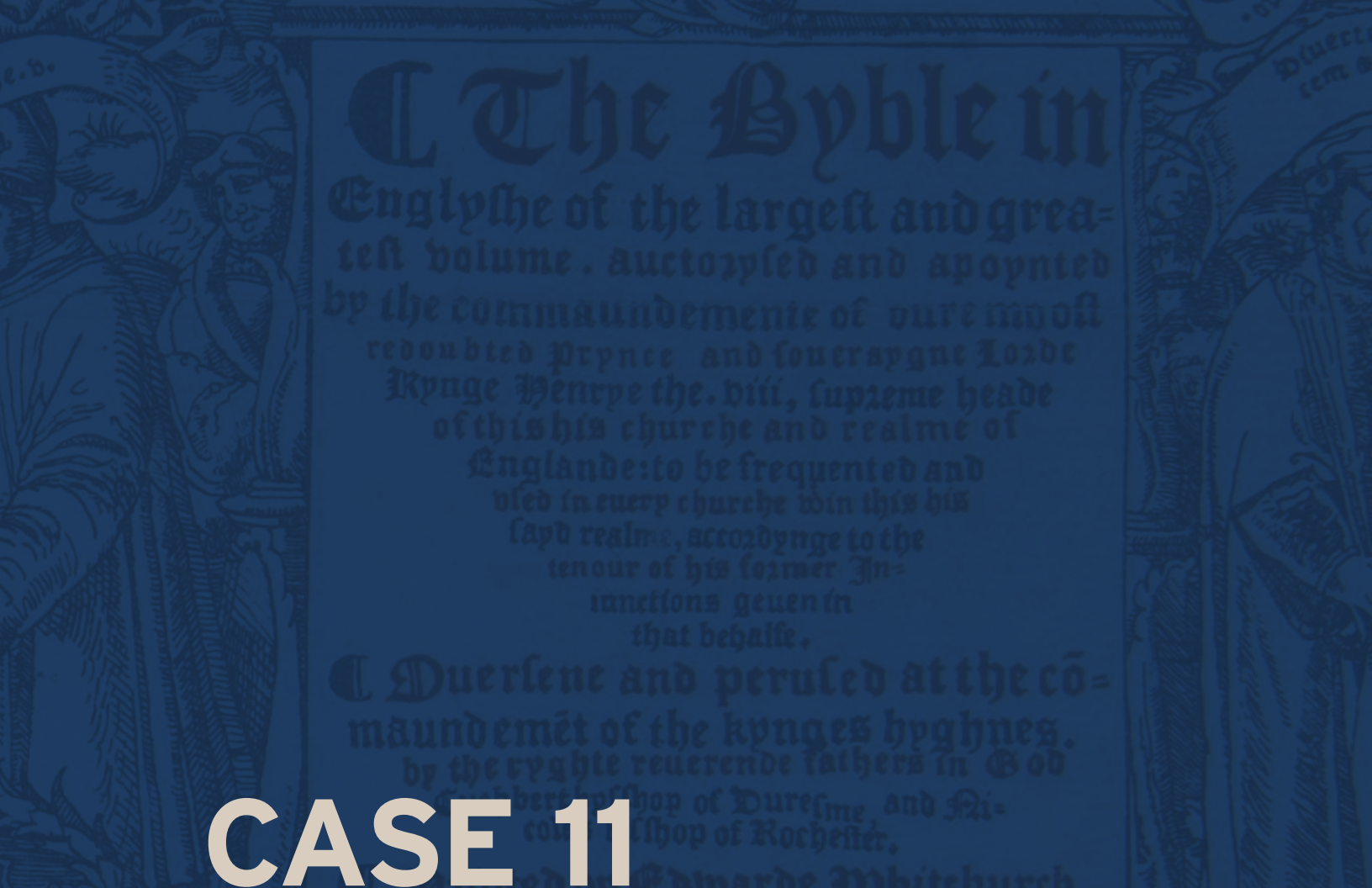
The Great Bible, named for its large and elaborate format, was the first English Bible to be authorized by the Church of England for use in worship. Miles Coverdale (1488–1569) prepared the translation, and subsequent editions included a preface by Archbishop of Canterbury Thomas Cranmer (1489–1556), which granted it a second moniker: Cranmer’s Bible. The later 1562 London edition was printed after an injunction following Queen Elizabeth I’s (1533–1603) accession. This injunction ordered editions of the Great Bible to be used in churches again. The Old Testament was finished in 1540, and the New Testament was finished in 1539.

Item on Loan from the Private Collection of Michael Morgan

To view these title pages in more detail, visit:

<https://exhibitions.pitts.emory.edu/exhibitions/word-for-word-sense-for-sense/interactive-exhibition/>





CASE 11

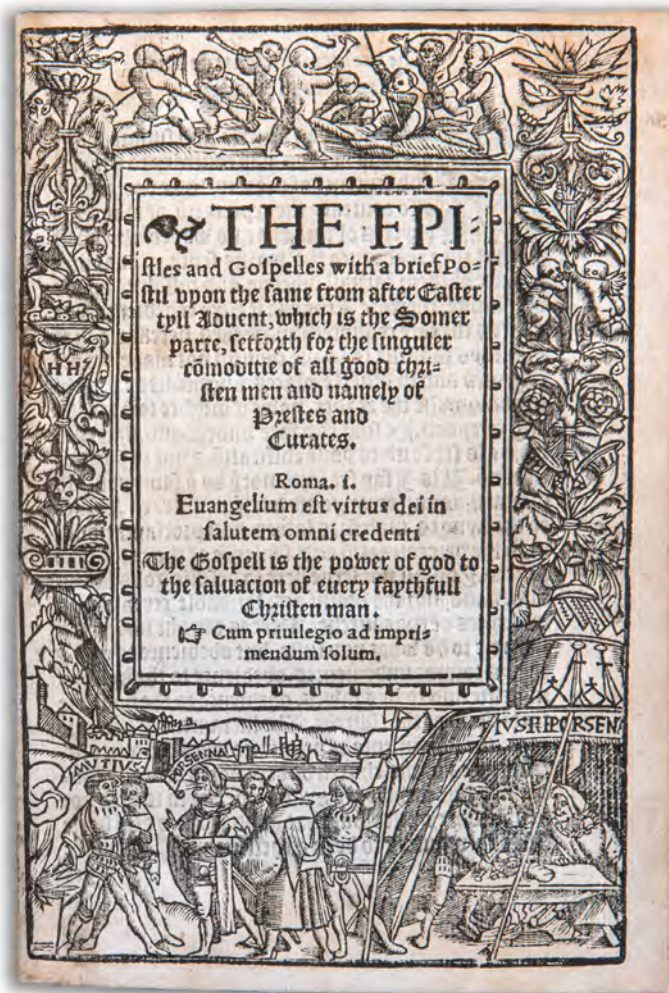
MATTHEW BIBLE, 1537

The Byble, That Is To Saye, All the Holy Scripture: In Whych Are Contayned the Olde and New Testamente, Truly and Purely Translated into English, and Nowe Lately with Greate Industry and Diligence Recognised. London: John Daye and William Seres, 1549.

The Matthew Bible was named for “Thomas Matthew,” the pseudonym of John Rogers (c. 1500–1555), who oversaw the Bible’s production. The work ultimately owes its origins to both William Tyndale (c. 1499–1536) and Miles Coverdale (1488–1568). When Rogers printed his Bible in 1537, he reproduced Tyndale’s Genesis–2 Chronicles, Jonah, and the New Testament. The rest of the Bible he printed from Coverdale’s edition. The Matthew Bible was the first complete Bible to contain Tyndale’s translation. Shown here is Coverdale’s translation of the Psalms in a 1549 printing of the Matthew Bible.

Item on Loan from the Private Collection of Michael Morgan





RICHARD TAVERNER'S EPISTLES AND GOSPELLES, 1540

The Epistles and Gospelles with a brief postil upon the same from after Easter tyll Aduent : which is the somer parte, set forth for the singuler comoditie of all good christen men and namely of prestes and curates. London: Richard Bankes, [154-?].

1 volume (various pagings); 20 cm.

Richard Taverner (1505-1575) revised the Matthew Bible at the invitation of printer John Byddell. He improved the English in the Old Testament and updated the New Testament from Greek texts. Though never widely adopted, partly because of the success of the Great Bible (1539), Taverner's Bible introduced words like "parable" and "Passover" into English translation traditions. On display here is a 1540 edition of Taverner's translation of the Epistles and the Gospels, arranged by liturgical reading and printed alongside brief homilies or "postils."

Pitts Theology Library 1540 TAVE



CASE 12

THE KING JAMES VERSION, 1611

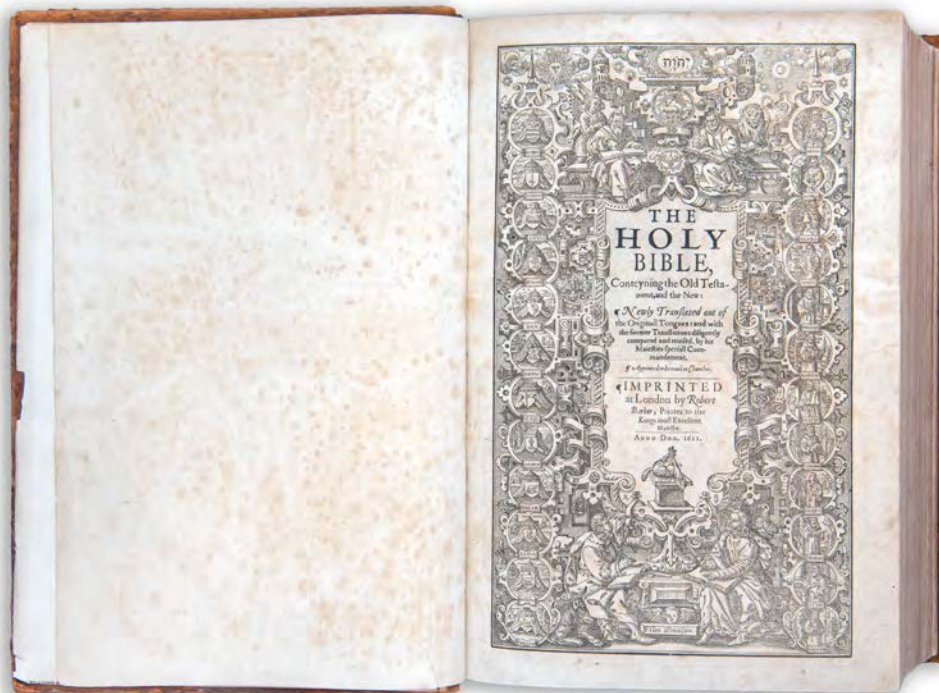
The Holy Bible. Conteyning the Old Testament, and the New: Newly Translated out of the Originall Tongues: and with the Former Translations Diligently Compared and Revised, by His Majesties Speciall Commandement. Appointed to be Read in Churches. London: Robert Barker, 1611.

The King James Version (pp. 58–59) is considered by many to be among the highest achievements of English translation. Its language, tone, and emotion continue to make it a popular Bible translation to this day. King James I (1566–1625) used his influence to recruit one of the largest panels of translators ever convened at that time. The result was a more literal translation of the English Bible that evoked both praise and criticism. Influencing all later translations, the importance of King James’s vision cannot be overstated. On display here is a first edition, first printing of the King James Bible.

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CASE 13

BISHOPS' BIBLE, 1568

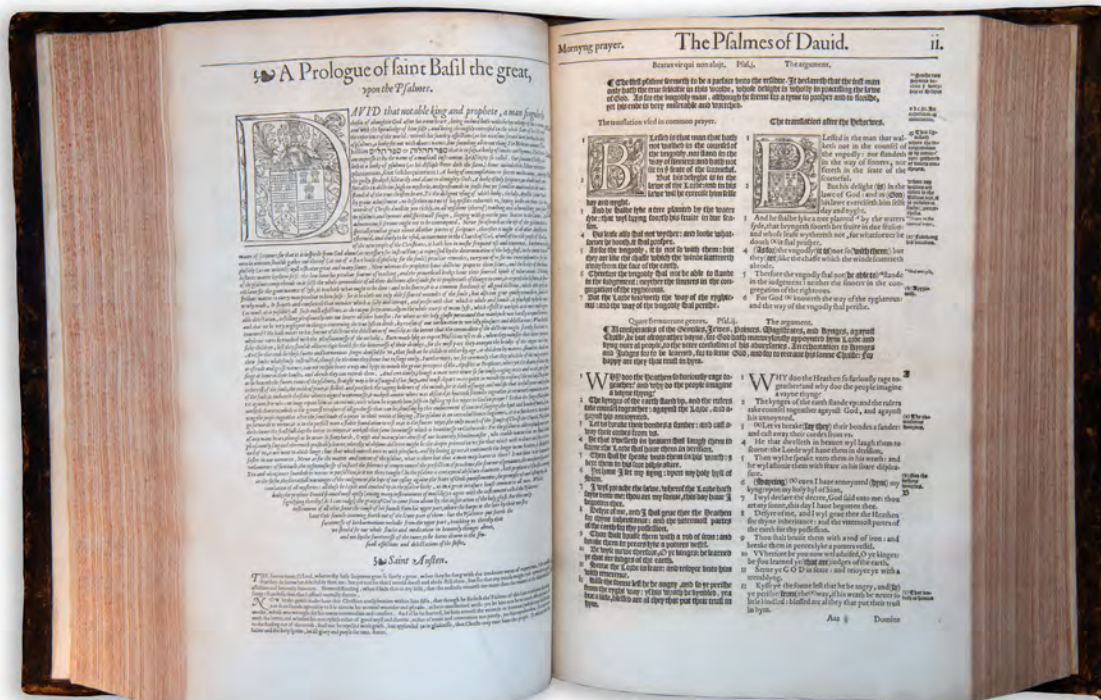
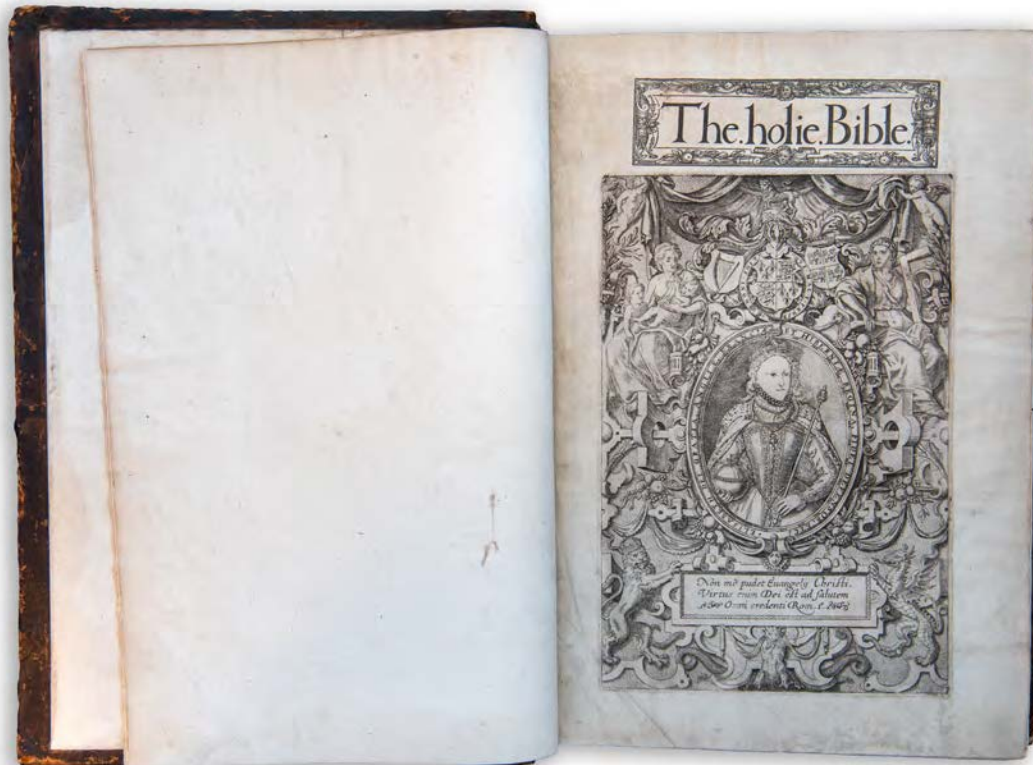
The Holie Bible. London: Richard Jugge, 1572.

The Bishops' Bible was named for the bishops who promoted its creation, notably the Archbishop of Canterbury Matthew Parker (1504–1575). The translation was intended to be a more accurate version than the Great Bible. On display here is a 1572 printing of the Bishops' Bible. This edition is among the last to include the Bishops' version of the Psalter. Later editions often included the Psalter from the Great Bible.

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To view these title pages in more detail, visit:

<https://exhibitions.pitts.emory.edu/exhibitions/word-for-word-sense-for-sense/interactive-exhibition/>

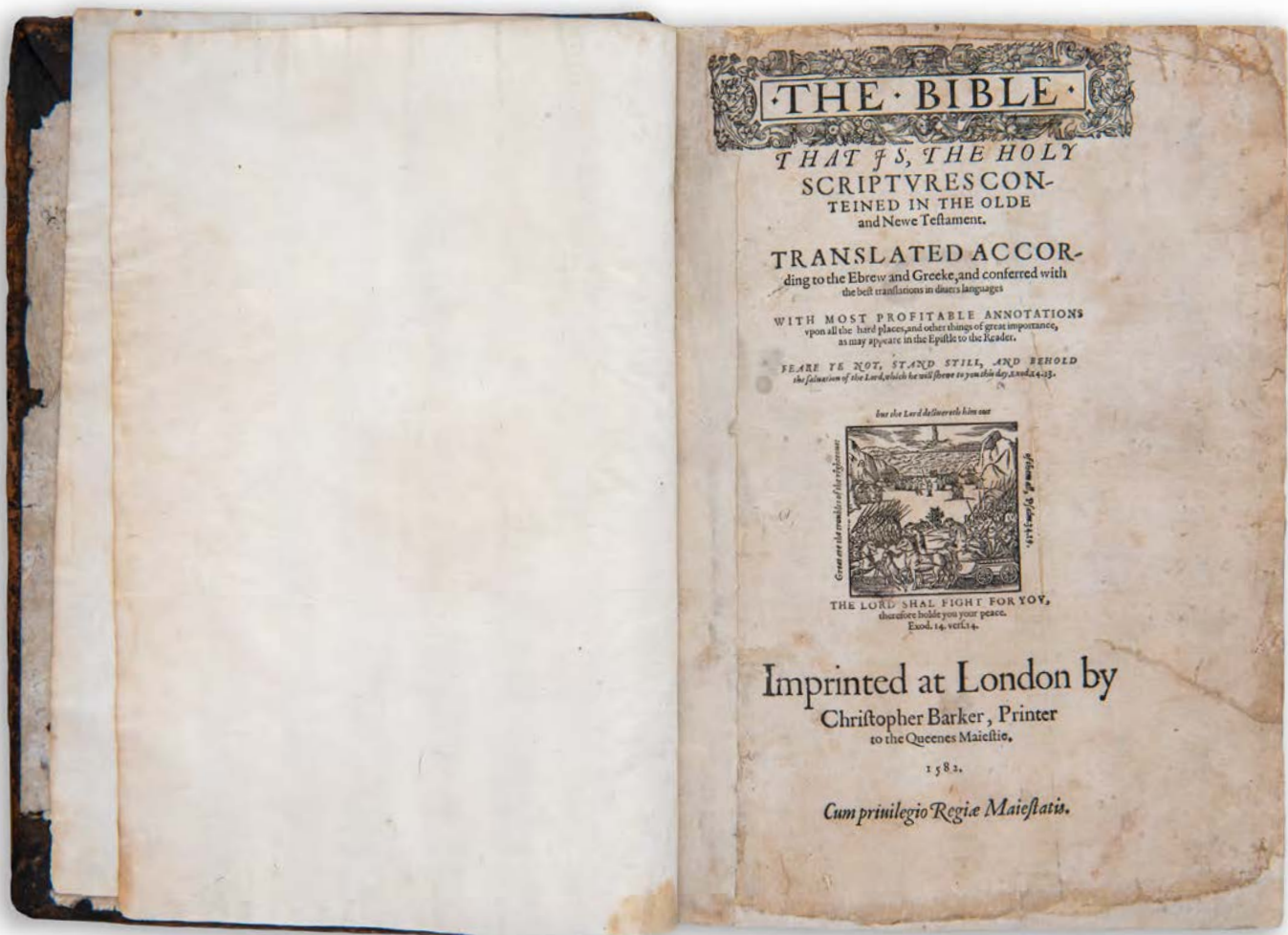


GENEVA BIBLE, 1560

The Bible. That Is, the Holy Scriptures Contained in the Olde and Newe Testament. Translated According to the Ebrew and Greeke, and Conferred with the Best Translations in Divers Languages. London: Christopher Barker, 1582.

The Geneva Bible, named for the Protestant translators who fled to Geneva from England's Queen Mary I (1516–1558), was first published in 1560. In this version, prominent scholars, including Miles Coverdale (1488–1568), attempted to provide a more contemporary English translation than the Great Bible. The Geneva Bible, which included commentary and numerous annotations, circulated widely and remained in popular use among many Christians for three generations.

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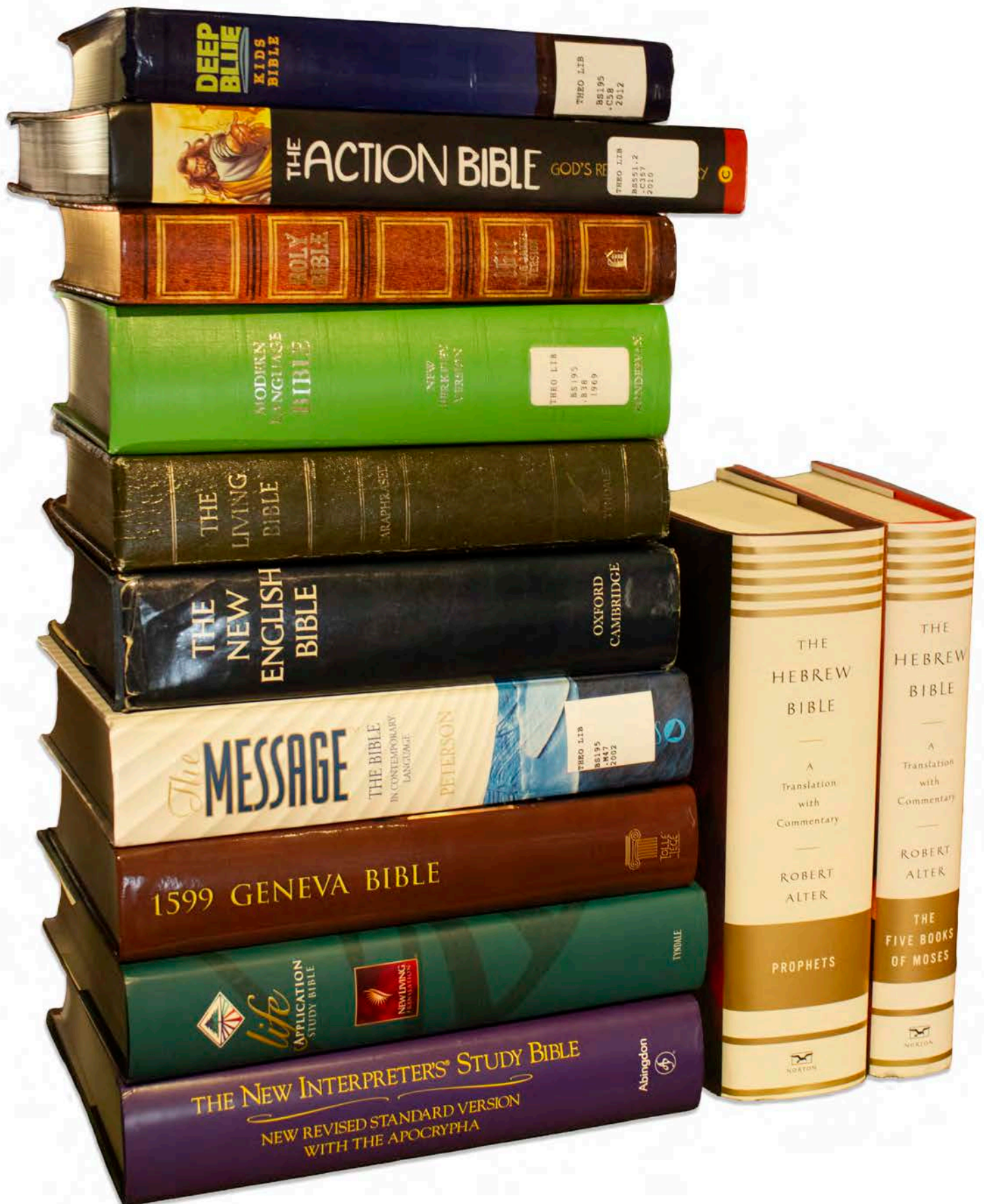




CASE 14

THE BIBLE FOR EVERYONE

Since the Reformation and the advent of the printing press, English Bibles have been produced at an almost alarming rate. As translators have worked toward increasingly more specific translations based on the oldest and best-preserved manuscripts available, they have also worked with distinct audiences in mind. The production of the Bible cannot be understood apart from its economic, political, and social contexts. The title page from the Great Bible (1562) illustrates this point (see p. 92). This image depicts Henry VIII receiving the *Verbum Dei*, the Word of God, not from translators, but from Christ above. He then distributes it to his clerics and nobles, who in turn give it to the people who hear and read the Bible in their own tongue. The people respond with praises for the king who has delivered God's word to them. This image, which is the central image of *Word for Word*, *Sense for Sense*, invites viewers to consider the ramifications of translating the Bible into English.



SECTION 4. TRANSLATING THE BIBLE FOR AMERICA

CASE 18

INFLUENTIAL EARLY AMERICAN PSALTERS

As early as 1663, Puritans like John Eliot (c. 1604–1690) were translating the Bible from English into the indigenous languages of North America. The production of full English Bibles in America, however, did not come about until 1782, under the auspices of Philadelphian Robert Aitken (1735–1802). Until after the Revolutionary War, American publishers were still subject to British copyright and unable to print the Bible in English in the American colonies. Production of distinctly American psalters and psalm books, such as Samuel Seabury's version, was allowed, however. For many American colonists, such items were as important to their American identity as they were to their denominational identity.

Portrait of Samuel Seabury. Ralph Eleaser Whiteside Earl (1785/88–1838). National Portrait Gallery. Wikimedia Commons.



COTTON MATHER (1663–1728) — PSALTERIUM AMERICANUM, 1718

Psalterium Americanum. The Book of Psalms in a Translation Exactly Conformed Unto the Original; but All in Blank Verse, Fitted unto the Tunes Commonly User in Our Churches.
Boston: S. Kneeland and J. Edwards, 1718.

Best known for his role in the Salem witchcraft trials, Cotton Mather was a prominent American Congregationalist minister whose personal convictions about singing the metrical psalms led him to publish this psalter. Though it was never broadly used, Mather intended for it to replace the popular Bay Psalm Book.

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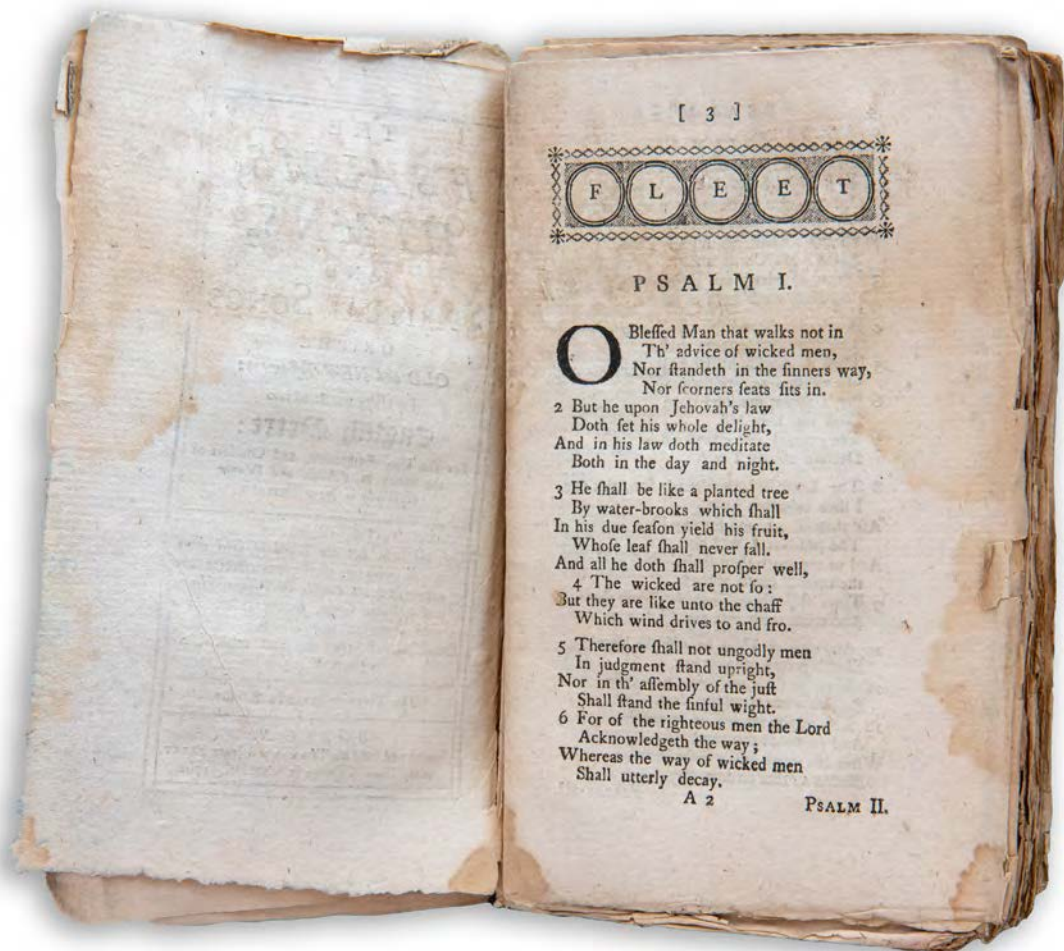




SAMUEL SEABURY (1729-1796) — THE PSALTER OR PSALMS OF DAVID
The Psalter or Psalms of David, Pointed as They Are to be Sung or Said in Churches, with the Order for Morning and Evening Prayer daily throughout the Year. New-London, CT: Thomas C. Green, 1795.

Samuel Seabury, the first Bishop of the Protestant Episcopal Church, prepared this psalter, likely for private or family devotional use. Seabury made slight translation changes to his psalter, including shifting imperative-mood verbs to the future tense, thus softening such passages which might be considered “damnatory.”

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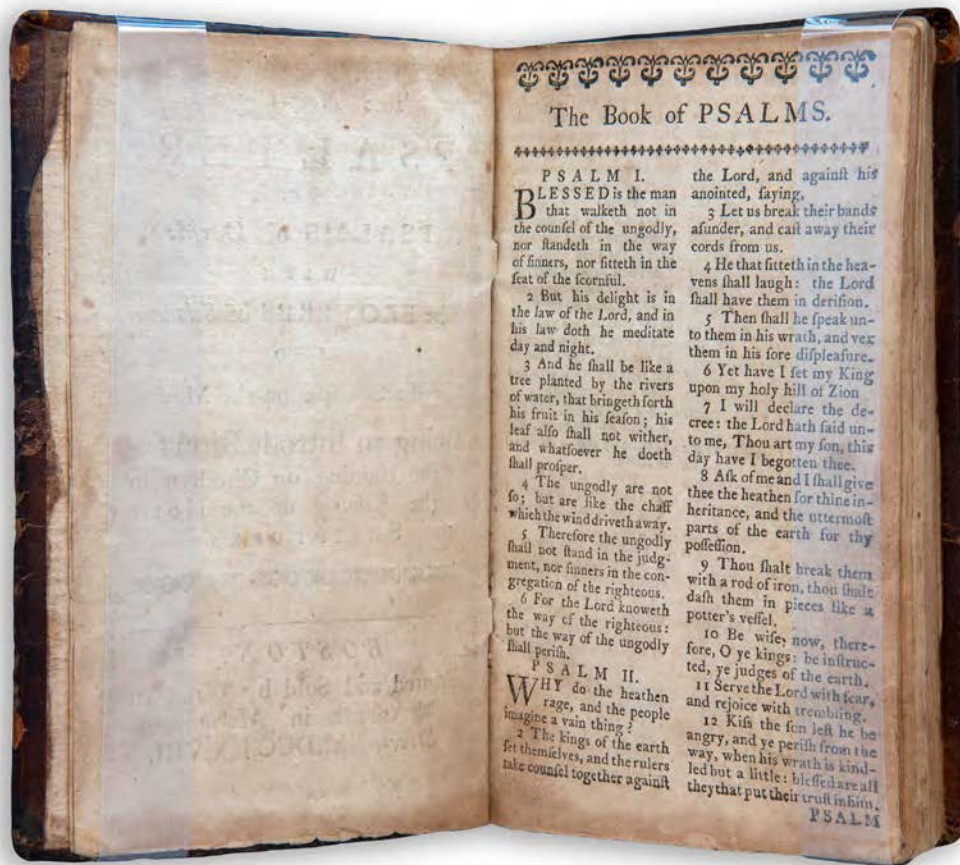


BAY PSALM BOOK, 1640

The Psalms, Hymns, and Spiritual Songs of the Old and New Testament: Faithfully Translated into English Metre: for the Use, Edification, and Comfort of the Saints in Publick and Private, Especially in New England. Boston: Thomas and John Fleet, 1762.

The widely-used *Bay Psalm Book* was prepared by a group of Puritan leaders in the Massachusetts Bay Colony in the 1640s and is generally understood to be the oldest extant book published in the British North American colonies. Its preface speaks to the purpose of its publication: “that well-translated metrical Psalms would continue to be sung in corporate worship.” On display is a 1762 American printing.

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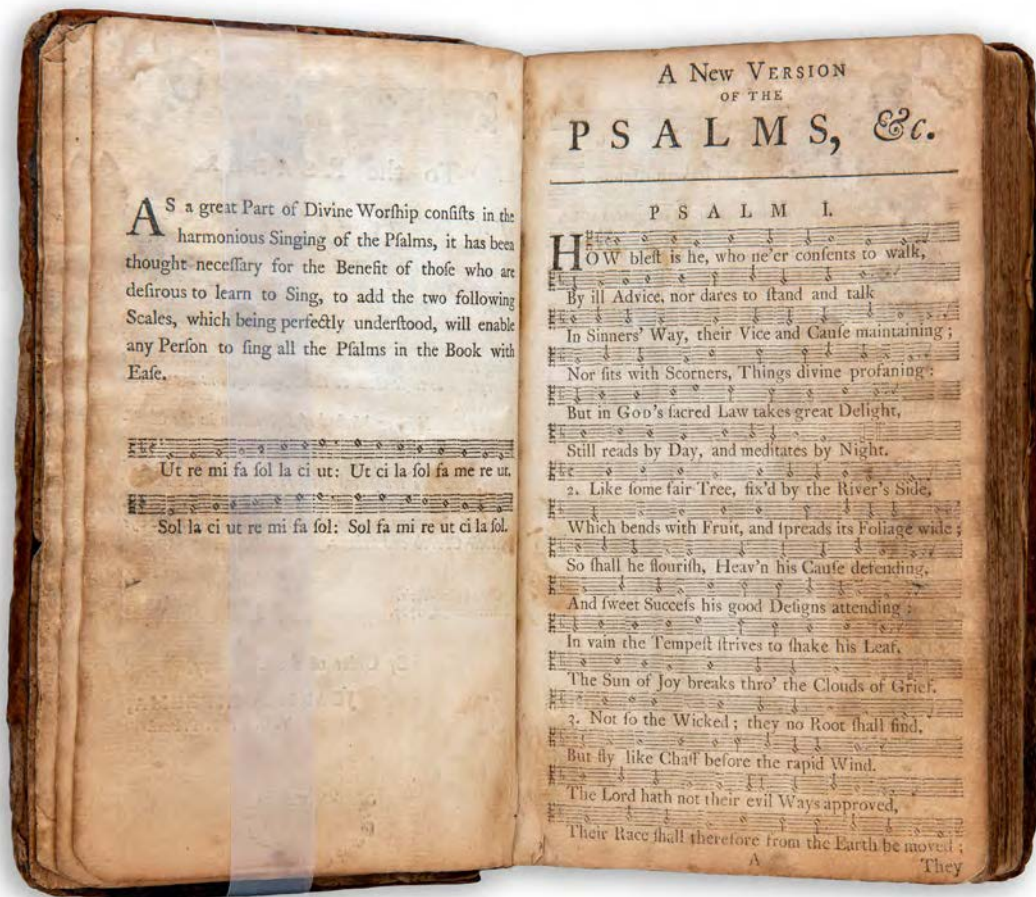


NEW-ENGLAND PSALTER, 1744

The New-England Psalter: or, Psalms of David: with the Proverbs of Solomon, and Christ's Sermon on the Mount. Being an Introduction for the training up Children in the Reading of the Holy Scriptures. Boston: William McAlpine, 1768.

This small volume, which includes the text of the Authorized Version, is one of the first editions of part of the English Bible to have been printed in the American Colonies. The New-England Psalter was originally printed by Benjamin Franklin in 1744.

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FRANCIS HOPKINSON (1737–1791) — THE PSALMS OF DAVID, 1765

The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer, etc. In Metre. Also, The Catechism, Confession of Faith, Liturgy, etc. Translated from the Dutch. For the Use of the Reformed Protestant Dutch Church of the City of New York. New York: James Parker, 1767.

Francis Hopkinson's legacy looms large in American history. A signer of the Declaration of Independence, the first US District Court Judge of Pennsylvania, and the designer of the first American Flag, he translated the Dutch psalter into English for the Reformed Protestant Dutch Church of New York in 1765. He sought to retain the Dutch tunes, but compose new English lyrics when Tate and Brady would not fit the tune verbatim. The ultimately unpopular work was the fifth book printed in America using movable music type.

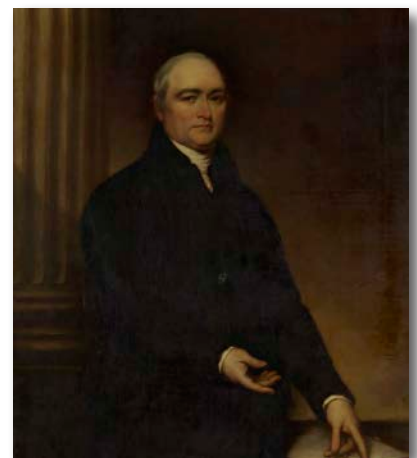
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CASE 19

AMERICAN PSALTERS AND HYMNBOOKS AFTER THE REVOLUTIONARY WAR

Throughout the period following the Revolutionary War, churches and church leaders in America continued publishing their own hymnbooks and psalters. Many of them relied on and continued to improve the work of Isaac Watts (1674–1748) for American audiences. Chief among these revisions was the work of Timothy Dwight (1752–1817) who not only revised Watts’s work to suit an American audience, but also supplemented it with hymns and indices to make the Psalms even more approachable in congregational settings.

Portrait of Timothy Dwight. By John Trumbull (1756–1843). Yale University Art Gallery. Public Domain.

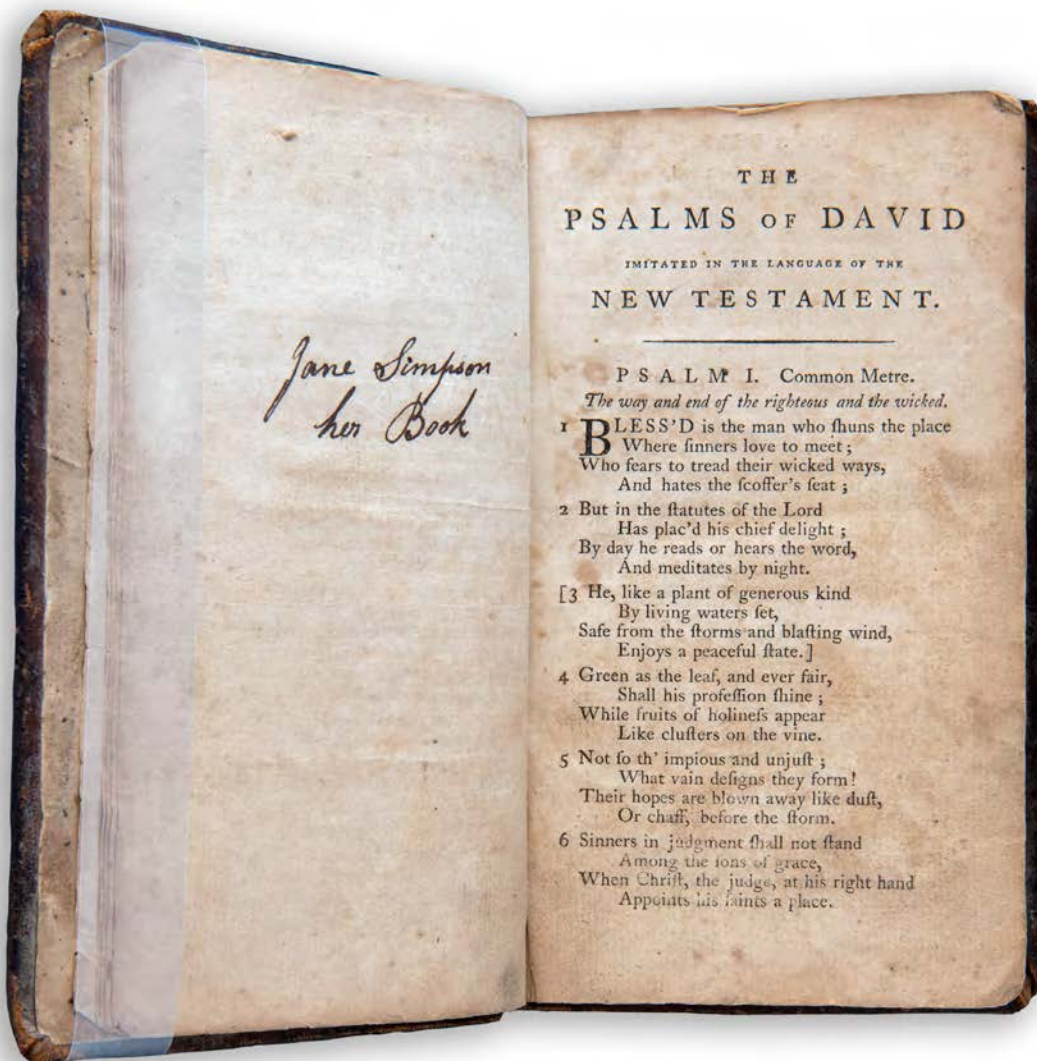


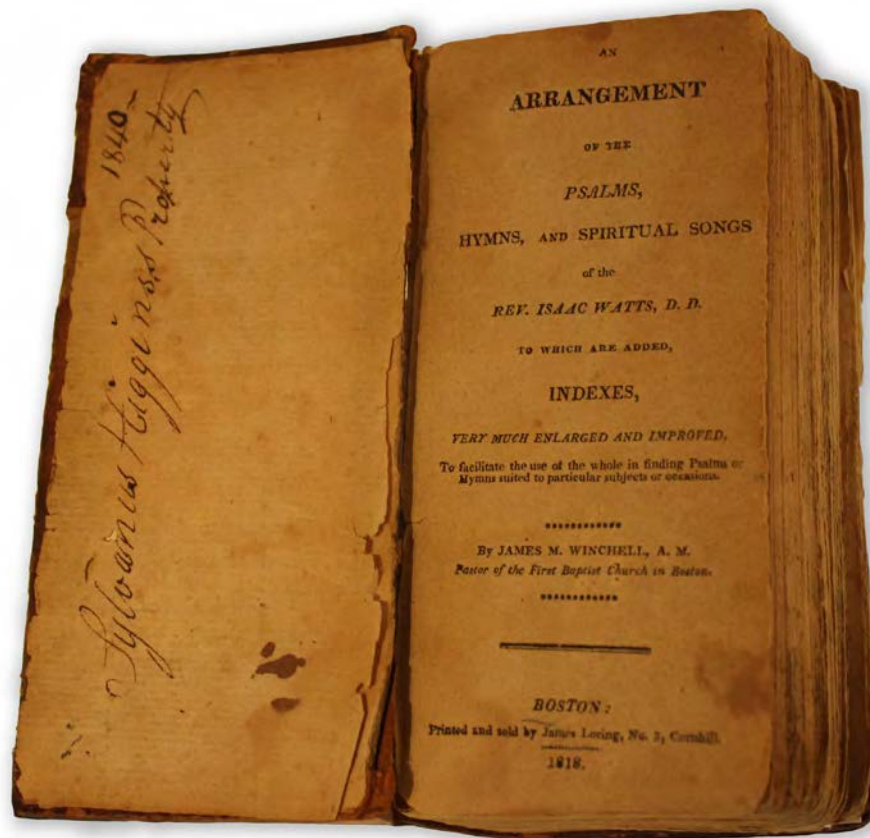
PRESBYTERIAN CHURCH IN THE UNITED STATES OF AMERICA: PSALMS
CAREFULLY SUITED TO THE CHRISTIAN WORSHIP, 1797

An Imitation of the Psalms of David: Carefully Suited to the Christian Worship: with an Improvement of the Former Versions of the Psalms. Allowed by the General Assembly of the Presbyterian Church in the United States to be Used in Churches and Private Families. Albany: Charles R. and George Webster, 1805.

This psalter was published for use in the Presbyterian Church in the USA and is a version of a psalter by the same name first compiled by Isaac Watts.

Item on Loan from the Private Collection of Michael Morgan

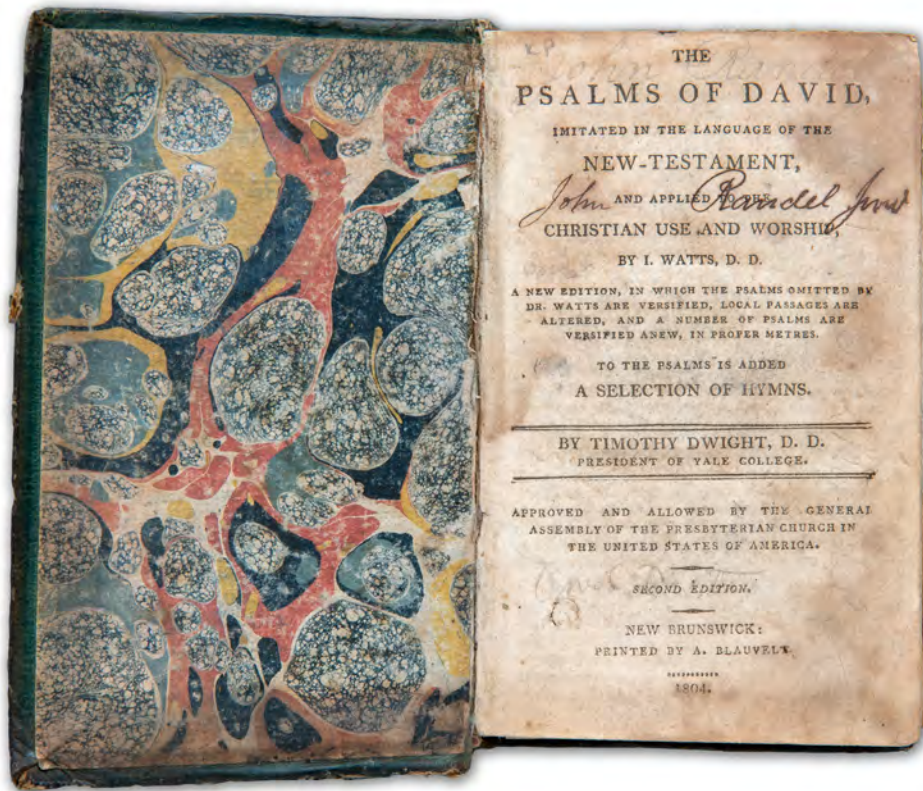




JAMES M. WINCHELL (1791–1820) AND JEDIDIAH MORSE (1761–1826) — AN ARRANGEMENT OF THE PSALMS, HYMNS, AND SPIRITUAL SONGS, 1818
An Arrangement of the Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D. D. to which are added Indexes, Very Much Enlarged and Improved, To Facilitate the User of the Whole in Finding Psalms or Hymns, Suited to Particular Subjects or Occasions. Adapted to the Use of Congregational and Presbyterian Worship by Jedidiah Morse, D. D., Pastor of the First Congregational Church, Charlestown. Boston: Lincoln and Edmands, and James Loring, 1818.

James M. Winchell was the pastor of the First Baptist Church of Boston until his untimely death at the age of 28. Winchell considered Isaac Watts's psalms and hymns to be exemplary and issued his own edition of Watts's psalter arranged according to subject matter. John Rippon (1751–1836) had already made such a contribution in London, but Winchell's work is the first to do this in an American context.

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TIMOTHY DWIGHT (1752–1817) — THE PSALMS OF DAVID, 1804

The Psalms of David, Imitated in the Language of the New Testament, and Applied to the Christian Use and Worship. By I. Watts, D. D. A New Edition, in Which the Psalms Omitted by Dr. Watts are Versified, Local Passages Are Altered, and a Number of Timothy Dwight, D. D., President of Yale College. Approved and Allowed by the General Assembly of the Presbyterian Church in the United States of America. New Brunswick: A. Blauvelt, 1804.

Congregational minister, theologian, and grandson of Jonathan Edwards, Timothy Dwight was a popular preacher and president of Yale College. In 1797, the Congregational Churches requested that Dwight revise Isaac Watts's Psalms of David to "accommodate them to the state of the American Churches," provide psalms not previously translated by Watts, and supplement the psalter with hymns by Watts, Philip Doddridge, and others. Dwight completed his revision of Watts's Psalms of David in August 1800 and published it in 1801.

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BOOK OF COMMON PRAYER, 1793

The Whole Book of Psalms, in Metre; with Hymns, Suited to the Feasts and Fasts of the Church, and Other Occasions of Public Worship. New York: Hugh Gaine, 1793.

This Book of Common Prayer was used for the administration of the sacraments and other rites and ceremonies of the Protestant Episcopal Church. After the General Convention of 1793, the book was the foundational text of the American Prayer Book. As occasion required, it was revised and edited by committees appointed by General Convention, displacing the previous version.

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CASE 20

THE BIBLE IN 19TH CENTURY PRINT CULTURE

In the nineteenth century, a surge of Bible translations, paraphrases, and versions resulted from advancements in book publishing technology. The furor of Bible publishing is illustrated by Asher Brown Durand in this mid-nineteenth century engraving. Key to this expansion was the creation and work of the American Bible Society, which was founded in 1816 and quickly became a leading distributor of the Christian Bible in North America. The creation of works like Joseph Smith's translation of the Bible cannot be understood outside of this material and economic context. The ease of printing also created space for translations by and for ethnic minorities. For instance, Isaac Leeser published his English *Tanakh*, the Jewish Bible, in 1853. This work laid the foundation for later American Jewish translations of the Bible.

Certificate of Bible Society. Engraving on chine collé. Asher Brown Durand (1796–1886). The Metropolitan Museum. Public Domain.

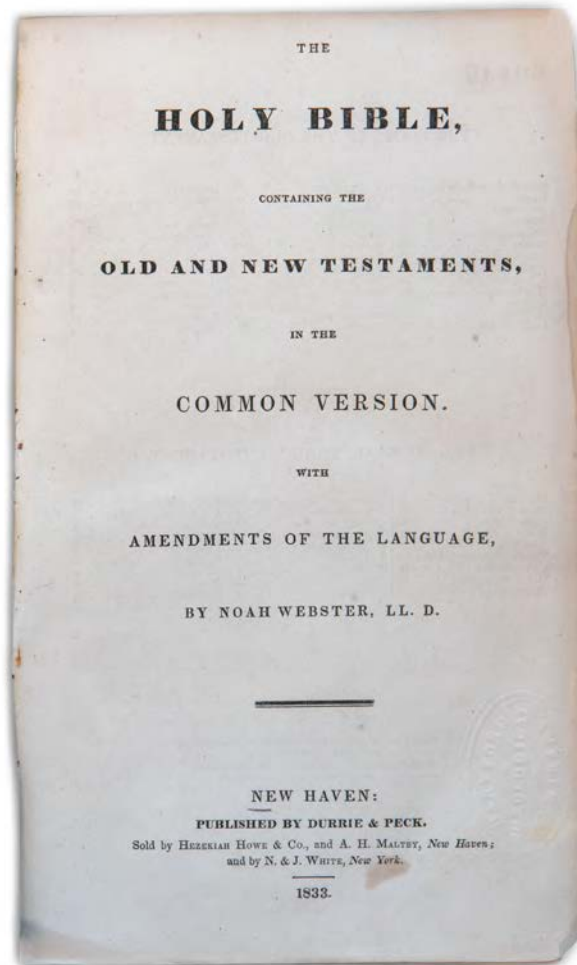
NOAH WEBSTER (1758–1843) — THE HOLY BIBLE

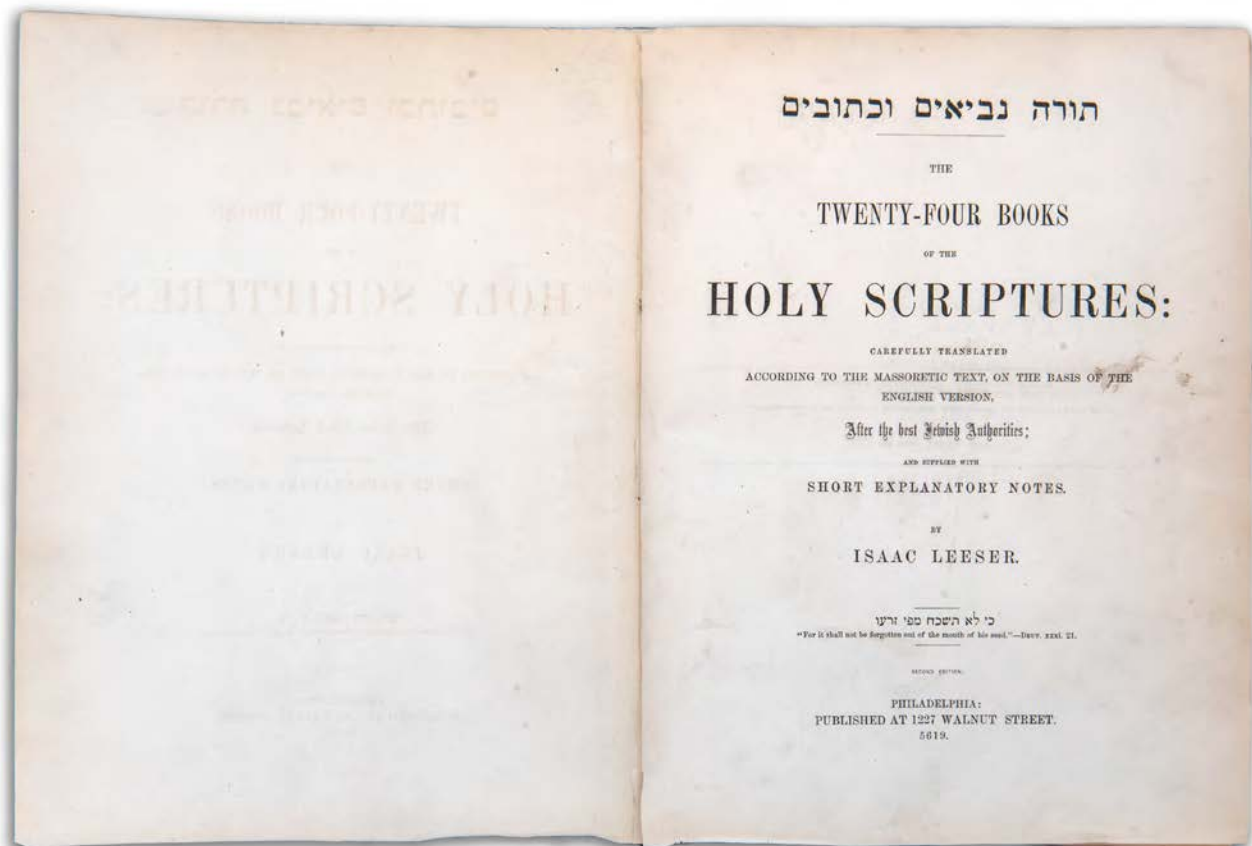
The Holy Bible: containing the Old and New Testaments, in the common version. With amendments of the language. New Haven: Durrie & Peck, 1833.

xvi, 907 pages; 23 cm.

American lexicographer Noah Webster published his translation of the entire Bible in 1833. He intended this work to correct grammatical errors and update the language of the King James Version in order to create a suitable translation for American audiences.

Pitts Theology Library 1833 BIBL





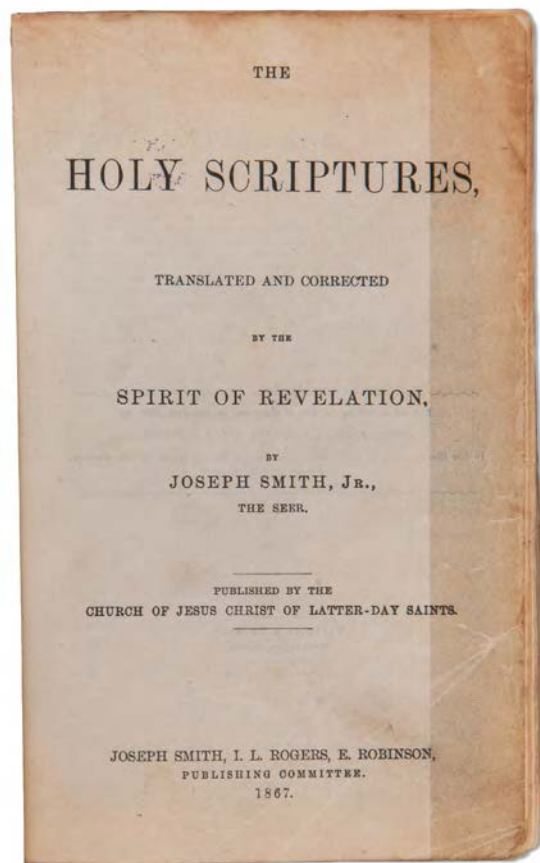
ISAAC LEESER (1806–1868) — THE TWENTY-FOUR BOOKS OF THE HOLY SCRIPTURES

The twenty-four books of the Holy Scriptures: carefully translated according to the Massoretic text on the basis of the English version after the best Jewish authorities and supplied with short explanatory notes. Philadelphia: [Stereotyped by L. Johnson & co.], 1859.

vii, 1,011 pages; 30 cm.

Isaac Leeser was the first American Jew to translate the Bible. His 1853 work, *The Twenty-Four Books of the Holy Scriptures*, relied on the Hebrew text and traditional Jewish commentators. Leeser sought to eliminate perversions in the standard English text, especially in the Prophets, the Psalms, and Job. He attempted to follow the simplicity of the King James English.

Pitts Theology Library 1853 LEES

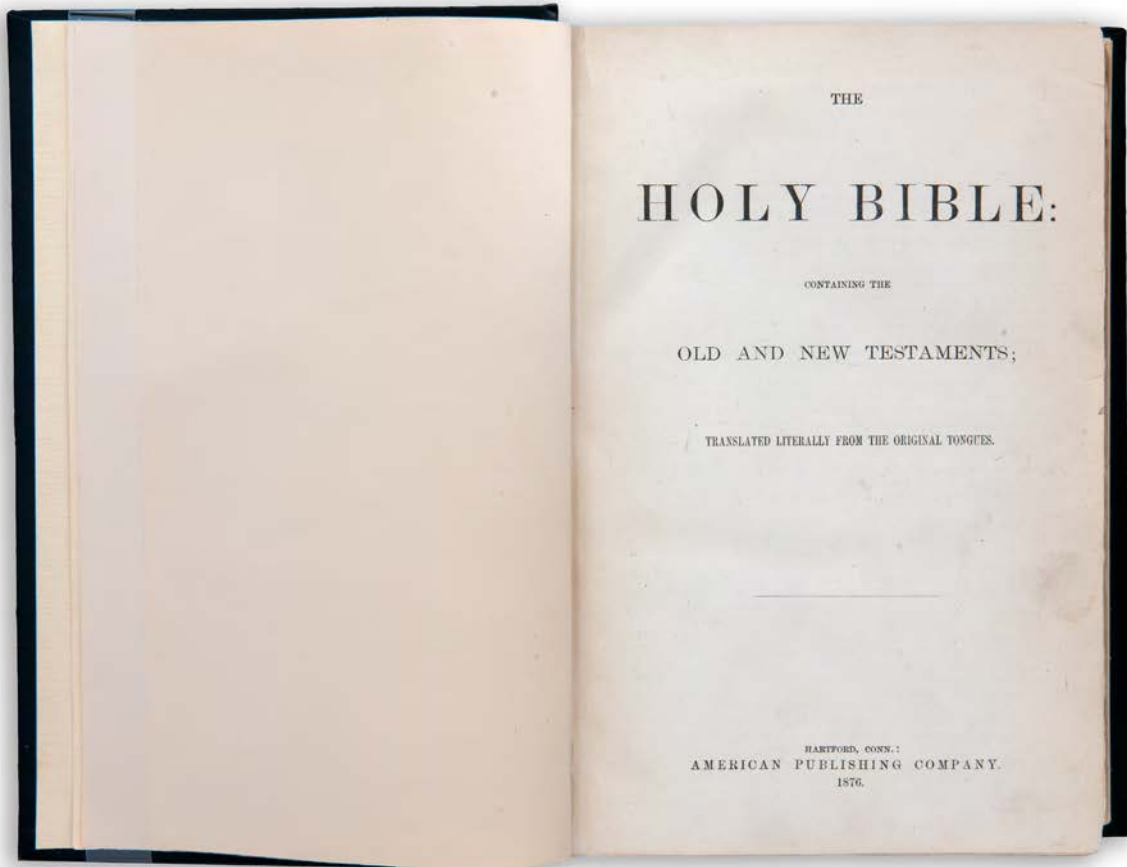


JOSEPH SMITH, JR. (1805–1844) — THE HOLY SCRIPTURES, 1867

The Holy Scriptures, Translated and Corrected by the Spirit of Revelation by Joseph Smith, Jr., the Seer. Plano, IL: Joseph Smith, I.L. Rogers, and E. Robinson, Publishing Committee, 1867.

Joseph Smith, the founder of the Latter Day Saints movement, composed his version of the Bible based on his experience of a direct revelation from God. After his death, the church split and the Reorganized Church of Latter-Day Saints continued to use Smith's version, while others primarily used the King James Version.

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JULIA EVELINA SMITH (1792–1886) — THE HOLY BIBLE, 1876

The Holy Bible: Containing the Old and New Testaments: Translated Literally from the Original Tongues (Signed copy). Hartford, CT: American Publishing Company, 1876.

American suffragist Julia Evelina Smith was the first woman to translate the whole Bible into English. Frustrated that the King James Version was not a sufficiently literal translation, she wrote and published this translation at her own expense. It took her about seven years to write out the Bible five times—twice in Greek, twice in Hebrew, and once in Latin.

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SECTION 5. CONTINUING TRANSLATION

CASE 21

PICTURING THE BIBLE

Even before the Reformation, images illuminated the Bible. With the publication of the Bible into vernacular languages, pictures became another way of translating the Bible into a sort of visual vernacular. As a result, picturing the Bible quickly became an important aspect of Bible publishing. Some publishers included art by well-known artists, such as Gustave Doré (1832–1883), while other publishers relied on the works of innovative, lesser-known artists to provide new images to accompany the texts.

Title Page. *The Great Bible*. London: Richard Harrison, 1562.

To view these title pages in more detail, visit:

<https://exhibitions.pitts.emory.edu/exhibitions/word-for-word-sense-for-sense/interactive-exhibition/>



Englyshe of the largest and grea-
test volume. auctorysed and apoynted
by the commaundement of oure moost
redoubted Prynce and soueraygne Lorde
Kynge Henrye the. viii. supreme heade
of this his churche and realme of
Englande: to be frequented and
used in euery churche win this his
sayd realme, accordyng to the
tenour of his former In-
iunctions geuen in
that behalf.

C **Querlene and perused at the cō-**
maundemēt of the kynges hyghnes.
by the ryghte reuerende fathers in God
Cuthbert byshop of Duresme, and Ri-
colas bisshop of Rochestre.

Printed by Edward Whitchurch.
Cum privilegio ad imprimendum solum.
1541.

Obsecro igitur primum omnium fieri obsecrationes, orationes, postulationes, gratiarum actiones pro omnibus hominibus, pro regibus &c. 1. Tim. ij.



SAUL RASKIN (1878–1966) — FIVE MEGILOTH: SONG OF SONGS, RUTH,
LAMENTATIONS, ECCLESIASTES, AND ESTHER

*Five megiloth = [Hamesh megilot]: Song of Songs, Ruth, Lamentations,
Ecclesiastes, Esther.* New York: S. Raskin, 1949.

100 pages: illustrations; 35 cm.

Saul Raskin was a Russian born American Jewish artist and cultural critic known for his work with the Yiddish magazine *Does Neie Land*. Raskin's art depicted Jewish life with realistic detail. In addition to *The Five Megiloth*, portrayed here, Raskin also illustrated other Hebrew texts including *Pirke Aboth* (1940), the *Haggadah* (1941), and the *Tehillim* (the Psalms) (1942). *The Five Megiloth* includes illustrated Hebrew, Yiddish, and English versions of the books *Song of Songs*, *Ruth*, *Lamentations*, *Ecclesiastes*, and *Esther*.

Pitts Theology Library BS1309.A2 R3 1949

THE SAINT JOHN'S BIBLE

The Saint John's Bible / handwritten and illuminated by Donald Jackson.
Collegeville, MN: Liturgical Press, 2005.

color illustrations; 39 cm.

Saint John's Abbey and University commissioned Donald Jackson to produce a modern, hand-written, and hand-illuminated Bible in 1998. Jackson understood this project as a work combining art and theology. He also attempted to create a work that captured the significance of the Bible for life at Saint John's Abbey. Working with theologians, biblical scholars, and art historians, Jackson and the Committee on Illumination created a new translation of the Bible through illumination.

Pitts Theology Library BS191.5 .A1 2005 .C65

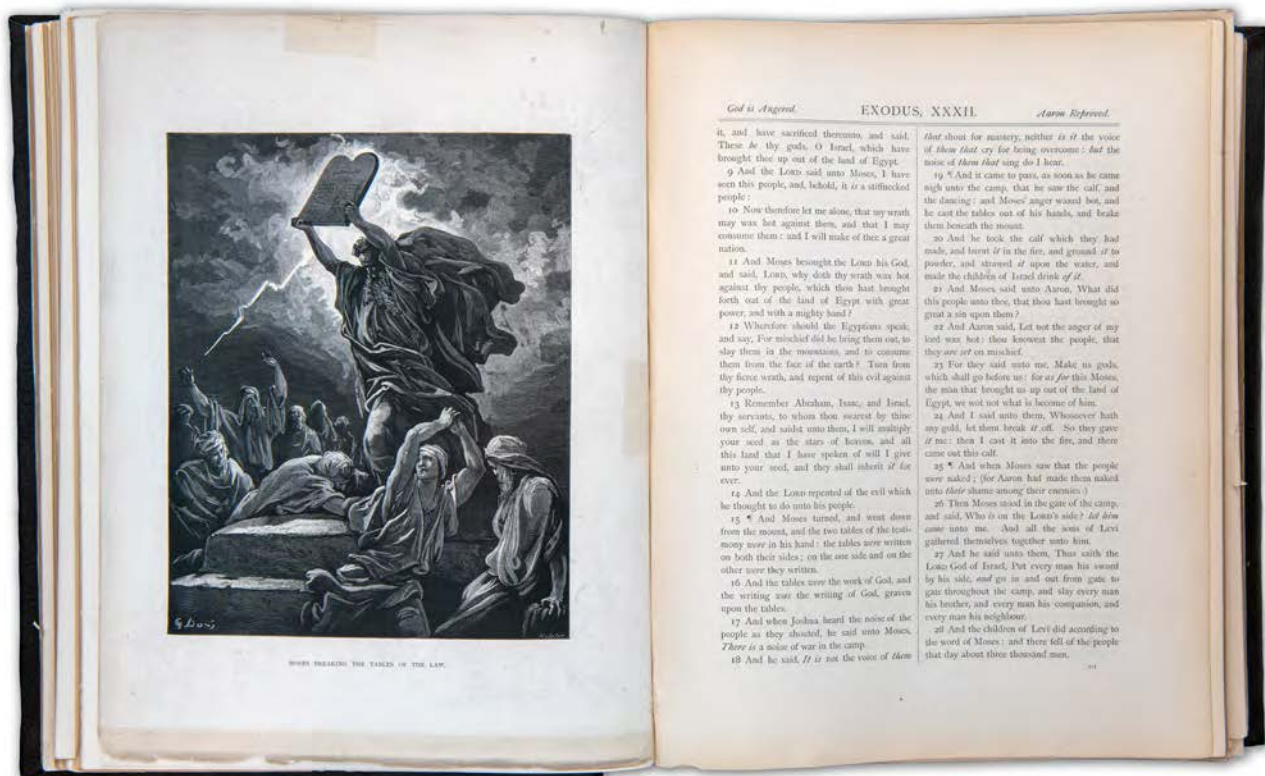
GUSTAVE DORÉ (1832–1883) — ILLUSTRATED BIBLE, 1866

The Holy Bible containing the Old and New Testaments: according to the authorised version. London; New York: Cassell, Petter, and Galpin, 1872–76.

2 volumes: illustrations; 39 cm.

Gustave Doré created a series of 241 woodcut engravings for French and English versions of the Bible published in 1866. A realist, Doré nevertheless depicted biblical scenes with a theatrical flair that often departed from the motifs and compositions of previous artists. His Bible rose quickly in popularity because of his distinct and fresh depictions of familiar subject matter. This 1872 edition of the King James Version of the Bible contains Doré's illustrations.

Pitts Theology Library 1872 HOLY V.1



God is Angered.

EXODUS, XXXII.

Aaron Repented.

10 And have sacrificed themselves, and said, These be thy gods, O Israel, which have brought thee up out of the land of Egypt.

9 And the Lord said unto Moses, I have seen this people, and behold, it is a stiffnecked people:

10 Now therefore let me alone, that my wrath may wax hot against them, and that I may consume them: and I will make of thee a great nation.

11 And Moses brought the Lord his God, and said, Lord, why doth thy wrath wax hot against thy people, which thou hast brought forth out of the land of Egypt with great power, and with a mighty hand?

12 Wherefore should the Egyptians speak, and say, For mischief did he bring them out, to slay them in the mountains, and to consume them from the face of the earth? Turn from thy fierce wrath, and repent of this evil against thy people.

13 Remember Abraham, Isaac, and Israel, thy servants, to whom thou swearst by thine own self, and saidst unto them, I will multiply your seed as the stars of heaven, and all this land that I have spoken of will I give unto your seed, and they shall inherit it for ever.

14 And the Lord repented of the evil which he thought to do unto his people.

15 And Moses turned, and went down from the mount, and the two tables of the testimony were in his hand: the tables were written on both their sides; on the one side and on the other were they written.

16 And the tables were the work of God, and the writing was the writing of God, graven upon the tables.

17 And when Joshua heard the noise of the people as they shouted, he said unto Moses, There is a noise of war in the camp.

18 And he said, It is not the voice of them

that shout for mastery, neither is it the voice of them that cry for being overcome: but the noise of them that sing do I hear.

19 And it came to pass, as soon as he came nigh unto the camp, that he saw the calf, and the dancing: and Moses' anger waxed hot, and he cast the tables out of his hands, and brake them beneath the mount.

20 And he took the calf which they had made, and burnt it in the fire, and ground it to powder, and straved it upon the water, and made the children of Israel drink of it.

21 And Moses said unto Aaron, What did this people unto thee, that thou hast brought so great a sin upon them?

22 And Aaron said, Let not the anger of my lord wax hot: thou knowest the people, that they are set on mischief.

23 For they said unto me, Make us gods, which shall go before us: for as for this Moses, the man that brought us up out of the land of Egypt, we not yet what is become of him.

24 And I said unto them, Whosoever hath any gold, let them break it off. So they gave it me: then I cast it into the fire, and there came out this calf.

25 And when Moses saw that the people were naked; (for Aaron had made them naked unto their shame among their enemies.)

26 Then Moses stood in the gate of the camp, and said, Who is on the Lord's side? let them come unto me. And all the sons of Levi gathered themselves together unto him.

27 And he said unto them, Thus saith the Lord God of Israel, Put every man his sword by his side, and go in and out from gate to gate throughout the camp, and slay every man his brother, and every man his companion, and every man his neighbour.

28 And the children of Levi did according to the word of Moses: and there fell of the people that day about three thousand men.



CASE 22

SINGING THE PSALMS IN CHRISTIAN WORSHIP TODAY

The Psalms continue to function as the basis for Christian worship in much of the world, and Christian hymnwriters continue to draw inspiration from the Psalms. Some contemporary hymnals, like earlier prayer books, include separate psalters, while others indirectly incorporate the words and themes of the Psalms. However they are presented, the words, prayers, and theology of the Psalms, transmitted through centuries of translation, can be heard in Christian worship all around the world.

BOOK OF COMMON PRAYER

Proposed, the Book of Common Prayer and administration of the sacraments and other rites and ceremonies of the Church, together with the Psalter or Psalms of David / According to the Use of the Episcopal Church. Kingsport: The Church Hymnal Corporation and the Seabury Press, 1977.

1001 pages: appendix; 21 cm.

Miles Coverdale's translation was used as the psalter in the Book of Common Prayer since 1549. His psalter underwent minor changes in the Protestant Episcopal Church in 1892 and 1928. However, in 1979, the Book of Common Prayer included a psalter that was translated directly from the Hebrew Bible rather than the Latin texts that were used by Coverdale.

Pitts Theology Library BX5943 .A1 P76 1977

THE PSALTER FOR CHRISTIAN WORSHIP, 1999

John Michael Morgan. Louisville, KY: Witherspoon Press (Jointly with Columbia Theological Seminary), 1999.

This volume sets the Psalms to familiar tunes for Christian congregational worship and includes suggestions for public and private worship as well as an index of psalms for various liturgical uses. The Psalter for Christian Worship attempts to once again make the hymnbook of the Hebrew Bible a centerpiece of Christian worship. This work also influenced the Presbyterian psalter, *Psalms for All Seasons*.

Item on Loan from the Private Collection of Michael Morgan

PSALMS FOR ALL SEASONS

Psalms for all seasons: a complete Psalter for worship / Calvin Institute of Christian Worship. Grand Rapids, MI: Calvin Institute of Christian Worship: Faith Alive Christian Resources: Brazos Press, 2012.

1 close score (x, 1128 pages); 24 cm.

The Psalms for All Seasons presents all 150 psalms in multiple formats for use in Christian worship. This makes the book one of the most comprehensive psalters ever published. Each psalm contains the text in the NRSV, a prayer based on the imagery and theology of the psalm, an explanatory footnote with suggestions for liturgical use, and at least one musical setting for the psalm.

Pitts Theology Library M2124 .C55 P735 2012

THE UNITED METHODIST HYMNAL, LITURGICAL PSALTER

The United Methodist hymnal/w: Book of United Methodist worship. Nashville: United Methodist Pub. House, 1989.

1 close score (x, 962 pages); 24 cm.

The psalter of the United Methodist Church attempts to build on John and Charles Wesley's conviction that the Psalms should be foundational to Methodist worship. This psalter is based on the Common Lectionary and can be chanted by following the red dot above syllables and words. The United Methodist Liturgical Psalter links the heritage of psalm singing with Methodism's own history of spiritual renewal, prayer, song, and vital worship.

Pitts Theology Library M2127 .U58 1989

ZION STILL SINGS: FOR EVERY GENERATION

Nashville: Abingdon, 2007.

1 score ([vii, 239] pages); 23 cm.

Zion Still Sings draws on the legacy of the Black religious experience of African Americans. This hymnal combines traditional Spirituals and hymns with contemporary and Black Church music. Each song contains a biblical reference drawing on the words and themes of well-known Scriptures.

Pitts Theology Library M2117 .Z56 2007

AFRICAN AMERICAN HERITAGE HYMNAL

Chicago: Gia Publications, 2001.

1 close score (1 volume (unpaged)); 24 cm.

The African American Heritage Hymnal is an ecumenical Protestant hymnal that builds upon the musical traditions of African American communities. Promising "to have an impact similar to Dr. Isaac Watts's collections" this work combines many traditional English language hymns with the traditional and contemporary songs of African American Christian traditions. The hymnal contains responsive Scriptural readings, litanies, hymns and songs, and expansive indexes. Each hymn is linked to a Psalm or biblical passage from the NRSV.

Pitts Theology Library M2117 .A47 2001



Photos from *Songs for All Seasons*.
See pp. 6-7 for event description.



ACKNOWLEDGMENTS

It is with deep appreciation that I thank those who aided in the curation of this exhibition.

To begin, I would like to thank Michael Morgan for his generous loans from his expansive collection of English Bibles and English Psalters. Without Michael's enthusiasm and love of Bibles and Psalters, this exhibition would not have been possible. Michael's collection demonstrates a deep and abiding appreciation for this sacred text in its many forms and his enthusiasm for even the most bizarre translations is contagious. Thank you, Michael.

I am grateful to Benjamin Crawford who generously loaned his copy of a "Wicked Bible," one of eleven known, extant copies. The "Wicked Bible" only added to the gravitas of the exhibition. Thank you.

Thanks are also due to Richard "Bo" Manly Adams who invited me to curate this exhibition. His invitation and this opportunity instructed me in areas well outside the usual paradigms of the formation of a biblical scholar; for that I am grateful. Thanks, Bo.

I cannot fully express my thanks to my reference colleagues and Research Librarians at Pitts Theology Library, especially Dr. Sarah Bogue, Head of Research and Access Services. Without the support and regular provision of snacks from my reference colleagues, and Sarah's careful editorial eye and keen insights from her own pedagogical and curatorial

work, this exhibition would have likely faltered. Thanks also to Debra Madera, Special Collections Reference Librarian, who beautifully photographed the items, and to Spencer Roberts, Systems and Digital Scholarship Librarian, who constructed the online tools for the exhibition. Thank you, Friends.

Anne Marie McLean dutifully constructed the catalog, thought through the use of the gallery, and generated many helpful insights that were an enormous help to me throughout the process. I continue to be impressed by what we accomplished together in our inaugural exhibition. I am indebted to your patience and wit through the process, thank you.

Finally, I cannot fully express my gratitude to the curatorial team who worked tirelessly on this exhibition with me.

First, Kim Akano, M.Div. Candler School of Theology, Emory University, researched, collected notes and images, and wrote many of the item descriptions throughout the exhibition. She also helped to install the exhibition when the time came. Pouring over hymnals and books of common prayer with her in the Special Collections room was a highlight of this experience. Kim, thank you, for your hard work.

Second, Alexandra Mauney, M.Div. Columbia Theological Seminary, also conducted research and collected items and images while helping to organize musicians for Songs for All Seasons: Singing the Psalms through the Christian Year. Alexandra wrote and edited many of the item descriptions and helped with exhibition installation. Her work in organizing music and musicians was music to my tone-deaf ears. Thank you, Alexandra.

Dr. Brandon Wason, Curator of Archives and Manuscripts, was instrumental in bringing expertise and many insights to the process of organizing this exhibition. Along the way, Brandon also researched many items and wrote their descriptions. His attention to the exhibition throughout the process and after the installation make it lively and help me to see it differently each time I walk into the space. Thank you, Brandon.

Much of the work that these three accomplished goes unseen or was ruthlessly cut in the final stages when we realized that space constraints do indeed limit every story, even one so ginormous as the story of the translation of the Bible. While not biblical translators per se, it is my firmly held belief that each of these three helped to “translate” the Bible just a little bit more through their work. Thank you.



SUGGESTED READING

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