Pearl Sjölander

Some Aspects of Style in Twentieth-century English Bible Translation

ONE-MAN VERSIONS OF MARK AND THE PSALMS

UMEA 1979
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Abstract

This is a study of the work of some seventy of the many hundreds of translators of the Bible, in whole or in part, into English during this century. Style, with particular emphasis on diction, is the major concern, though other aspects can be touched on at times, as well as methods of translation. Part one deals with versions of Mark into English prose, and part two with versions of the Psalms into English verse forms. The translations are grouped according to the aims and purposes of the translator and/or the type of language he employs. First a short passage is analysed - generally Mark 1:1-11 or Psalm 23 - and then a larger body of text is examined and the various levels of diction and phrasing are noted with examples cited of each. Some evaluation occurs, set against the criteria of comprehensibility and suitability of the style to the subject-matter, to the style of the original, and to the limitations of the intended audience.

Several factors are seen to affect the style of a Bible translation, the most conspicuous being the influence of tradition, the translation method used - formal or dynamic equivalence - or the amount of restructuring necessitated by audience-orientation. The main trend this century is the gradual departure from "Biblical" English and the increased interest in the use of comprehensible contemporary language. A comparison between the versions of Mark and the Psalms shows that their translators seemed to have different objectives. Translators of Mark were generally more interested in dynamic equivalence, some in reflecting the linguistic level of koiné Greek, and many in audience-orientation. There are also several, however, who preferred to lean toward literalism. Translators of the Psalms into verse forms were not concerned with reflecting the linguistic level but rather the prosodic features of the original Hebrew Psalms. There is less interest both in literalism, audience-orientation and in dynamic-equivalence, except perhaps in versions into rhymed verse or a few of those into free verse. The overall impression gained from this study is that style is of vital importance when it comes to the effectiveness, usefulness and impact of a translation.

Key-words: Bible, translation, style, Mark, Psalms, formal-equivalence, dynamic-equivalence, audience-orientation.

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UMEÅ 1979
TO MY PARENTS

"Happy are those who study"
Ps.119:2 (Hanson).
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>7</td>
</tr>
<tr>
<td>ABBREVIATIONS</td>
<td>8</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>9</td>
</tr>
<tr>
<td><strong>PART ONE - THE GOSPEL OF MARK</strong></td>
<td></td>
</tr>
<tr>
<td>New Testament Greek</td>
<td>23</td>
</tr>
<tr>
<td>The Greek Gospel of Mark</td>
<td>26</td>
</tr>
<tr>
<td>Versions with a Bias towards Formal Equivalence</td>
<td>28</td>
</tr>
<tr>
<td>Versions Seeking to Reproduce the Style of the Original</td>
<td>36</td>
</tr>
<tr>
<td>Versions Influenced by Traditional Bible English</td>
<td>50</td>
</tr>
<tr>
<td>Versions into Contemporary Standard English</td>
<td>59</td>
</tr>
<tr>
<td>Versions into Simplified English</td>
<td>74</td>
</tr>
<tr>
<td>Versions into the Language of Children</td>
<td>83</td>
</tr>
<tr>
<td>Conclusions</td>
<td>94</td>
</tr>
<tr>
<td><strong>PART TWO - THE BOOK OF PSALMS</strong></td>
<td></td>
</tr>
<tr>
<td>The Language and Poetry of the Old Testament</td>
<td>99</td>
</tr>
<tr>
<td>Translating the Psalms</td>
<td>105</td>
</tr>
<tr>
<td>Versions with a Bias towards Formal Equivalence</td>
<td>110</td>
</tr>
<tr>
<td>Versions into Rhymed Verse</td>
<td>118</td>
</tr>
<tr>
<td>Versions Influenced by Traditional Bible English</td>
<td>129</td>
</tr>
<tr>
<td>Versions into Literary English</td>
<td>145</td>
</tr>
<tr>
<td>Versions into Contemporary Standard English</td>
<td>151</td>
</tr>
<tr>
<td>Versions into the Language of Children</td>
<td>163</td>
</tr>
<tr>
<td>Conclusions</td>
<td>168</td>
</tr>
<tr>
<td><strong>GENERAL CONCLUSION</strong></td>
<td>173</td>
</tr>
<tr>
<td><strong>APPENDIX A</strong> - Mark 1:1-11 in selected versions</td>
<td>181</td>
</tr>
<tr>
<td><strong>APPENDIX B</strong> - Psalm 23 in selected versions</td>
<td>196</td>
</tr>
<tr>
<td><strong>APPENDIX C</strong> - Versions of Mark and the Psalms not discussed</td>
<td>207</td>
</tr>
<tr>
<td><strong>SELECTED BIBLIOGRAPHY</strong></td>
<td>210</td>
</tr>
</tbody>
</table>
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ABBREVIATIONS

AV The Authorized Version of the Bible. First published 1611.


BH Biblical Hebrew.

LXX The Septuagint - the Greek translation of the Old Testament.


OT Old Testament.

INTRODUCTION

The purpose of this study is to provide a brief survey of the styles of some of the hundreds of one-man versions of the whole or parts of the Bible into English made this century. While official committee versions generally have become more known, this form of translation is the exception rather than the rule. The history of the English Bible shows clearly that there have always been individuals who have felt compelled to make their own translations of the Bible. Certain periods have shown greater activity in this area than others, but the twentieth century, particularly the last thirty years, has seen a phenomenal increase in the output of such versions. The present author has to date traced the names of 450 men and women who have engaged in this work. Most of them have concentrated their efforts on certain books or sections of the Bible, while about 60 have translated the whole NT and 16 the whole Bible. The actual figures for the individuals who have engaged in Bible translation this century are decidedly higher than this, however. John Hamilton Skilton, in his dissertation on versions of the NT, mentions considerably more than this as well as pointing out that it is probably impossible to be exhaustive.\(^1\) Most of the translations are from Britain and America, with a few from Australia. There are also a small number from other parts of the world where English is used as a second language.

Not only have many translations of the Bible been made during this century, but there is also a considerable literature dealing with the subject of Bible translation and specific versions into English. Unfortunately these versions are generally the committee works or the few one-man translations that have made their mark. A case in point is the above-mentioned dissertation by Skilton, who analyzes language and style in about 15 versions. There is also a

tendency to concentrate comment and comparison of versions on works which contain the whole NT, with less interest being given to the OT and very little at all to shorter sections. Thus there is a large amount of work done in the field of Bible translation which passes unnoticed both by the critic and the general reader. It is conceivable that the many who are today interested in making translations of their own are also unaware of much of the work that has already been done, and thus perhaps a survey of this type could make the work already done this century more readily available to them.

The fact that one-man translations are generally so little known and so little written about has been one reason for limiting this dissertation to them. Another major factor in bringing about this decision is the belief that one-man versions will display greater variations in their styles, seeing that idiolect, idiosyncracies, as well as exuberances, in these works are not toned down by a syndicate. One can also perhaps suppose that private versions can be more experimental in nature than committee versions can afford to be.

Lack of space made a limitation of the primary sources inevitable. For this reason translations of only two of the sixty-six books of the Bible will be examined. As these two books are, in the original, divergent both as to subject-matter and style, they can conceivably furnish the reader with a general picture of what has been done in the field of private Bible translation. The two books chosen are the Gospel of Mark and the Book of Psalms. The first serves to demonstrate how simple prose narrative is translated into English for twentieth-century readers, while the second illustrates how translators have worked with the added difficulty of the medium of verse, both in the original and in the English translation. Apart from the differences in the mediums of prose and poetry, there are also basic differences in the language of these two books in the original. While the Gospel of Mark is written in energetic, informal Greek prose, which sometimes slides over into colloquialism, there is reason to
believe that the Hebrew Psalms are somewhat formal lyrics, including both archaisms and formulaic elements. As some of the analysis in this work will deal with the appropriateness of a given style in relation to the style of the source language, the contrast afforded by these two books is of interest.

No claim is made to be exhaustive in regard to the versions of Mark and the Psalms mentioned in this work. Not only are there no complete bibliographies of versions of the Bible, but many of the one-man translations are hard to trace even through libraries, museums and Bible Societies. A few versions which are so free with the text as to become adaptations are excluded. As regards the chapter on the Psalms, it will be noted that only versions into verse are treated. The majority of the versions used here are translations direct from the Greek or Hebrew, sometimes with the aid of Latin texts. A few diachronic translations (i.e. translations from dated to contemporary English) are included, however, when of specific interest from the point of view of the language they use or the method of translation they employ. The many private revisions of the Authorized Version of 1611 (AV) will not be considered as their overall style differs little from that of the AV. Some of the versions of Mark and the Psalms which are not analyzed, often because they were not available to the writer, are mentioned in Appendix C.

As all the translations of the Bible referred to in this work are made from basically similar original texts, the meaning itself is relatively constant. One striking variable is the type of language the translator selects in order to express this meaning. The language chosen affects what Eugene A. Nida and Charles R. Taber describe as the informative, expressive and imperative function of the communication, and it therefore constitutes a vital part of the translation.¹ Thus, even if accuracy of transfer of meaning is always the

primary consideration in translation, style, though secondary, is of importance when it comes to the effectiveness of the communication of this meaning.

When one examines these many translations it becomes evident that language is often consciously selected to meet specific ends. Thus, the concept of style on which the analyses will be based is that of the possibility of selection from among language features. The field of lexis apparently provides a writer with the largest number of stylistic options, with its synonyms and near-synonyms. Because of this Roger Fowler suggests that lexis can in fact be the most significant variable for the study of style. In this work other stylistic features will be touched on at times, as will the various methods of translation used, but these will always be subsidiary to the primary consideration which is the diction and phraseology the translator employs.

As a background to this study of style it may be of value to mention briefly some of the factors which have influenced style in Bible translation during this century. Perhaps the most pervasive influence has been traditional Bible English. This is not surprising, seeing that the AV is still the most influential version in the English-speaking world today, a phenomenon not found elsewhere among living languages, according to Harald Riesenfeld. The prestige of this 350-year-old version is so great that to many it is the Bible. Not only this, its grandeur and beauty are considered unsurpassable. Centuries of use have added to the language of the AV hallowed associations and sentiments which many are loath to lose. Because the AV was itself a revision of preceding versions, its language is in fact that of the sixteenth century.

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The continued use of this version has given rise to what some term a "sacred dialect", with its own vocabulary and usages. David Crystal and Derek Davy analyse the components of this "dialect" and also mention some of the efforts being made to modify it for liturgical purposes. While some consider this "dialect" to be as sacred as the actual message of the Bible, there are others who feel that it has outlived its usefulness, and that it should be radically modified, or preferably, completely discarded. When it comes to translations of the Bible they feel that new versions into contemporary language are imperative if the Bible is to be prevented from becoming a mere museum piece or relic of the past.

The pattern of religious life has altered much in the English-speaking world even during this century. Whereas in previous centuries the AV, according to literary historians, was "circulated among all classes of people", and "became the daily reading of a whole nation" (England), the picture is very different today. Many may still possess a Bible, but few read it. This factor, coupled with the radical decline in regular church attendance, has resulted in an ignorance of the archaic phraseology of the previously so familiar AV. Translators now seem very much aware of this unchurched majority as they endeavour to make the Bible speak the language of today. This language, they hope, will make the Bible easier to comprehend as well as make it seem more relevant. Audience-orientation is now a major trend in Bible translation, with restructuring of both style and language to meet the needs of readers with various backgrounds and abilities. This orientation does not always exclude AV influence, but it considerably modifies it.

It is not merely in the religious field that one can

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see this growing awareness of the need to communicate effectively with all types of readers. Much more effort is being expended to make writing in general comprehensible, entailing a shift towards more informal English in much that is printed today, be it books or periodicals. This trend towards the informal is also clearly to be seen in the language of translations of the Bible.

It is not merely changes in religious and social patterns in the English-speaking world that have initiated the use of new levels of English in Bible translation. Another strong influence was the discovery at the turn of the century that the NT was written in non-literary popular koiné Greek. Many felt that translations of the NT should therefore be equally popular and intelligible, and a desire to treat the OT similarly soon followed. A.C. Partridge mentions a further influence closely related to this, namely the discovery that the original languages of the Bible revealed a great variety of styles in the different books of which it is made up. For Partridge this discovery is one of the main incentives to much that is new in Bible translation this century.1

Another influence on style in Bible translation is the existence of several translation theories. Rapidly declining, but still leaving its mark, is formal-equivalence translation with its transfer of aspects of the surface structure of the source language. Here the translator is concerned with demonstrating to the reader details of grammar, concordance, and meaning as found in the source language. His method of translation is therefore basically source-orientated. The average reader does not generally find this type of translation readily intelligible, as its English is often unidiomatic. It should be pointed out here that, as the AV is a rather literal translation, and its influence is so pervasive, it is not always easy to distinguish between influences from traditional phrasing and a desire to be literal.

More prevalent today in the field of Bible translation is the concept that the transfer of deep structure is true translation, as it can afford a more natural equivalent in the receptor language of the meaning and style of the original. Nida terms this type of transfer dynamic equivalence translation. It has been used throughout the centuries by a few translators, but is now a more systematized method influenced by modern transformational grammar, and has been developed and promoted by Nida. One of his definitions of this type of transfer is as follows: "Translating consists in reproducing in the receptor language the closest natural equivalence of the source-language message, first in terms of meaning, and secondly in terms of style." Therefore a translator who aims at dynamic equivalence will use language which is natural and idiomatic, language which is suited to the context and relates to the style of the original. He will also restructure his language in order to meet the needs of the audience for which he is working so as to call forth the same, or at least a similar, response in readers today as the original did from its recipients. While the emotional effect of a translation never can be wholly identical, due to the differences in culture and time, a successful dynamic equivalence translation will, according to Nida, have both a sense of relevance today and an emotional impact on the reader.

Nida speaks of the "marked shift in emphasis from the formal to the dynamic dimension" in translation during this century. Birger Olsson, in an article on free and literal translation, tells of the fluctuations in popularity of these two methods of translation over the past centuries. The

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2. Ibid., p. 12.
3. See Nida pp. 159, 166, 175.
4. Ibid., p. 160.
seventeenth and nineteenth centuries, periods of theological debate and division, were, for example, more interested in literal methods of translation, while the accent during the twentieth century has been on "intelligibility for all". Interest is now centred on the communicability of a document, on increasing its decodability so as to reach as many types of readers as possible. Before proceeding to a description of the lay-out of this dissertation, a few words need to be said about some of the other terms used. Paraphrase is here reserved for translation which is loose, inaccurate and interpretive. Words like version and translation are used more or less interchangeably, as are the words diction and language.

The average reader will also be referred to at times. Unless otherwise specifically categorized the phrase designates a reader whose formal education may have ended when he was sixteen, and whose reading ability does not generally stretch to the inclusion of more literary language or specialized religious terminology. When he reads he prefers books in which meaning can be assimilated without too much effort on his part.

The dissertation falls into two main parts: the first deals with versions of Mark into English prose, and the second with versions of the Psalms into English verse. Each part will be introduced by a few remarks on aspects of style in the original texts which may have bearings on the style of the translated works. In the actual analysis the versions are set out in an order which leads from the more formal, restricted or dated, to the freer, informal and colloquial. Thus versions are not arranged chronologically but are grouped according to the aims and purposes expressed by the translator, or according to the language level they display. Within each of these groupings the translations will again be arranged in order of the more archaic or difficult to the more informal

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1 "Fri eller ordagrann översättning", SOU NT, pp. 265-294.
and simple. The examination of versions of both Mark and the Psalms will be concluded by a brief summary of the main findings of the analyses. In the final conclusion some comparison will be made between the findings of the two parts of this dissertation.

The actual analysis of the various translations will be set out according to the following basic pattern. When material is available, a short introduction will be given to each version, with information about the avowed aims and purposes of the translator and the language he has decided to use. A brief analysis will then be made of a short passage from each translation. In part one this will generally be the first eleven verses of the Gospel of Mark, while in part two it will generally be Psalm 23. These sample passages have been printed in Appendices A and B, in the order they are treated. In some instances this passage will be referred to only in passing, or several versions of it will be commented on together. Sometimes it is found that this passage in itself is not sufficient to display clearly the salient features of a translator’s style. In such cases another passage will be cited in order to give a more balanced view. Next, a larger body of the text (when possible, the whole book) will be examined, and the various levels of diction to be found will be noted, with examples given of each. At times brief comparisons will be made with other one-man versions, with a more literal translation such as the RSV, and sometimes even with an interlinear rendering.

Versions treated in this work are identified in the text by the translator’s name and the date of publication. Full details appear in the bibliography of primary sources. Background information about the translator’s aims and methods is taken from the prefatory materials to the same edition unless specific reference is made to other sources of information. Many versions deliberately exclude verse numbering, but for the sake of easier identification these are added here, as given in the AV. Some variation in verse numbering can occur in the Psalms, and when this is the case, the AV numbering will be given in parenthesis. The same goes
for the numbering of the actual Psalms when these diverge from that of the AV.

The interest to pursue this research into the language of Bible translations was born of the author's years of first-hand experience of teaching the Bible to children, young people, and adults both in Britain and West Africa. It is with this as a background that much of the evaluation of style will be made. Thus, hopefully, this will not be merely a theoretical work but one to be set against the needs of the audiences with different levels of general education and ecclesiastical knowledge, as the present writer has observed them.

The actual criteria for evaluation are based on those set up by Nida for judging Bible translations.¹ The basic criterion, that of accuracy of transfer of meaning, will in the main receive little attention here as it falls outside the scope of this work. (Some passing references can be made to matters of accuracy in striking instances of deviation.) Most weight will be given to criteria which touch on matters of style. These can be summarized as follows:

1 The translation should communicate effectively. It should make sense and be cast into a natural and easy form of expression. The ideal is that the reader should be able to forget that it is a translation at all.

2 The language must suit the subject of the discourse. To this can be added that the "emotional tone must reflect accurately the point of view of the author".² Dynamic equivalence translation respects the attitude the original writer had to his subject, and does not modify it by the translator's own views.

3 The style should be compatible with that of the original.

¹ Nida, pp. 182-184, 161-164, 166-175.
² Ibid., p. 170.
The language should be restructured to suit the audience. In order to meet the needs of the many different types of readers the style of the original will, in certain audience-oriented works, need to be restructured if the communication is to have an "equivalent effect".

Sakae Kubo and Walter Specht set up similar criteria for the language of Bible translation. They stress, however, that even if the language is that of "simple, direct, and common English" it should remain "dignified and reverent" and have "literary appeal", so that it will be "readable, euphonious, and interesting". Above all, they wish a translation to be "clothed in language which will grip the heart". By doing so it will retain, what Nida and Taber refer to as, "the connotation, the emotional flavor and impact of the original message".

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1 So Many Versions? Twentieth Century English Versions of the Bible (Grand Rapids, 1975), p. 207.
2 Nida and Taber, p. 119.
PART ONE

THE GOSPEL OF MARK
For centuries people have tried to categorize NT Greek. It was clearly seen to diverge from the language of the Greek classical writers, and through the centuries various explanations were offered for this phenomenon. For example, in the sixteenth and seventeenth centuries, two opposing views prevailed. The "Purists", believing NT Greek to be the "language of the Holy Spirit", saw it as the purest form of classical Greek, while their opponents, the "Hebraists", saw Semitisms in every apparently non-Greek form. Their argument was that the NT writers thought in Hebrew but wrote in Greek. In the nineteenth century these views gradually died out, as the result of the rise of scientific philology, which, according to Bruce M. Metzger, instilled the belief that NT Greek must be placed within the perspective of the "historical development of the living Greek language". However, it was the discovery and study of the Egyptian papyri which revolutionized the study of NT Greek. According to G. Milligan publication of these had started as early as 1825, but little attention was paid to them until Adolf Deissmann began to study them in 1894. Milligan mentions that there were several scholars who expressed the belief that NT Greek in fact reflected the spoken Greek of its day, but it was not until Deissmann's systematic studies of the papyri were published, at the turn of this century, that the full impact of this belief was understood. He showed that NT Greek was not a philological entity all by itself, but the language of the common people as exhibited in these non-literary papyri. Not only this: as a result of his work, much that was previously

called Semitic influence, both in the Septuagint (LXX) and the NT, was seen to be a normal part of the language of NT times.

Deissmann contributed much to the understanding of the language of the NT. It seems that he tended to over-emphasize the vernacular aspect of it to the exclusion of other elements, but his findings had the effect of inspiring many translators to attempt versions of the NT into a similar type of English. At first these were linguistically more conservative, remaining close to the phrasing of the traditional versions, but they gradually became more informal and independent of the versions of the past.

Deissmann's ideas dominated the scene until the close of the First World War. Then came a swing back towards the view that much in the style of NT Greek in fact had its roots in Judaism and the OT. To quote Metzger: "To a greater or less extent the idiom of the New Testament manifests traces of Semitic coloring in vocabulary, syntax, and style." Furthermore, there are direct transliterations of the Hebrew to be found in the NT, direct quotations from the LXX, as well as many allusions to the OT. The fact that the LXX was itself a translation had introduced into the Greek language many Hebrew and Aramaic theological concepts and expressions, which the NT writers could use and their readers could understand. Albrecht Ritschl goes so far as to say that "the Old Testament is the lexicon of the New Testament".

A third element of NT Greek which has been increasingly stressed during this century is the existence of voces Biblicae - words not found in extra-biblical writings. At the beginning of the twentieth century these were numbered in their hundreds, but as a result of further study of the papyri the number is today considered to be only about fifty. Metzger finds it natural that a new movement will

1 Metzger, p. 46.
2 Cf. ibid.
3 Cited by Metzger, p. 55.
4 Milligan, p. xv and it has, conceivably, decreased since he wrote in 1929.
need new words and concepts, and therefore will coin new words or remint old ones to suit its needs. This creative element is seen mostly in the area of lexis, but it pervades the whole of the NT, says Metzger.¹

Therefore, if one wants to obtain a balanced view of the nature of NT Greek one has to take into account all of its three basic facets: its vernacular element, its Semitic element, and the creative force within Christianity itself which provides new forms and meanings for both these when necessary.

This Greek vernacular which is reflected in the language of the NT is called koiné (i.e. "common"). By NT times it had developed into the lingua franca of the entire Roman Empire. Most Jews (for whom the Hebrew of the OT was a dead language) now spoke Aramaic, using koiné in their contacts with other nations and peoples. In this sense koiné was what J. B. Phillips terms a "utilitarian, commercial and administrative language".² The papyri show the wide range of non-literary koiné. It can extend, says Metzger, "from a crude and frequently ungrammatical form of Greek to the standard literary form".³ Deissmann acknowledge the existence of several levels of koiné, and he placed that of the NT on practically the lowest. Since his time much research has been done into these various strata, and it is now generally thought that the NT writings lie roughly half-way between the lowest and the highest types of koiné. They are thought to be more nearly related to the non-literary written prose of Hellenistic times. They represent, according to Albert Wifstrand, the language of educated conversation and correspondence. He finds that in large sections of the NT there are in fact no elements of popular-level language to be seen. There are traces of it in Revelation and Mark, but even here, he says, the more

¹ Metzger, p. 56.
³ Metzger, p. 45.
striking features of vulgar Greek koiné are missing.¹

The Greek Gospel of Mark

Mark is the shortest of the four gospels, and is generally considered to be the earliest. It takes the form of a simple, straightforward chronicle of the ministry of Jesus, over two-fifths of the recital dealing with Passion Week. Mark’s main concern is to show Christ in action, with little space being given to teaching.

Vincent Taylor writes that "Mark’s gospel is written in a relatively simple and popular form of Greek which has striking affinities with the spoken language of everyday life". He gives examples of elements in Mark which lend it this colloquial tone: the fondness for diminutives (even when not expressing smallness), the almost too frequent use of the historic present, the noticeable predilection for parataxis with the much-used conjunction and, the several instances of anacolutha and asyndeta, as well as the inclusion of some colloquialisms of the type found in popular speech.²

Metzger claims that "though Mark’s Greek is the poorest of the evangelists’, he is not to be considered illiterate... he still has sufficient command of popular colloquial koiné


² It can be noted that the research of Nigel Turner in Syntax (Edinburgh, 1963), vol. 3 of James Hope Moulton A Grammar of the Greek Testament, pp. 4,5, almost brings the study of NT koiné round full-circle. He tends to see it as an independent entity, separate from both classical and secular Greek, "a unique language with a unity and character of its own". For a summary of koiné see Friedrich Blass and Albert Debrunner, Grammatik des neuteilamentlichen Griechisch, bearbeitet von Friedrich Rehkopf, (Göttingen, 2, 1976), p. 1-5.

to convey truthfully, if not elegantly, the words and deeds of his Lord". Metzger even goes so far as to say that "what Mark's style lacks in grace and polish it makes up for in freshness and vigor", being, as it is, "characterized by homely simplicity".¹ Ingemar Düring, speaking of this simplicity, explains that it must never be confused with triviality, as it is this very simplicity which gives Mark's language its high quality.²

Thus it seems that a more formal "biblical" style is not necessary in an English translation in order to reflect the style of Mark. More appropriate would be the use of a simple form of Standard English with a few colloquial elements. To make this Gospel sound natural to the English ear it may be necessary to avoid reproducing the sentence construction, as too many short, simple sentences together sound staccato in English. There is no need, however, to go to the other extreme and make Mark's sentences unnaturally complex. Also, the use of the historic present, natural to vivid narration in koiné, may not be so natural in English, and may therefore not always be necessary to reproduce.

Thus the basic criteria for the language of an English translation which intends to reflect the Greek used by Mark is that of simplicity and clarity, with an element of informality. As regards the latter, both the subject-matter and the attitude of the original writer have to be taken into account. This would seem to imply that the informal language chosen should not be at cross purposes with the seriousness of what Mark is recounting or the cogency and conviction with which he writes.

¹ Metzger, p. 48.
² SOU NT, p. 300.
Versions with a Bias toward Formal Equivalence

A considerable number of translators of the Gospel of Mark have shown an awareness of his style, and have tried to reflect it in their translations. Others have tried to reflect the nature of NT koiné as such. There are, however, a few who have looked at the language of the original and tried to reproduce its idiosyncracies in some detail in order to show the English reader something of the word-order, tense-systems, and other linguistic features of Mark's Greek. This formal-equivalence is not taken to such extremes as it was in previous centuries, but it can still lead to some unnaturalness in the receptor language. While this type of translation cannot really be judged by normal stylistic criteria, it can be of interest to see how this method of translation, now very much on the wane, compares with the dynamic-equivalence versions which will form the main body of part one of this work.

While many of the translations of the NT include translationisms, these cannot be classed as a dominant feature of the style. The translators whose works are included in this section have expressly stated that their interests are in reproducing the various formal features of the original. These versions, which are perhaps best described as lying somewhere between formal equivalence and dynamic equivalence translation, are made into several types of English. They are arranged in the following order: first a version into more archaic language, then two with less archaisms but somewhat literary English, and finally two versions into simpler contemporary English.

A.S. Worrel strove to set before the public "a correct and literal translation" of the NT which would at the same time display "good style". His particular interest is the tense-system of the Greek text.

His version of the opening verses of Mark's gospel
shows little literalness which would detract from "good style". The most noticeable literalisms are his use of the past continuous in were being immersed, and the phrase I am not worthy, stooping down, to loose, which is somewhat halting. The diction is otherwise that of traditional Bible English with its latchet, loins, straightway, and the literal rendering of It came to pass.

There are other passages in Worrell's work in which he is less able to preserve "good style" in his literalistic strivings:

But Herod, hearing of Him, said, "It is he whom I beheaded, John, the same was raised." For Herod himself, sending forth, laid hold upon John, and bound him in prison, for the sake of Herodias the wife of Phillip, his brother, because he married her. 

Mk. 6:16, 17.

Admittedly, this is a difficult passage to translate from the Greek, but with a little less literalism it can be made more comprehensible than it is here. Otherwise Worrell's literalism is most noticeable in the verb forms:

His kinsmen went out to lay hold on Him; for they said, "He became insane!" 3:21 (Cf. RSV uses present tense He is beside himself which is grammatically correct in English); straightway on the sabbath, going into the synagogue, He was teaching 1:21 where a simple past would sound more correct as it would in the following, the unclean spirits, whensoever they were beholding Him, were falling down before Him 3:11. The fact that these unidiomatic phrases occur in language which is also archaic makes for heavy reading.

G.W. Wade (1934) classifies his version of the NT as "accurate, yet not literal", and he terms the language he uses "idiomatic English". He explains that in his translation he tries to retain some of the original writers' distinctive phrases, hoping by doing so to give "some idea of the characteristic diction of the Evangelists". In the foreword Gilbert Monmouth describes this translation as
half-way between "an exact literal rendering... and a paraphrase".

Wade's version of Mark 1 shows both the paraphrastic and literalistic tendencies, the former in the opening lines and the additions to the text like west of the Dead Sea, like one of the ancient prophets, and the latter most particularly in the nuances he gives the verbs: went forth in succession, were in turn baptized, delivered continuously a proclamation. There is also a tendency to awkwardness in the phrase there is coming He Who is mightier than I after me. Wade's version includes archaisms of the type despatch, straightway, mantle, girdle, loins, besides the Thou-form and the phrase cleaving asunder. His language otherwise is of a formal type with phrases such as subsisting on, in agreement with the prediction recorded, delivered... a proclamation. Thus both diction and phrasing, apart from the tendencies to literalness can make this passage laborious to read.

Other passages from this version show similar tendencies to the above. For example, Wade's contemporary English can include literary diction like officiate, consign, stultify, enigmatic, niggardliness, debauchery, obtuseness, endowments, emissary, magnate, artisan, and elaborate phrases such as invalidating the injunction of God 7:13; his speech ceased to be impeded 7:35; (they) were dumb-founded at His aspect 9:15, besides the rather strange there is none who will perform a deed of Power on the strength of my Self-revelation, and will be able the next moment to vilify me 9:39 (Cf. RSV no one who does a mighty work in my name will be able soon after to speak evil of me).

Wade's literalistic tendencies are generally most prominent in the tenses he uses, as was the case in the passage from Mark 1. Other examples of this are: the Apostles gather together and rejoin Jesus, and reported to Him all that they had done 6:30; It happens subsequently that Jesus occupies as a guest a seat at his table 2:15; He went forth from thence, and goes to His native place 6:1. This reproduction
of Mark's frequent use of the historic present adds little of value to the text for the English reader, tending instead merely to make it sound unidiomatic.

The fact that Wade's diction is at times so difficult and his phrases so grandiloquent, reduces the decodability of this version more than his literalistic leanings. These features also alter Mark's style almost beyond recognition, and this despite the fact that Wade claims to be trying to reflect the diction of the original writers.

Kenneth S. Wuest published his translation of the Gospels in 1956, and incorporated them into The New Testament: an Expanded Version in 1961. From the preface one learns that Wuest has employed "as many English words as are necessary to bring out the richness, force, and clarity of the Greek text", so as to reveal "the full meaning of each Greek word". In addition to this Wuest tries to maintain the word-order and emphatic forms of the Greek "so far as a due regard for good English order will allow", as well as to show up the distinctions between Greek synonyms, reveal the action of the tenses, and highlight other grammatical features.

Several of the points Wuest speaks of in his preface are seen in action in the opening verses of his version of Mark. There are the literal phrases before your face, it came to pass, and the initial coordinator and used each time, the preoccupation with tenses (often resulting in unidiomatic English), kept on proceeding out to, level be constantly making, besides his desire to give all the ramifications he finds in a word or phrase, a change of mind relative to the previous life an individual lived, a public proclamation with all that formality, gravity, and authority which must be heeded and obeyed. In these phrases the tone is both formal and stiff, and this is true of other phrases also: according as it stands written, there came upon the human scene. There are also archaisms to be
found: behold, loins, thong, rent asunder.

Examples can be multiplied of awkwardness as a result of literalness in regard to the tenses: Be going into a state of peace and be continually sound in body 5:34; And immediately... He went to teaching 1:21; But having gone out, he began to be proclaiming in public a great deal and to be blazing abroad the account 1:44; Be arising and pick up your pallet 2:9.

His interest in bringing out the emphatic form of the Greek through the use of inversion gives rise to a similarly unidiomatic effect: The sabbath for the sake of man came into being 2:27; Uninhabited is the place 6:35; not far are you from the kingdom 12:34.

Wuest's expansions make his version seem verbose and heavy at times: calls for himself and to himself those whom He himself was desiring 3:13; after having been put to the test for the purpose of being approved should He meet the specifications 8:31 (it is not easy to find what he bases this piece of information on); the manner of His outward expression was changed before them, that outward expression coming from and being truly representative of His inner nature 9:2 (Cf. RSV He was transfigured); He is by contemptuous speech coming short of the reverence due to God 2:7 (Cf. RSV He blasphemes); Start following with me, and continue to do so as a habit of life 2:14 (Cf. RSV Follow me).

Wuest can also be difficult to decode because of his inclusion of erudite diction: perniciousness, wantonness, contradistinction, munificent, lacerate, enunciate, herbiage, to mention but a few examples. His phrasing is also very elaborate at times: the present moment is epochal in its significance 1:15; wash their hands meticulously in a ritualistic fashion 7:3; reverential and deferential greetings 12:39; what will be the attesting miracle which will indicate when these things, all of them, are about to be consummated? 13:4; equipped with delegated authority 3:15.

In sharp contrast to these literary elaborations are Wuest's occasional slips into colloquial language: bristled
with indignation 14:4; we know that you do not kowtow to anyone 12:14; shut your mouth and come out of him at once 1:25; when they set eyes on Him 3:11. This informal language strikes one most when set in close proximity to more literary language: There shall no attesting miracle be given to this breed 8:12 where the final rather disparaging appellation ill suits the linguistic context; they were completely flabbergasted, and that in a superabundant degree which itself was augmented by the addition of yet more astonishment 7:37 (Cf. RSV they were astonished beyond measure) where flabbergast is slang.

This version is in fact an overtranslation, with all its abundance of detail. This method of translating can be of some value to students whose knowledge of the Greek is nil, but it is not necessary to clothe it in language which is so laboured and erudite. The combination of literalism, literariness and sudden descents into near-slang is also questionable.

The NT as translated by James L. Tomanek (1958) constitutes a more modified literalistic version. It is written in relatively idiomatic English, as his opening verses of Mark's gospel show. However, this passage demonstrates that there are a few features indicating distortion through the influence of the source language: the regular use of the co-ordinator and, the phrases before your face and it came to pass, the redundance in he cried out saying, and perhaps the rather strange Mightier One comes after me. While much of Tomanek's language is that of today he does not shrink from including older diction with words like behold, publish, loins.

Nevertheless in other chapters one finds much that reads smoothly, and on the whole the diction is contemporary. This makes the few archaisms such as harken, beseech, behoove, suffer, salute, scourge stand out even more. The literalisms also stand out in the otherwise idiomatic English: What is
it to us and to you... Come you to destroy us? 1:24; be raised out of the dead 9:9; dismiss them... for here they do not have 6:36 (which ends thus abruptly); And speaking, Jesus said, teaching in the temple 12:35, which is tautological.

Instances of transfer of tenses in a literalistic manner also occur: Beware of the scribes that are desiring to walk about in long robes 12:38; when the unclean spirits would be gazing on Him, they fell before Him 3:11. In both of these it is the use of the continuous form of the verb that strikes the reader as un-English.

MOORE 1954

George Albert Moore (1954) issued his translation of the NT privately, and in typewritten form. The preface explains that this version is "dedicated solely to accuracy, clarity, and simplicity", trying "to achieve an English text that everybody with a grade school education can read and understand". Moore also states that verb forms and sequences have been of special interest to him.

His version of part of Mark 1 shows that he tries to keep his language simple and contemporary. The only more difficult phrase is proclaiming baptism of repentance toward remission of sins, and the only older word is latchet. In this passage it is mostly the tense system that strikes one as unnatural with the past continuous forms was preaching, was eating, and the final was content.

Other chapters in this version also show contemporary language with just a few more well known archaisms such as affliction, hard by, to behold. Sometimes his English becomes more formal, as in what is the wisdom granted to Him, and the mighty works such as happen at His hands? 6:2. His literal moments can sometimes be very obvious as in:

But when you will hear of wars and reports of wars, do not be troubled; it is necessary to be; but not yet the end. For nation shall rise up against nation, and kingdom against kingdom; there will be earthquakes at places; there will be famines; the beginning of distresses these things.

Mk. 13:7, 8.
Here several phrases are so literal as to be completely un-English: it is necessary to be; but not yet the end; the beginning of distresses these things. This seems little more than a crib. Other instances of a similar nature are:

- let him... not turn about backwards to get his coat 13:16;
- Come hither behind Me 1:17 (Cf. RSV follow me); but she out of her lack threw in all whatever she had, the whole support of herself 12:44.

It is surprising that formal-equivalence translation lingered on into the fifties. Worrell, at the turn of the century, writes in his preface of his belief in the verbal inspiration of the Bible, that therefore accuracy even in the translation of tenses is of vital importance. The other translators do not specifically speak of this as a reason for their literalistic bias. Nor do they envisage their work as a crib for students. On the whole, they seem to have the general public in mind. One cannot but wonder how preoccupation with tenses and other surface-structure elements really can enhance the value of a translation or deepen insight into the text, particularly for the general reader, even if he be initiated. It will be seen below in the many dynamic-equivalence versions that accuracy in such tenses and grammatical constructions as are vital to the understanding of the Gospel message can be maintained without having to sacrifice idiomatic English.

Literalisms in the AV and related traditional versions do not fall so strangely on the ear, because they are clothed in language which itself is so far removed from that used today. When literalisms occur in works which use contemporary diction, however, they stand out the more as strange and unexpected. Literalisms as such generally make for heavy reading, but when erudite elaborations are added to this feature, decodability is further reduced, and the reading of Mark's gospel becomes an arduous task for all but the highly educated.
Versions Seeking To Reproduce the Style of Original

In this section are to be found translations about which the translator has explicitly stated that he has endeavoured the reproduce not only the meaning but also the style of the original. As not all translators are agreed on what the actual linguistic level of the original is, slight stylistic differences in translation can be expected. First will come versions in which the translator uses aspects of surface-structure transfer, and even transliteration in order to convey something of the style of the original. Two of these will receive only very brief mention. Then follow three attempts at a more dynamic-equivalence translation of Mark's gospel, all of which tend towards somewhat formal English. The final three versions work in more informal language, with an increasing use of colloquialism.

C.B. WILLIAMS 1937

Charles B. Williams (1937) entitles his translation The New Testament in the Language of the People. This analysis is however, based on a slightly revised edition which appeared in 1950. Williams explains in a foreword that he has deliberately employed "simple everyday English which reproduces the everyday Greek which the writers used", so as not merely to reproduce their thought but also their "diction and style". The publisher's preface speaks of Williams also revealing the tense distinctions of the Greek verbs.

In the opening verses of Mark's gospel Williams betrays a bias towards literalism with the unidiomatic continuous forms of the verbs was preaching, used to live on, after me there is coming One, and the ambiguous kept on going out to him and being baptized, which could imply rebaptism. These phrases sound out of place in the otherwise clear, contemporary English Williams uses here.

Some of C.B. Williams' footnotes give information about
the style of the original and his endeavours to reflect this. He explains, for example, that he deliberately utilizes the word *dumbfounde* in order to highlight the colloquial nature of the original. Two instances when he claims to be reflecting in English the uneven Greek of the original can also be mentioned. These are they got the Passover supper ready 14:16 and let the pallet down that the paralyzed man was lying on 2:4. Otherwise the colloquial tone of the original is seemingly conveyed by phrases such as everybody was swept off his feet 11:18; Herodias had it in for him 6:19; you let him off 7:12; a clean sweep of his house 3:27; After he had told them "Goodby" 6:46; and trite clichés like as white as white could be and as quick as a flash 9:3, 8.

In this informal language the literalisms stand out, be they in the form of the monotonous use of the initial co-ordinator and, or phrases which are awkward: about that day or hour not a single one knows... not a single one but the Father 13:32; Oh, you unbelieving people of the times! 9:19; the rather ambiguous false prophets will announce themselves 13:22, and so they found a cause for stumbling over him 6:3. This cannot be considered perspicuous to "the plain people" C.B. Williams speaks of in his foreword, as *stumble* in English is not used in the sense of take offence at.

This translation is a conglomeramation of the literal and stiff and colloquialism which at times borders on slang. This infelicitous amalgamation detracts from the seriousness of the message as well as from its readability and clarity. The actual diction remains simple, the few harder words being of the type *stringent*, *stratagem*, *licentiousness*. As was noted earlier, however, phrases can still be unclear even if the words are simple. The frequent literalisms with their unidiomatic English mar the work to such an extent that it cannot be classed as "the language of the people", nor as a true representation of the style of the original, as Mark was not consciously unidiomatic.
Henry C. Vedder (1924) claims that he has, in his translation, reproduced the "artless and lifelike style of Mark's narration". Much of Mark's vividness, says Vedder, is due to his "constant use of the historical present" and Vedder therefore brings this out in the translation even if "this does not always result in ideally perfect English".

A sample of the use of this tense in the translation is, Now when they are coming near Jerusalem... Jesus sends on ahead two of his disciples and says to them 11:1. Perhaps this can make for artless narrative, but in order to produce a lifelike and vivid effect, this feature must be matched with somewhat informal language. Vedder, however, often keeps so close to the original that at times he appears to have produced nothing more than a revision of the AV, even though his diction is seldom dated or difficult. It does have a stiffness about it at times: John was delivered up 1:14; And his fame went out at once into the whole outlying region 1:28; the whole city came together before the door 1:33.

If one looks at Chapter 13, one sees that Vedder changes his style, becoming even more formal, setting out Jesus' teaching as verse, perhaps in order to produce a more apocalyptic tone, in keeping with the style of Hebrew prophecy:

But look out for yourselves!
They will deliver you up to Sanhedrins,
And in synagogues you will be beaten,
And before rulers and kings you will stand,
For my sake, to give testimony to them.
Mk. 13:9.

To be consistently "artless" in a translation more than just the historic present will be needed. Vedder's diction and phrasing is too stiff and dated in places to make the overall style really "lifelike".

John A. Dakes (1940) claims that in his translation of the Gospels he has not altered the style of the original, but allowed the Gospel writers to "tell their own story in their own way". He refers to koiné as being the common
dialect of the period, simple even in its written form. An idiosyncratic feature of this version is the transliteration of some central Greek words which Dakes finds defy translation.

The opening verses of his version of Mark 1 are in simple English, and he keeps close to the original without being unidiomatic. Repentance is here explained as a change of mind while forgiveness is transliterated as apheisis.

Two other instances of such transliterations are (he) will have no apheisis for an aon but is bound by an aeonian sin 3:29, and the more comprehensible love the Lord... with all your psyche 12:30. Nor does his English always read easily, with words like chiliarchs, phantasm, lasciviousness, and phraseology which at times violates normal idiom, as in: could not perform any power there 6:5; the singular number in because their mind was dull 6:52; these are the beginning of anguish 13:8. Though much of the translation is in Standard English, the overall effect is one of strangeness.

Hugh J. Schonfield (1955) has entitled his translation of the NT The Authentic New Testament. This, incidentally, is believed to be the first translation of the NT by a Jew. The adjective authentic refers to its "accent and atmosphere", its deliberate Jewish flavour, rather than implying a new text. Schonfield also explains in the preface that he tries to forget ecclesiastical language and ideas in order to re-capture both the "nuances and flavour" of the NT age. He seeks to treat the NT texts as newly unearthed documents with no translation tradition, and he uses Jewish sources to elucidate the text. The language which he considers most appropriate to his translation is "the idiom of today" as it mirrors the style of the original which, he states, often lacked literary grace, and made "much use of colloquialism".

Here is a sample passage from his work:
There was a woman who had suffered twelve years with a flow of blood. She had undergone a variety of treatments from numerous doctors, and had exhausted her resources without obtaining any benefit; on the contrary, she had got worse. Having heard what was said about Jesus she came up behind him in the crowd and touched his cloak, for she said, 'If I can only touch his clothes I shall get better.'

At once her flow of blood stopped at its source, and she was physically conscious that she was cured of her complaint.

Mk. 5:25-29.

This is the idiom of today, but not in its simpler form. Certain phrases have a more literary tone: undergone a variety of treatments, exhausted her resources, obtaining... benefit, physically conscious, cured of her complaint. It is always idiomatic English, but perhaps leaning more toward the literary than one would expect of Mark.

Other passages in Schonfield's version of Mark also convey this more formal tone. A few examples of this type of phrasing are: penitential immersion 1:4; visibly hurt by their callousness 3:5; a vast concourse 3:7; loot his abode 3:27; grasp the implication of 4:13; constant economic struggle 4:18; prostrated himself before him 5:6; this adulterous and reprobate generation 8:38;

The colloquial strain Schonfield speaks of in his preface is evidenced only now and again. A few samples of this are: it will drag the stuff apart 2:21; That is the end of him 3:26; along comes Satan 4:15; They are immediately put off 4:17; he screwed up his eyes and said 8:24; let him who can catch my meaning do so 4:9; what are you howling for? 5:39.

Bratcher terms this version "vivid and forceful", pointing out that Schonfield's deliberate rejection of terminology hallowed by tradition has made it a version with a depth that is often lacking in other translations of today.¹ This is probably true, but one wonders if Mark's gospel does not call for a slightly less formal tone than Schonfield gives it. The colloquialisms he does include stand out as strange in the somewhat formal tone of the rest of the narrative.

¹ Book review, Bible Translator, 1958, p. 131.
E.V. Rieu (1952) translated The Four Gospels for the Penguin Classics series. He came to this work from translating the Greek classics, and, like Schonfield, he tried to imagine that he was dealing with a newly discovered document, translating it as one would any other ancient manuscript.

His aim is to show something of the spirit and content of these documents by translating them according to the principle of equivalent effect.\(^1\) He makes it clear that he does not regard koiné as a debased language. In fact, in his preface he states that he finds the language of the gospels to be "charged with untranslatable subtlety", having "a beauty that is all their own" as well as "a starkness" and "an urgency". The majesty which he finds in the gospels he believes to be best conveyed to today's readers by what he describes as "the best contemporary English at our command".

In Mark 1 Rieu retains the blunt opening of the original, but, if anything, makes it vaguer by the use of first word, as the relationship of this to the rest of this paragraph is not clarified. He includes some older diction, like tidings, behold, and the phrase rent asunder, besides the Thou-form for OT references and the voice from heaven. The overall tone is somewhat formal with its in accordance with, and proclaiming. Sometimes he tries to clarify a word: openly confessed, baptized by immersion.

The more literary language Rieu tends to use does not come to the fore so much here as it can do in other passages, as the following can show:

This is his rendering of Mk. 8:29-33:

'But you?' he asked. 'Who do you say I am?'

It was Peter who answered him. 'You are the Christ', he said. And Jesus admonished them to tell no one about himself.

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1 See reproduction of Radio programme discussion between Phillips and Rieu as found in E.H. Robertson, The New Translations of the Bible Studies in Ministry and Worship Series, (London, 1959), pp. 119-137. This dialogue is also to be found in Bible Translator, October 1955.
He now began to teach them that the Son of Man must of necessity suffer much, be repudiated by the Elders and Chief Priests and Doctors of the Law, be put to death, and after three days live again. He dwelt on this pronouncement in the plainest terms.

Peter took him aside and began to remonstrate with him. But Jesus swung round, and facing his disciples, rebuked Peter.

This is contemporary language of a more formal level with words of the type admonish, repudiate, pronunciation, remonstrate, rebuke, of necessity. The whole sentence He dwelt on this pronouncement in the plainest terms is stiff and formal compared with the RSV He said this plainly. It is noted that Rieu calls the scribes the more modern doctors of the law. There are also two more idiomatic phrases Jesus swung round and Peter took him aside.

Throughout Rieu's version of Mark one comes across words of this more literary stamp: ascertain, injunction, interrogation, hierarchy, stratagem, circumvent, vouchsafe, holocaust, issue (children). The phraseology is not always simple either: the consternation and the desolation that came upon him 14:33; delegating his authority 13:34; forbade them to divulge his nature 3:11; Are your faculties benumbed? 8:17; The guard... belaboured him 14:65; and the somewhat ambiguous They impressed a man called Simon 15:21. On occasion an even stiffer older tone is heard: Except in parables he used not to address them 4:34; began earnestly to beseech him 5:23; set forth in writing 15:26.

Otherwise the language is contemporary and often makes for vivid reading, to the extent that one forgets it is a translation. Many examples of passages like this could be given, but a few will have to suffice: So, having got rid of the crowd, they carried him off with them, just as he was, in the boat 4:36; 'What have we here?' they said as they talked the matter over. 'A new doctrine, this!' 1:26; Jesus rounded on him. 'Hold your tongue,' he said 1:25; the Pharisees now sallied out 8:11; They seized on these words of his 9:10. Sometimes one even finds clichés such as null and void, day in day out, from bad to worse.
Rieu appears to have tried to bring out both the colloquialism and informality of the original, as well as what he referred to as its "dignity." Thus this translation displays two levels of language, the formal level being perhaps somewhat too stiff and erudite to blend well with the informal. On the whole, however, it is a very readable translation.

GOODSPEED 1923

Edgar J. Goodspeed's translation of the NT (1923) became part of The Bible. An American Translation in 1931. The preface explains that the originals were written in "the common language of everyday life" and therefore they should be translated into "the simple, straightforward English of everyday expression". Goodspeed claims to employ in his translation "English of the same kind as the Greek of the original".

Goodspeed's rendering of Mark 1, like that of Rieu, retains the stark opening sentence, but all archaism is removed (with the exception of the word hark) though some more formal phrases are to be found: accepted baptism from him, acknowledged their sins.

A look at the whole Gospel of Mark shows that Goodspeed is almost consistently contemporary in his language. Some phrases can even inject an informal tone: They were delighted to hear it 14:11; be sure to listen! 4:9; you let him off 7:12; the illustration was aimed at them 12:12; What was the use of wasting the perfume like that? 14:5; told him the whole truth 5:33. There are times when Goodspeed's idiomatic expressions become more colloquial, particularly in exclamations: Get out of him! 1:25 (Cf. 9:25); Look out! 8:15; Get out of my sight, 8:33. These tend rather to stand out in the otherwise dignified and somewhat formal language Goodspeed uses. They also contrast sharply with the more literary phrases he can introduce into his version at times: made obeisance to him 5:6; on account of your perversity 10:5; this is my blood which ratifies the agreement 14:24; he persisted vehemently 14:31; endowed with these extra-
ordinary powers 6:14; he expired 15:37; I did not come to invite the pious but the irreligious 2:17. Sometimes Goodspeed also employs phrases which relate to older constructions: their want of faith 6:6 - lack is more common in a phrase like this today; he went away much cast down 10:22; you have finely said that he stands alone 12:32; Alas for women who are with child 13:17 - alas and with child are of older usage. Not all of these could pass as "simple, straightforward English", nor do they reflect the more informal nature of Mark's Greek.

BARCLAY 1968

William Barclay's translation of the Gospels and Acts appeared in 1968. According to the foreword he has two aims: "to make the NT intelligible to the man who is not a technical scholar" and to "make a translation which did not need a commentary to explain it." In an article at the end of the volume entitled "On Translating the NT" Barclay mentions other factors which are important in translation. Among others these are complete intelligibility by the employment of fully idiomatic English to make the translation read like an original while still retaining "the characteristic qualities of the ancient writer". Also, the translation should reflect the fact that koiné was non-literary, colloquial Greek" through the employment of a similar type of English.¹

Barclay's desire to make everything explicit is in evidence already in the first sentences of Mark's gospel: they now flow logically and smoothly. The relationship between other clauses and sentences is also made clear by additional phrases such as This came true when, which was a sign of. His language is fully contemporary, with idiomatic phrases such as flocked out to him, a continuous stream of them.

¹ pp. 311, 312.
While Barclay generally writes as plainly as this opening section of the Gospel of Mark indicates, the times when he resorts to detailed expansion do alter the style somewhat, and make it wordy: The increasing realization of what lay ahead came to him with such a sense of overwhelming shock that he was distraught in mind 14:33 (Cf. RSV began to be greatly distressed and troubled); They were shocked and resentful that someone they knew so well should speak and act like that 6:3 (Cf. RSV they took offence at him); the desire to possess what a man has no right even to desire 7:22 (Cf. RSV coveting). In contrast to this are passages which are almost stark in their simplicity:

They arrived at the president's house. Jesus saw the uproar. He saw them weeping and wailing unrestrainedly. He went in. 'Why all this uproar? Why these tears?' he said. They laughed at him. He put them all out.

Mk. 5:38-40.

Here the sentences are almost unnatural in their staccato style.

Barclay is consistent in his use of current idiom. At times this becomes more manifest: in no time the story ... spread everywhere 1:28; surround him with publicity 3:12; parried their question 12:17; the school of thought 12:18; at the mercy of the moment 4:17. Sometimes the tone is more colloquial as in phrases like began to concoct a scheme 3:6; tracked him down 1:36; you are on the wrong track 12:24; don't get into a panic 13:7; when they had finished their horseplay 15:20. Some of these, particularly the last, are out of place in the context.

Barclay is not afraid to use more literary diction. Words like credulous, orthodox, allegations, reprimand, imperviousness, perjure all appear in his text, as do phrases like disreputable characters 2:16; alabaster phial 14:3; deceptive seduction 4:19.

The translation reads like a modern document written in engaging English. In this way it does display the popular nature of the original gospel, but if Barclay had expanded and explained less, the characteristic succinctness of Mark could also have been shown. Perhaps Barclay's two aims —
to be a substitute for a commentary and to reflect the style of the original - are hard to realize simultaneously.

**BEARDSLEE 1962**

Another translator whose work is somewhat similar to that of Barclay, particularly from the point of view of its expansions, is John W. Beardslee, Jr. (1962). In the editor’s preface Garrett C. Roorda assures the reader that in this translation of Mark "the blunt vividness of the original stands out" and that therefore "the result must come very close to the forthright speech which typified the vernacular first century Greek". He also explains that Beardslee’s method of translation was not "mere word matching" as he would often "take a phrase or a whole sentence to render into English the sense of a single Greek word".

This is how Beardslee’s work reads:

Jesus told the common people and disciples alike, "You cannot deserve a place in my company unless you are willing to stop trying to manage your own lives. Do what God tells you to do. Kill every selfish desire and purpose. You must become like me, if you would become my disciple. The old life must die just as inevitably as if you found that a squad of Roman soldiers was leading you out of the town with a cross on your back."

"If you try to please yourself, to make profit for yourself, you will find that you have killed yourself. If you try to please God, to profit other people, you will find that you can do all that God asks, and that it brings you happiness and contentment."

"Is there any profit in acquiring the wealth of all the world if to acquire that wealth one must become the kind of man whom God will not allow to live in his kingdom? Such a man must pay the penalty of death. Can he then enjoy his wealth?"

Mk. 8:34-36.

A telling commentary on this passage is a mere comparison with the more literal RSV version of the same passage:

"If any man would come after me, let him deny himself and take up his cross and follow me. For whoever would save his life will lose it; and whoever loses his life for my sake and the gospel’s will save it. For what does it profit a man, to gain the whole world and forfeit his life?"

In other words, Beardslee goes beyond the work of a translator and becomes an expositor, and the terseness, so
characteristic of Mark's narrative style, is completely lost.

In all fairness to Beardslee it must be pointed out that he is not always so expansive and interpretive as this, but instances of the unadulterated transfer of meaning are rare.

As can be seen from the passage cited above, Beardslee's diction is clear and simple as well as somewhat informal. There are times when this informality approaches the trite. Some instances of this tendency are: You know my name. What's yours? 5:9; Where is your memory? 8:18; When you see it coming, run 13:14; People were more than ever surprised and delighted 7:37. Lines like this convey a levity which is not to be found in the original. At other times he can make a demoniac speak like a don by saying our interests are diametrically opposed 5:7 or a learned man who, judging by the context, respected Jesus, say O sir, that's elementary. I didn't come to you to be told that 10:20. He also includes the anachronistic word police 13:12.

Thus, not only is Beardslee's version not really a translation, Mark often being amplified beyond recognition, but it cannot claim to reflect the style of the original, except from the point of view of its simple diction.

PHILLIPS 1952

John Bertram Phillips translated the Gospels separately in 1952 and the whole NT was published in one volume in 1958. Phillips issued a Revised Edition in 1972 and it is on this text that the following commentary is based. To Phillips koiné is a "debased language" spoken by the ordinary people, and therefore, when he tries to "impersonate" the "sturdy, blunt Mark" he uses "ordinary modern English such as is spoken, written and understood by the majority of people today", in other words, "good standard English". 1

Like Barclay, Phillips gives Mark 1 a less abrupt opening, even if it is more succinct than Barclay's. One also notes that for the quotation from the OT Phillips prefers to retain the older Thou-form, but that otherwise his language is fully contemporary, even including the idiomatic phrase the burden of his preaching. A desire to clarify ecclesiastical technical terms is seen in complete change of heart, which is generally rendered repentance. The passage as a whole is readable and engaging.

Phillips can be more casual than this at times, as Mark 8:31-33, for example, shows:

And he began to teach them that it was inevitable that the Son of Man should go through much suffering and be utterly repudiated by the elders and chief priests and scribes, and be killed, and after three days rise again. He told them all this quite bluntly.

This made Peter draw him on one side and take him to task about what he had said. But Jesus turned and faced his disciples and rebuked Peter.

"Out of my way, Satan!" he said. "Peter, your thoughts are not God's thoughts, but man's!"

This is idiomatic, natural English, with phrases like take him to task, and draw him on one side, besides the more informal out of my way and told them... quite bluntly. The phrase utterly repudiated is, on the other hand, more formal. It is noted that Phillips inserts Peter's name in the reprimand, and this softens the tone slightly.

If one looks at the rest of this version of Mark one finds instances of more formal phraseology. Some examples of these are: earnest consultation 8:16; knew intuitively 5:30; prostrated herself 7:25; Jesus... expired 15:37; strict injunction 1:43. When it comes to ecclesiastical terms Phillips often tries to be as simple as possible, however: transfigured becomes his whole appearance changed before their eyes 9:3; repent is given variously as change your hearts and minds 1:15 or change their whole outlook 6:12. Less successful is his rendering Gehenna (often given as hell in other versions) as merely rubbish heap 9:45, which to modern readers no longer has the associations of the original.

Phillips' language is otherwise characterized by
vividness and contemporary idiom. A few examples among many are: taught with the ring of authority 1:22; a man in the grip of an evil spirit 1:23; Jesus sent him away there and then 1:43; His teaching had captured the imagination of the people 11:19; a large crowd jostling at his elbow 5:24; They did not dare to breathe a word to anyone 16:8; his sight came into focus 8:25.

Language like this makes for captivating reading, and one forgets that this is a translation. It becomes a narrative told by someone who loves to tell. Mark himself was a dramatic narrator, and Phillips tries to act in his place by indulging in hyperbole: This sight sent the others nearly out of their minds with joy 5:42; scared out of their wits 6:52; their astonishment knew no bounds 10:26. Completely mystified, absolutely amazed, absolutely terrified are common phrases in his version and reflect Mark's enthusiastic descriptions well.

Phillips' translation has been highly praised by many commentators. E.H. Robertson asserts that "it is perhaps the most popular and most widely used translation since Moffat".¹ Robert G. Bratcher's evaluation will be quoted at more length. Speaking of Phillips' version he says:

His brilliant interpretations, his vivid style, and his imaginative use of modern idiom have transformed the New Testament from a "foreign" and rather tedious book into a vibrant contemporary document of faith, urgent with meaning which breaks through the thick crust of traditional terminology and opens the ears and heart of the reader to the living oracles of God."²

As far as reproduction of the style of the original is concerned Phillips has on the whole succeeded in making a version which is engaging and vivid.

Those who set out to reproduce the style as well as the meaning of Mark's gospel have made some very effective translations. It seems that the general tendency is to give

¹ Robertson, p. 118.
² Book review, Bible Translator, 1958, p. 142.
an air of dignity and formality to the translation even if colloquialism is introduced at times. Several methods of translation are seen to be represented by the versions in this section: those who include some elements of surface structure, those who keep as close as possible to the original text without being unidiomatic in English and those who try to find a freer natural English equivalent for the Greek expressions. Perhaps a fourth method should be added, that of expansion for the sake of increased lucidity. Needless to say, these different methods of translation also lead to differences in style. The first two methods generally result in a more formal style, whereas the last two can be more casual.

Versions Influenced by Traditional Bible English.

It is probable that some degree of influence from the language and style of the traditional versions is traceable in nearly all Bible translations. The versions placed in this section, however, show a more tangible influence, which is, moreover, often deliberately sought.

First come a few versions whose language is very close to that of the AV. The diction is, admittedly, less obsolete than that of the traditional versions, but it is still notably dated. As the style of these versions is often so similar to that of the AV, they will only be dealt with summarily here. This section concludes with versions made into modified contemporary idiom with little direct archaism, but with many echoes of older phrasing.

The eight translators whose works are included in this group show a basic similarity in their treatment of the opening verses of the Gospel of Mark, and their versions of this passage can therefore be treated collectively.

The archaic diction they have in common is behold, girdle, loins (loincloth), while several use cleft, or cleft asunder, and the term remission of sin. Three of them (Estes, Moffatt, and Montgomery) use the pronoun you while
the rest retain the Thou-form. The overall tone is formal, though the language as such is seldom difficult, and even the archaisms are not too obscure. All eight translators tend to keep close to the text of the original, some even retaining traditional literalisms such as it came to pass.

R. Mercer Wilson (1938) had in mind the needs of schools and of the general public when he made his translation of the NT, and therefore aimed at greater simplicity and accuracy without, he hoped, losing "the cadence and rhythm of the AV". He explains that he was also influenced by translations even older than the AV, making special mention of Tyndale's version of 1534.

Wilson's work reads very much like the AV, retaining the Thou-form and words like straightway, beseech, hearken, travail. It contains few awkward expressions, and is often simple in style. One example of Wilson at his most difficult and laboured is:

And he admonished them to tell no one; but the more he forbade them, so much the more a great deal they published it; and were beyond measure astonished, saying: He has done all things well; he makes both the deaf to hear, and the dumb to speak.

Mk. 7:36; 37.

George N. LeFevre (1928) made his translation of the NT for what he terms "truth seekers" and therefore he tries to follow "the Greek as closely as the idiomatic differences of the two languages will allow". He admits that this can result in awkwardness at times.

The text itself reveals that many passages are almost exact replicas of the AV which also kept close to the Greek. The awkwardness he mentions is also in evidence at times, as in the phrases Get you back away from me 8:33; knowing in himself that power had proceeded out of himself 5:30. Another factor which contributes to the overall heaviness of the style is the length of some of his sentences. For
example, chapter 11:15-17 is one sentence of eighty-three words, divided off into sections by colons and semi-colons. (The NEB has four sentences for the same passage.)

DEAN 1916

Joseph Dean (1916) translated the Gospel of Mark as part of The Westminster Version of the Sacred Scriptures of which Cuthbert Lattey was the general editor. Dean’s archaism is very heavy, including even words of the type whatsoever or misleading literalisms like children of the bride-chamber 2:19. The archaic tone can be demonstrated by such phrases as for thereunto came I forth 1:38 or look ye to yourselves 13:9. Dean’s few flights into contemporary idiom are almost startling in the archaic context, straightway hurried him off 1:43. Instances of this kind are rare, however.

ESTES 1973

Chester Estes (1973) entitles his translation The Better Version of NT. His aim is expressed in this title — namely to give a better translation of koiné Greek by using "the nearest corresponding English words". He believes he has succeeded in producing a translation which is "more easily understood than any version with which he is familiar", owing to what he describes as his simple sentence structure and his improved punctuation. In the preface he also explains that the forms of archaic words have been altered so as to correspond to "our current speech".

Estes translates with You throughout, and has a more modern tone than the versions mentioned above. He still remains close to the AV in places, however, and can even on occasion, become as old as began to publish it much, and divulge it abroad 1:45; a great multitude gathered unto him 4:1 or as stiff as All seek you 1:37 and be you cleansed 1:41.
Ronald Knox (1944) used the Vulgate as the basic text for his translation of the NT, but, according to Robertson, he did so "with both eyes on the Greek." In a booklet entitled On Englishing the Bible (1949) Knox explains that he chose for his translation what he terms "timeless English" apparently a blend of the "decent literary English" of both past and present. He hopes that this kind of language will not date so quickly. He also states that he includes a few better known archaisms as well as the Thou-form.

Here is an example of his style:

So he turned aside with him, and a great multitude followed him, and pressed close upon him. And now a woman who for twelve years had had an issue of blood,... came up behind Jesus in the crowd... and touched his cloak;... And immediately the source of the bleeding dried up, and she felt in her body that she had been cured of her affliction. Jesus thereupon, inwardly aware of the power that had proceeded from him, turned back towards the multitude and asked, Who touched my garments?... he looked round him to catch sight of the woman who had done this. And now the woman, trembling with fear, since she recognized what had befallen her, came and fell at his feet, and told him the whole truth. Whereupon Jesus said to her, My daughter, thy faith has brought thee recovery; go in peace, and be rid of thy affliction.

Mk. 5:24-34 (parts)

Knox's "timeless English" has many echoes of the past. Besides the Thou-form there are the connectives thereupon, whereupon, and words like befallen, affliction, issue (of blood), garments, multitude as well as such stiffer phrases as brought thee recovery, proceeded from him. Also the initial coordinator and occurs too often to conform to Standard English usage. The only more contemporary touch found in this passage is the phrase catch sight of.

2 This British edition was published in London. The American version is The Trials of a Translator (New York, 1949).
Throughout Knox's version of the Gospel of Mark the older tone makes itself felt. Many examples could be given of this, but a few will suffice: those who were visited with suffering thrust themselves upon him 3:10; Behold, thy mother and thy brethren are without (i.e. outside) 3:32; Look well what it is that you hear 4:24; they have been in attendance on me 8:2.

The language which is not distinctly archaic in this version is of a formal kind, but seldom becomes too difficult. There are no real breaks in this elevated style, the nearest that he comes to informal speech being To Simon he gave the fresh name of Peter 3:16; wasting the ointment so 14:4, and the frequent folk.

It seems as if this "amalgamation of the antique and the modern", to quote John Reumann's classification of Knox's style, is much liked by churched readers.\(^1\) Robertson finds it "readable and enjoyable" with its "freshness of approach" and "lively language". This translation has become popular among Catholics and Protestants alike.\(^2\) It is clear and yet evokes traditional Bible English.

MOFFATT 1913

James Moffatt made his NT translation in 1913, but it was revised and published together with his version of the OT in 1935. It is this Revised Edition that is examined here. Moffatt's aim is to use "effective, intelligible English" so that even the "unlearned" can comprehend it. As far as the NT is concerned, he explains in his introduction that he wishes to avoid a dignity which is non-existent in the original and instead reproduce its "direct homely" air.

This is how Moffatt renders 1:40-45:

A leper came to him, beseeching him on bended knee, saying, "If you only choose, you can cleanse me"; so he

\(^1\) Cited in Kubo and Specht, pp. 57-58.
\(^2\) Robertson, pp. 159, 158, 164.
stretched his hand out in pity and touched him saying, "I do choose, be cleansed." As he spoke, the leprosy at once left the man, and he was cleansed. Then he sent him off at once, with the stern charge, "See, you are not to say a word to anybody; away and show yourself to the priest, and offer what Moses prescribed for your cleansing, to notify men." But he went off and proceeded to proclaim it aloud and spread news of the affair both far and wide.

Here one finds evidence of several language levels: the older, with its beseeching, proclaim it, stern charge, on the one hand, and clichés such as on bended knee, far and wide on the other. The colloquial tone is strengthened by the particle off after the verbs and the elliptical imperative away. Some of the diction is more difficult with words like prescribed, notify, or the elaborated phrase like proceeded to proclaim it.

In the rest of Moffatt's version of Mark there are a number of instances when the language is not contemporary. Words like forsooth, ere, woe, salute (greet), vessel (utensil), trespasses, scourge, multitude, appear and these are no longer really current. The Thou-form is kept for addressing God, as in 14:36. There are also a few instances when he employs words in ways which are not the most normal: he was greatly exercised when he listened to him 6:20 - exercised here means troubled; great men overbear them 10:42 - dominate is more generally used than overbear.

Contemporary, almost colloquial touches are also to be found: That fellow is one of them 14:69; I don't see - what do you mean? 14:68 - this conveys Peter's blustering and confusion well; the whole crowd was thunderstruck 9:15; Right, teacher! 12:32. Very few go below the level of dignity expected of Bible translation, however.

Thus in Mark, Moffatt works with an admixture of language levels - the somewhat archaic, the formal, and the informal, the first and last elements not always blending well together.

Richard Francis Weymouth completed his translation of
the NT, subtitled *An Idiomatic Translation into Everyday English* in 1902, the year of his death. It was seen through the press, with slight improvements made to the text, by his friend Ernest Hampden-Cook in 1903.¹ In the preface to the first edition Weymouth explained what he meant by "modern speech". It was twentieth century English, but of the type which avoided both society English and slang. His modern English also included a few antiquated words which were still understood, because, as he puts it, "without at least a tinge of antiquity it is scarcely possible that there should be that dignity of style that befits the sacred themes with which the Evangelists and Apostles deal".

Here is a sample of his work:

Jesus said to them,
"Have faith in God. In solemn truth I tell you that if any one shall say to this mountain, 'Remove, and hurl thyself into the sea', and has no doubt about it in his heart, but stedfastly believes that what he says will happen, it shall be granted him. That is why I tell you, as to whatever you pray and make request for, if you believe that you have received it it shall be yours. But whenever you stand praying, if you have a grievance against anyone, forgive it, so that your Father in Heaven may also forgive you your offences."

*Mk. 11:22-25.*

In this passage there is very little that is old, and in fairness to Weymouth, it should be pointed out that there are many passages with no archaic element at all. The little that is here is still clear such as stedfastly believes, hurl thyself, and the rather formal in solemn truth I tell you. Otherwise the language is dignified but contemporary.

In the rest of the Gospel of Mark the archaic touches are not so much a question of old diction as such, but rather a result of older constructions: he was possessed of great wealth 10:22; In like manner protested also all the disciples 14:31; on beholding Him 5:22; yielded up His spirit 15:37; publish the matter abroad 1:45; to set at nought 7:9; a few who were out of health 6:5.

¹ This analysis is based on the third ed. of 1909, which was further revised by Hampden-Cook.
Otherwise the language is kept contemporary. This does not necessarily mean that it is always easy. There are words like licentiousness, remonstrate, unabsolved, insurgents and elaborate phrases such as objects of universal hatred 13:13; nullifying God's precept 7:13; displaying signs and prodigies with a view to lead astray 13:22; places of public resort 12:38.

Sometimes more informal phraseology breaks through the otherwise staid language: they kept the matter to themselves 9:10; snatch a meal 3:21; He summoned up courage 15:43; told him to leave off shouting 10:48. On a few occasions Weymouth is perhaps too free in his tone to suit the context: Soon on His feet once more 10:1 (RSV he left there); Then they crucified Him. This done, they 15:24 - the unfortunate insertion of the matter-of-fact this done reduces the emotional tone of the narration to the completely impersonal.

On the whole, Weymouth succeeds in being both "modern" and yet worthy and dignified. Dignity to him means a certain amount of formality and archaism, and he has tried to weave these two elements into his clear contemporary language. This translation became very popular with church-goers as it still retained a distinct element of the traditional biblical style.

Helen Barrett Montgomery's translation of the NT was published in 1924 to commemorate a century of translation and publication at the Baptist Publishing Society. Montgomery states in a preface that she has translated into "the language of everyday life" while at the same time trying not to stray too far from the familiar older versions.

A sample of her style is:

"To what shall we compare the kingdom of God?" he said again. "In what parable shall we set it forth? It is like a mustard-seed, which, when sown in the soil, is the smallest seed in the world; yet when sown shoots up and becomes larger than any plant, sending out such branches that the wild birds build their nests under its shadow."
With many such illustrations Jesus used to tell his message to people as far as they were able to receive it; and to them it was his practice never to speak except in parables. But he used to explain everything in private to his disciples.

Mk. 4:30-34.

The tone of this passage savours of the stiff and formal, though the meaning is clear. An older touch comes in the phrase set it forth, but otherwise the diction is that of today.

When a few more of her chapters are examined, the formal, somewhat archaic tone becomes a little more pronounced. The archaisms are always within what is still generally understood, such as multitude, nay, while phrases never become more dated than In solemn truth I tell you 3:28; take heed what you hear 4:24; the more he charged them, the more they published it 7:36.

Thus it seems that Montgomery, when speaking of her desire to retain something of the older familiar versions does not include very much of the archaic diction generally associated with these. It is, rather, a question of retaining some of the AV's phrasing, but with modernized wording. She is consistent in the formality of her style, and produces a simplicity akin to that of the AV.

It becomes evident from the prefaces and the actual styles of several of the above translations that there are those who feel a special style is required for the Bible, even if it is to some degree up-dated to meet the needs of the present age. It is almost as if this "traditional" Bible style is felt to lend authority, and therefore acceptability, to a translation, at least for in-group readers. It still seems possible, however, to write with an archaic tone without using so many or such obscure archaisms as did some of the versions above. Weymouth, for example, includes little that is directly archaic, and yet his work has the flavour of a more traditional version. Those who work in any form of archaic language are not endeavouring in any way to reflect the language of the original, but rather to reflect
language which, through centuries of use, has become associated with sacred texts. Tradition alone can motivate the choice of dated language for a text like that of Mark.

Versions into Contemporary Standard English

The translations placed in this section all deliberately use the idiom of today, be it in its more literary written form or in variants closer to spoken English. The versions placed at the beginning of this section show a bent for more formal phraseology, with varying amounts of literary diction and even some archaisms, while those towards the end become more unadorned and informal in their language. The colloquial element also increases here, but seldom comes close to slang. The three final versions are more paraphrastic in their method of translation, though they are not so free with the text as versions into slang or dialect can be. These latter versions are more akin to adaptations and therefore excluded from this work.

The NT section of The Holy Bible: The Berkeley Version in Modern English (1959) was translated by the Dutch-born American Gerrit Verkuyl. It had been published separately as early as 1945. The preface explains that the type of English chosen for this work was English "according to its choicest current usage".

A passage from this version reads:

As the hour grew late, His disciples came to Him and said, "This is a lonely spot and now the hour is late; dismiss them so they may go to surrounding farms and villages and buy themselves something to eat." But He answered them, You give them to eat! They rejoined, "Shall we go, buy fifty dollar’s worth of food and feed them?" He asked them, How many loaves do you have? Go and find out! On ascertaining, they reported, "Five, and two fishes."

... He blessed and broke the bread and gave it to the disciples for distribution. He also divided the two fishes for them all. They all ate and were fully satisfied.
Then without delay He urged His disciples to board the boat and to cross over to Bethsaida, while He dismissed the crowd, and after He had told them goodbye, He resorted to the mountain to pray.

Mk. 6:35-38, 41, 42, 45, 46.

There are several language levels here: an older touch is introduced by the hour is late, a more literary tone by words like rejoined, dismiss, ascertain, resort to (which in the RSV, for example, are simply said, send them away, found out, went) while a more informal tone is discernible in the phrases go and find out, told them goodbye.

These three levels of language are apparent throughout the text. The archaic element is slight and still comprehensible: toiling hard at rowing 6:48; as if minded to pass them 6:48; They further hit Him 15:19; the concourse so collected 3:20. Colloquialism occurs infrequently, but perhaps stands out all the more for this. Some examples are: Hold on, let us see if... 15:36; Look out! 8:15; it is not fair to take... 7:27; as well as the words girlie 5:41 and pups 7:28.

The bulk of the text contains more formal language, with diction like accost, remonstrate, divulge, adulterize, circuited, insurrectionists, as well as a few archaisms of the type erstwhile, unchastities, lewdness.

There is also a tendency for the sentences to become elaborate and verbose. A few examples of this are: to outsiders these matters all come in comparative illustrations 4:10; love Him wholeheartedly with the whole consciousness, and whole-souledly 12:33; Whence in this desert can we secure bread to satisfy such a number? 8:4; Whom do the people assert Me to be? 8:27; I am deeply moved concerning the people 8:2. It can be mentioned that Verkuyl has made an effective pun on the habits of the Pharisees: who prey upon the properties of widows, and pray long prayers for show 12:40.

The general tone of this translation is formal and does not always make for easy reading. It is not necessary to be so stiff as Is your heart calloused? 8:17 or so technical as
they mustered the entire detachment 15:16 when translating such a straightforward narrative as Mark's gospel.

Steven T. Byington's The Bible in Living English was published posthumously in 1972. The preface explains that he wrote in present-day English in order to appeal to the man in the street. He believed that his version was "the best for all purposes".

Byington's present-day English includes archaisms, to judge by his rendering of Mark 1. There one finds lo, thoroughfare, cleave, and the translationism before your face. In fact, it reads much like the last few versions in the previous section. Somewhat formal are the verb proclaim and the phrase to the pardoning of sins. There are also a few unusual renderings: having themselves baptized, which gives a slightly casual air to the phrase; coming behind me, generally more clearly given as coming after me. The term Jerusalemites is also less usual.

An older flavour is traceable in other parts of this version of Mark also. One finds phrases like a very great crowd gathered to him 4:1; good betide you 5:34; they held the word fast to themselves 9:10; how comes he to be his son? 12:37; it so befell that 2:15. While nothing of this is particularly difficult for people of today to comprehend, it cannot pass as "living present-day English".

Nor does Byington, though working for the man in the street, strive for simplicity of diction. One finds words like: peremptorily, nullify, inculcate, destitution, attestation, proclamation, impediment, precincts, overreached, villainies, besides the more specialized chiliarchs and matzoth-time (14:1). The sentences are not always simple either: Why do your disciples not walk in conformity with the tradition of the elders 7:5; in view of your obduracy 10:5; temporal anxieties 4:19.

There is also a slight colloquial element to be seen at times: why put the teacher out any more? 5:35; Peter took
him in hand 8:33; yelling at a great rate 5:39; See that you keep clear of... 8:15; Why are you trying tricks on me? 12:15; all the crowd were taken aback 9:15. This more idiomatic language comes nearer to that of the man in the street.

Infelicitous phrasing constitutes a striking feature of this text. One finds phrases such as are your hearts caked into lumps? 8:18 - and the even stranger noun lumpish-heartedness 3:5; fish for him with talk 12:13; help my unbelievingness 9:25; or the misleading phrase anybody who trips up one of these little ones 9:42 - the colloquial verb form also detracts from the seriousness of the passage (Cf. RSV cause to sin).

In conclusion one cannot but say that much that is found in this translation is not tailored to meet the needs of the man in the street, because of its inclusion of erudite diction and less fortunate phrases.

KLEIST 1956

James A. Kleist (1956) has translated the Gospels into what he describes as "the diction of today" as he would like to present them in "modern dress". He therefore, he says, tries to avoid "biblical" words which could not be "readily understood by the average reader today". In a preface Joseph Husslein defines the language of this version as "literary, and yet highly popular and readily intelligible".

Here is a citation from Kleist's version:

Accompanied by his disciples, Jesus left for the villages of Caesarea Philippi. On the way he put this question to his disciples: "Who do the people say I am?" Some replied: "John the Baptist"; others, "Elias"; still others: "One of the prophets." But he went on questioning them: "But you - who do you say I am?" Here Peter spoke up and said to him: "You are the Messias." He then strictly charged them not to speak about him to anyone.

He now made it a point to teach them that it was necessary for the Son of Man to suffer much, be rejected by the elders, the chief priests, and the Scribes, be put to death, and after three days to rise again. And he
drove the lesson home in plain words. Then Peter drew him aside and proceeded to lecture him. But he turned round and, in sight of his disciples, lectured Peter: "Get out of my sight, Satan!" he said. "You do not take God's view of things, but man's."

Mk. 8:27-33.

Here Kleist is seen to manipulate English idiom well, with phrases such as drew him aside, spoke up, made it a point, drove the lesson home, lectured him, and take God's view of things. This idiomatic language is readable and makes the whole tone contemporary. This passage also reveals a slight inclination to elaboration: put this question, went on questioning them are in the RSV simply asked. The phrase drove the lesson home in plain words is also simpler in the RSV: said this plainly. Another somewhat wordy phrase is proceeded to lecture him.

Kleist's ability to write idiomatic English is manifest throughout the Gospel of Mark. One comes across phrases such as: they were full of all they had done 6:30; really, he was at a loss for appropriate words 9:6; with a view to sounding him out 10:2; Peter made bold to say 10:28; You are very wide of the mark 12:27; no one had the face to ask him 12:34; see the drift of this remark 9:32; qualms of conscience 6:20. These all lend an air of contemporaneousness to the translation by making one forget that it is a translation at all.

Other phrases he uses have a more colloquial tone: Ha! Why do you meddle with us 1:24; Rabbi! We are going down! 4:39; shouted at the top of his voice 5:6; up with you, and down into the sea! 11:23; let the children have their fill 6:27. Very occasionally he uses a more hackneyed phrase: call sinners, and not saints 2:17; where man fails, God still avails 10:27 both of which remind one of proverbial catchphrases.

There are, however, words included in this translation which are more difficult: impel, enjoin, prostrate, profanity, incognito, cohort, emissaries, nonplused, superfluities, ediface, besides the older loins, wanton, garment, salute (greet). The phrasing can also take on a more formal tone:
you nullify God's commandments merely to cherish your tradition 7:9; a scourging preliminary to crucifixion 15:15; by what authority... do you engage in this activity? 11:28; their eyes had been yielding to sleep 14:40; when the crop permits, he at once applies the sickle 4:29; he applied himself to teaching in the synagogue 6:2; he diligently set about instructing them 6:34; he proceeded to expel the sellers 11:15; took occasion to repeat his statement 10:24. One or two older phrases can also be found: as was his wont 10:1; one thing is still wanting to you 10:21.

Thus it seems that Kleist writes in two types of English, both contemporary, and not necessarily at variance, namely the informal conversational, and the slightly more erudite. As the first citation gave more weight to the informal level of language, perhaps a second passage will be needed to indicate the more formal note that Kleist can also strike:

As he re-entered the boat, the man previously possessed asked leave to stay with him, but, instead of permitting him, Jesus said to him: 'Go home to your people and relate to them all the Lord has done out of sheer pity for you.' He went away and made a point of proclaiming throughout the Decapolis all that Jesus had done for him. All men expressed astonishment.

Mk. 5:18-20.

In conclusion one must admit that this is a very readable and engaging translation into idiomatic English. Perhaps the formal, almost verbose, features might have been reduced in order to achieve a more natural balance between these two language levels.

T.W. Manson has entitled his translation of the Gospel of Mark The Beginning of the Gospel. In its opening verses one finds a tendency toward formal language with words like proclaiming, acknowledge, and phrases such as He made his proclamation thus, and On thee my choice is fixed. A few older words occur - garment, thong - besides the use of the Thou-form for OT citations and the voice from heaven.
The tendency to include more formal phrases is also apparent elsewhere in this version: angels were in attendance on him 1:13; They kept silence 3:4; it was like to be swamped 4:37; (he)... must renounce self 8:34; he had made his dwelling among the tombs 5:3; what business have you with me 5:7; How do such miracles take place at his hands! 6:2.

There is also another side to Manson's style, as the following phrases can bear out: we are at death's door 4:38; What are you up to 11:5; they thought that he had lost his wits 3:21; he is done for 3:26; as for you, watch your step! 13:9. This colloquial tone can at times become even more popular as in with weeping and wailing in full swing 5:38; you humbugs 7:6.

There is much in this version that is clear and simple:

So they completed the crossing and came to land at Gennesaret, where they moored. And when they disembarked from the boat he was immediately recognized; and the people scoured the whole of that country-side and began to bring in the sick on stretchers to where he was reported to be. And wherever he went into villages or towns or farmsteads they laid out the sick in the market-places and begged him to let them touch just the fringe of his cloak - and all who touched him were cured. Mk. 6:53-56.

This reads like contemporary narrative writing. It is unfortunate that Manson does not choose to work with this language level more consistently, as he would then have avoided some of the breaks in style which result from his working with too large a canvas, ranging from stiff formal diction to near-slang.

William G. Ballantine (1923) is the translator of what is known as The Riverside NT, and the subtitle informs the reader that it is written in "the English of today". The preface speaks of "the common people" who may have need of a version into "the very language they are using today".

Ballantine's version of Mark 1 is, on the whole, written in the language of today, with the exception of behold and the Thou-form for the voice from heaven. Two phrases which
are less contemporary, being more literal renderings, are before your face, and crying in the wilderness, the latter verb today more readily implying weeping than calling out. A desire to be simple is seen in Good News for Gospel, and change of heart for repentance. A slightly formal element is introduced by the use of proclaim, and the phrase descending upon him.

Other chapters in Ballantine's version of Mark also reveal that in to his otherwise readily intelligible diction he sets a few older words such as afflict, pluck and a few terms associated with traditional Bible translation like adulterous... generation 8:38, condemnation, as well as contemporary diction which is not so easy: impel, perplex, perceive, contrive, anticipate, incite, stratagem, superfluity, insurrectionaries. Also, there are times when the diction may be clear, but the phrasing is stiff or dated: upon which no man has ever yet sat 11:2; he had need and was hungry 2:25; except one loaf they had none with them 8:14; he began and taught them 8:31; so they fell into mistake regarding him 6:3; There was present a man 3:1.

There is much in this version which is clear and readable, but the awkwardness of some of the constructions impairs the flow of the language. Nor does Ballantine always seem to keep in mind the "common people" when he chooses his diction, though he is seldom so erudite as to be completely beyond the comprehension of the average reader.

NOLI 1961

A Greek Orthodox translation of the NT appeared in 1961. It is the work of Metropolitan Fan Stylian Noli. The first verses of Mark's gospel in this version are clear and easy to read. They contain a few archaic elements - garments, rent asunder - and the somewhat more formal predicted, announce your coming, remission of sins. Some efforts at simplification are also to be seen: the voice is here a prophet, and so as to clarify the order of events, confession is mentioned before baptism. An unusual feature of this text is the method of
punctuation. Noli uses a stop where a comma is more generally employed: I have baptized you with water. But he will baptize you with the Holy Spirit.

Noli's diction is on the whole straightforward and comprehensible, but as has already been noted, some more difficult words are included. As examples of these one can cite demolish, arraign, accomplish, premeditate, foreordain, acquire, nullify, reprimand, fornication, profligacy, and phrases like disclose his identity 3:12; inaugurate the Messianic era 9:12 which is both verbose and interpretive (Cf. M restores all things).

There are also a few simple, but older, words which he uses quite frequently, and they sound a little out of place in the otherwise contemporary language: likewise, thereupon, unto. He can also introduce a slightly colloquial element at times, as in the phrases (they) heard of his whereabouts 3:20; He did not know what he was talking about 9:6; and the modern-sounding (they) listened to his sermons with great pleasure 12:37 (Cf. RSV heard him gladly).

When one examines a few more chapters of his work one finds that Noli, while often writing longer, more flowing sentences, does at times break up the flow with truncated short sentences: The bystanders laughed at him. He drove them all out 5:40. Sometimes a similar effect can be produced by phrases within a sentence: Then his Mother and his brethren came, stood outside, sent him a message, and called him 3:31. Sometimes the use of full stops can be even more un-English than the example in Mark 1: (he) cannot endure. Because he has reached his end. 3:26; Their worship is meaningless. For the divine commandments they teach are human precepts 7:7; In neither of these is the second sentence complete as it stands.

This version at times is somewhat unnatural in its sentence structure, but its language is generally clear, though not over-simple.
Kevin Condon (1970) has written a version of the NT in "modern English" which is known as *The Mercier NT*. Part one contains the four Gospels, and appeared in 1970. The few words of explanation inform the reader that this version "has been prepared in plain, simple, modern language, and in a free-flowing style".

The few verses cited from Condon's version of Mark 1 reveal that his "plain, simple" English, while being "modern" is at times a little formal: the words stand written, proclaiming baptism, calling on men to. He does endeavour to simplify some terms: repent becomes begin a new life, remission becomes freed from their sins. He also clarifies the order of events by mentioning confession before baptism.

There are other passages in Condon's translation of Mark which also show a tendency towards somewhat formal English with phrases such as: making dogmas of human enactments 7:7; torn asunder 13:2; universal consummation 13:4. More often, however, one comes across idiomatic and even colloquial expressions: There's stonework for you! 13:1; Now look, why are they... 2:24; Where does this fellow get all this? 6:2. Sometimes this colloquialism is not suited to the context as in mourners making a din 5:38; they had been squabbling 9:34, makes the disciples sound like children; how can you just lie there? We're going down! 4:38, is unlikely to be the tone the disciples would take in addressing Jesus.

There is much that is readable and clear in Condon's version of Mark, but the fact that he includes such a wide register of styles detracts from its effectiveness. Nor can it always pass as "plain, simple" English.

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Kenneth Nathaniel Taylor published the *Living Gospels* in 1966. The purpose of this work is, according to the preface, "to say as exactly as possible what the writers of the Scriptures meant, and to say it simply and with flavour,"
expanding where necessary for a clear understanding by the modern reader". The aim is to make the thoughts of the Bible simpler to read and easier to understand and to follow. This is a diachronic translation made from the very literal American Standard Version of 1901. The following analysis is based on the British edition.

The beginning of Mark's gospel shows some of the expansion Taylor deems essential for comprehensibility. Perhaps some of the insertions go further than necessary, as in the case of God announced that he would send his Son to the earth. Otherwise it is his informal language which strikes one with its turn their backs on sin (repent), here is a sample of, and straighten out his life and be ready. This latter, perhaps implied in the text, is a "translation" of metaphorical language, as is the use of slave instead of a description of a servant's task. For uninitiated readers this probably leads to increased comprehensibility. The only more formal element in this passage is the phrase public announcement of their decision.

Taylor's version of Mark remains informal throughout. It is the language of vivid, enthusiastic writing and telling. To mention but a few examples: Levi jumped to his feet 2:14; And sure enough, as soon as... 5:29; What's going on here? 11:28; he realized by now that this was a frame-up 15:10; the disciples shooed them away 10:13; Frantically they wakened him, shouting... 4:38; forgotten to stock up on food 8:13; a huge herd of pigs rooting around 5:11.

There are times, however, when Taylor's use of the colloquial sinks below what is worthy of the subject, almost becoming crude: from the mouth of Jesus one hears, You bunch of hypocrites! 7:6 or if your eye is sinful, gouge it out 9:47, where the verb gouge is unnecessarily gruesome. Others are made to say How can he stand it, to eat with such scum? 2:16; Shut up! 10:48; Hey there, Messiah! 15:32.

Taylor, while generally simple in his diction, can include words like notorious, incredulous, unanimous, bafflement, insurrection and phrases like men of ill repute 2:16, palace aides 6:21. Sometimes he explains ecclesiastical
terms in the text. For example, fasted in 2:18 is followed by that is, went without food as part of their religion, and Passover in 14:1 is described as an annual Jewish holiday, which is rather casual for a description of this commemoration feast with all its sacred overtones.

While exegetes criticize Taylor's version of the NT for the "looseness of its exegetical approach" it is much loved and read by young people because of its effective and idiomatic language. It seldom becomes too difficult for readers of limited ability, and has an engaging style which may also appeal to uninitiated readers. This style may not have come to the fore so clearly in the more formal opening verses of Mark's gospel, and therefore a citation of a narrative passage seems in order here.

For Herod had sent soldiers to arrest and imprison John because he kept saying it was wrong for the king to marry Herodias, his brother Philip's wife. Herodias wanted John killed in revenge, but without Herod's approval she was powerless. And Herod respected John, knowing that he was a good and holy man, and so he kept him under his protection. Herod was disturbed whenever he talked with John, but even so he liked to listen to him.

Herodias' chance finally came. It was Herod's birthday and he gave a party for his palace aides, army officers, and the leading citizens of Galilee. Then Herodias' daughter came in and danced before them and greatly pleased them all.

"Ask me for anything you like," the king vowed, "even half of my kingdom, and I will give it to you."

She went out and consulted her mother, who told her, "Ask for John the Baptist's head!"

She hurried back to the king and told him, "I want the head of John the Baptist - right now - on a tray."

Then the king was sorry, but he was embarrassed to break his oath in front of his guests.

Mk. 6:17-26.

This is vivid narration which lacks any hint of its being a translation. It is not over-simplified in diction, nor too informal to sound out of place in a Bible narrative. Much of his version of Mark is of this standard, and it is only occasionally that his colloquial features sink somewhat below what is suitable for the subject-matter in hand.

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1 Wonderly, p. 67.
T.W. Pym (1921) made a translation of Mark into what he terms "common speech". The foreword by H.R.L. Sheppard mentions Pym's desire to get away from the old language of the Bible in order to make its message more understandable. Pym has deliberately chosen his language in such a way that it can be understood "by anyone, who is more than a child", according to the foreword. This same source explains that some distortion of technical details is also made for the sake of intelligibility - the Sabbath is termed Sunday, a synagogue is called a church, and so on.

The opening verses of Pym's version of Mark's gospel indicate that he is both paraphrastic and expansive in order to increase intelligibility. An obvious example of expansion is the parenthetical definition of Gospel, and the phrase that follows it - the Jews were expecting a deliverer - is also background information Pym gives the reader. The designation of Jerusalem as the capital is making explicit to readers today what the original readers knew. More interpretive is his rendering of the descent of the Holy Spirit, not least in the addition in speaking of this afterwards. One also queries his altering of John's diet to just what he could find in the hedges and woods. The diction is fully contemporary, with a casual air in I'm not fit to, owning up to their sins. This latter is intended to be a simplification of confessing, while repent is given as ashamed of their wrongdoing.

As one reads a few more chapters of Pym's translation the colloquial element becomes more conspicuous. It can be seen in snatches of conversation by members of the crowd, and reflects their informal talk: a buzz of conversation went round - "What on earth is this?" "This is new religion and no mistake." "Yes, and with some backing behind it." 1:27; "It's so queer his having this wisdom at all"... "He's only a carpenter, from Mary's, you know; yes, he's her boy, brother of those lads..." 6:2; "Well, anyhow, it's one of the prophets of old he's like." 6:15. This reads like real living.
dialogue. This more popular speech is found in the mouths of others too: the Pharisees say, "Who ever heard of sins being forgiven" 2:7, and the disciples when out on their preaching tour say, "leave off doing wrong and try to live better" 6:12. Some of these phrases are perhaps a little too light-hearted to suit the context of Mark’s narrative.

Pym keeps consistently to clear contemporary casual language. This also means that he avoids terms more associated with the English of the Bible than with everyday life, being at pains to paraphrase these whenever possible. He uses friends for the word disciples, and he calls them his chief followers, or his special friends on other occasions. The Pharisees are also given several designations according to the context in which the term appears: local preachers, pious people, professional religious experts. Scribes are termed the religious authorities or official teachers of religion, while publicans are transformed into businessmen.

Much of the text is written in worthy informal language, with a few exceptions when the colloquialism perhaps becomes a little too free for the Biblical context.

TATLOCK 1957

Richard Tatlock published a paraphrase of Mark’s Gospel in 1957. Here is an example of the style of his version:

Amongst the crowd which followed Jesus and Jairus, as they made their way to Jairus’s house, was a woman who had suffered, on and off, with a haemorrhage for no less than twelve years. She’d been to doctor after doctor, and taken all sorts of medicines and spent every penny she had; but she was no better, - in fact, if anything, she was worse.

This woman, who had heard all about Jesus, had secretly determined in her own mind that if she could only just touch the hem of his coat she would be all right. So she struggled into the crowd behind him and - touched his coat! And straight away the haemorrhage stopped, and she could feel in herself that she was already starting to get better.

Mk. 5:24-29.

This does not read like a translation at all. It has a casual tone with its on and off, spent every penny she had, if anything, as well as the insertion of dashes for dramatic effect.
A paraphrastic tendency is discernible in the addition of a clause like *taken all sorts of medicines*, or the slightly altered meaning of the last phrase where the healing is made to seem gradual rather than immediate.

Tatlock tends to keep to this informal tone. One reads phrases like *the man hasn't the remotest idea how it happens* 4:27; *Peter... disliked the idea of all this* 8:32; *I tell you straight* 13:30; *wondering... who on earth they could ask* 16:3; *took his courage in both hands* 15:43. Sometimes his clichés become not just hackneyed as here, but even completely unsuited to the context: *the man who sticks firm to his guns right to the bitter end* 13:13 which also is anachronistic; *hated like poison* 13:12.

In the midst of this one can find a few more formal phrases: *was destined to suffer* 8:31; *prominent people* 8:31; *instrumental in bringing about their death* 13:12; *the moon will be extinguished* 13:24; *confirmed the information* 15:45.

Tatlock also manages to give a somewhat altered impression of Jesus merely by the style of language in which he is made to speak. Jesus, who in Mark's narrative is sparing of words, becomes here almost dilate and patronizing:

"Of course, I'll explain for you the mystery of the kingdom of God, although I'm afraid I shall have to keep on telling it in stories for those outside because... 4:11,
to quote only a short part of the passage.

The informality of the language of this version is perhaps too colloquial at times, with its overuse of clichés. These stand out the more as they are interspersed with somewhat formal phraseology.

From the prefatory material found in some of the above versions it becomes clear that these translations into the language of today are made with the average reader in mind. The vehicle of contemporary English is chosen in order to make the message of the Gospel of Mark more readily assimilable rather than to reflect the koiné aspect of NT Greek, though a somewhat informal English could be thought suitable for this purpose. The various levels of Standard English that are used
in the translations examined above indicate that translators differ in their concept of what will appeal to the general reader, as well as in what this reader can understand.

While it is conceded that the versions into formal English at the beginning of this section seldom become so literary as to be obscure, their formality does at times somewhat dull the spontaneity of Mark’s style. Some translators are seen also to vitiate the overall effect of their more dignified language by breaks in style which are the result of excursions into more popular language. Those versions which employ informal English show that, while it is possible to handle this medium very effectively, it can also be difficult to maintain the delicate balance that exists between the needs of the audience and the exigencies of the subject-matter. There are many passages in the versions above which use idiomatic contemporary English in a way that makes the Marcan narrative come to life, and increases the sense of its relevance today. Two names which can be mentioned in this context are Kleist and Taylor. The few who use a too popular form of colloquialism in their versions tend to alter the tone of this Gospel, and thus also its effect. Some of the seriousness Mark felt for his subject is lost.

Versions into Simplified English

There are several translators who have chosen to work in the simpler forms of English in order to make the meaning of Mark perspicuous to those who cannot read the versions into Standard English without difficulty. These may be people for whom English is an acquired or second language, or whose reading ability is restricted, be they native or non-native English speakers. The versions here are simplified with the needs of adult audiences in view, and are intended for foreign mission work, for immigrants in English-speaking countries, and/or for native English speakers who are marginal readers. The overriding purpose of these versions is clarity, and even beauty of style is subordinated to this.
The versions are arranged in an order of increasing simplification of language and sentence structure.

C.K. WILLIAMS 1952

Charles Kingsley Williams (1952), with experience of teaching in both Ghana and India, produced a version of the NT into Plain English for those for whom English is a second language. Plain English is not, for Williams, a restricted language to the extent that Basic English is. It makes use of "common words" which Williams found in an Interim Report on Vocabulary Selection (1936). He further claims that his language never becomes so simple as no longer to be "usual common, real English", such as is used in ordinary writing today. Some words are explained in a word-list (e.g. lap, abroad, barn, deny, or more technical terms like baptize, parable, prophecy, Pharises). Sentence structure is also simplified where such measures would give added clarity.¹

There is surprisingly much in Williams' version of Mark 1 which is reminiscent of the traditional versions, though the language in the main is devoid of archaisms, except for the word Behold and the Thou-form for OT references. The general tone is somewhat formal, with its proclaimed repentance, which is not particularly "plain" English. There is little overt simplification besides the clarification of the voice as being the voice of a man. One would not have known that this was a simplified or plain version if the title had not informed one of the fact.

On examination of the whole of Williams' translation of Mark one finds that the diction at times is not really simple: about the fourth quarter of the night 6:48; commit adultery 10:11; bear false witness 10:19; brass vessels 7:4. His occasional use of words in other than their basic

meaning, may also create some difficulty for the reader. In the phrases gave them leave 5:13; they were beside themselves 5:42; a wasted hand 3:1, leave, beside themselves, wasted are all used in a transferred meaning and could therefore be ambiguous or misleading to second-language readers.

While Williams retains some difficult words in the text, and explains some of these in a glossary, there are times when he explains diction in the text itself. Tradition is rendered unwritten law handed down from our fathers 7:5, and transfigured becomes a change came over his appearance 9:2, for example.

Very seldom is there any hint of more conversational language. The nearest he comes to this is Peter began, Well, we have left everything we had 10:28. A rare instance of inappropriate diction is By God, I tell you, you are not to torture me 5:7 which is the way a man with an evil spirit is made to address Jesus.

Generally the sentence structure is kept simple, with only one or two short units in each sentence. There are a few exceptions to this rule, however. The following is all one sentence - even the AV divides it into two:

So they came to Jerico; and as he was leaving it - he and his disciples, and a great crowd - Bartimeus, son of Timeus, a blind beggar who was sitting by the roadside, heard that it was Jesus of Nazareth, and began to shout, Jesus, Son of David, have pity on me.

Mk. 10:46-47.

This could be classed as overloading even if the context were not that of a simplified translation.

E.H. Robertson claims that this translation has in fact "proved itself widely popular among those learning English or using it as their second language" and even for Bible study groups among those for whom English is the mother-tongue.¹ As the above analysis has shown, this version is in no way oversimplified in either diction or in the reproduction of the thoughts of the original. Wonderly calls

¹ Robertson, p. 143.
it "a translation on an intermediate level of English". It also, he says, "savors of the English of the traditional versions", as was noted in the initial citation of Williams' work.¹ This could perhaps account for the fact that it has proved palatable to Bible study groups.

It seems to the present author, that Williams could perhaps have been even more effective, if all his sentences and his whole phraseology had been of equal simplicity, and if he had used his words only in their basic meanings.

Don J. Klingensmith published part one of his NT in *Everyday English* in 1967. It contains Matthew, Mark, Luke, and Acts. From the brief introduction one learns that the translation came into being in order to meet the needs of people in America for whom English is a second language.

The following constitutes a sample of his translation:

And he said,

"How shall we compare the Kingdom of God? and with what parable shall we describe it? It is like a mustard seed, the smallest of all seeds in the ground. Yet, when it is planted it grows up to be the largest of all herbs. It puts out branches so that the birds of the air come and roost on it."

He spoke the word to them with many such parables, as they were able to hear. He did not speak to them without a parable, but he explained everything to his own students in private.

Mk. 4:30-34.

The citation has a rather stiff air. The diction may be classed as everyday English but the flow of the sentences is at times one remove from this: He did not speak to them without a parable (NEB has except in which is more natural). The literal rendering as they were able to hear could be ambiguous, implying deafness rather than an inability to comprehend. The choice of students for disciples is a lucid alternative.

Other passages from Klingensmith's version of Mark bring out the fact that some of the stiffness in his language

¹ Wonderly, p. 64.
is the result of his desire to follow the Greek quite closely. A few more striking instances of this are: they were astonished with a great astonishment 5:42; he asked them much that they would tell no one this 5:43; Be well from your illness 5:34.

At times Klingensmith writes very short staccato sentences: Others fell among thorns. The thorns grew up and smothered it. It gave no crop 4:7. At other times his sentences can be long and more complex:

A woman who had a bloody drainage twelve years and had suffered much of many doctors, had spent all her savings and was no better, but instead, grew worse, came because she had heard about Jesus.

Here there are twenty-seven words between the subject of the sentence and the main verb came. For the sake of clarity such overloading could be avoided, especially when other sentences in the same chapter are made so extremely short.

Less literalism would have resulted in a version which is closer to the language of everyday usage, which this version claims to reproduce. More simplicity in diction and sentence structure would also have enabled it to benefit a larger number of second-language users.

**BECK 1963**

William F. Beck's translation of the NT was published in 1963. In the preface Herman Otten speaks of Beck's long devotion "to the cause of simplifying the English Bible for people of all ages". Beck himself defines the language of his version as being "the living language of today and tomorrow". He had the "ordinary reader" in mind when he worked, and he feels that he has, in his translation, gone further than any other version in his use of the language of the people. His major concern seems to be accuracy, and his hope is that this version would be "the most accurate on the market".

Beck's version of Mark 1 is clear and simple, the only stiffer sentence being The One who is mightier than I is coming after me. For the sake of clarity he has replaced
voice by someone, and mentions confession of sins before the act of baptism. The final phrase with its I am delighted is perhaps a little blunted in its force as a result of overuse in speech today.

Beck seems to have been very careful with his diction, never becoming difficult, and only very seldom straying into the realm of semiarchaism with words like scourge, garment, vessel (utensil) or the stiffer phrase He gave up His spirit 15:39. Otherwise his language remains plain, seldom including any striking idioms or colloquialisms. The few exceptions are completely dumbfounded 6:51; How long must I put up with you? 9:19. The few more contemporary touches are otherwise of the kind when Jesus saw this, He didn't like it at all 10:14 (M was angry); had a hearty meal 6:42; down in bed with a fever 1:30; and the ironic You have a fine way of setting aside God's commandment 7:9.

There follows a sample of Beck's style in a more informal narrative passage:

Then a violent storm came up, and the waves dashed into the boat so that it was filling up fast. Meanwhile, in the back of the boat, He was sleeping on the cushion. They woke Him up. "Teacher, we're drowning," they told Him. "Don't you care?"

He got up and ordered the wind to stop. "Hush!" He said to the lake. "Be still!" And the wind quieted down, and it became very calm.

"Why are you such cowards?" He asked them. "Haven't you learned to trust yet?"

Struck with awe, they asked one another, "Who is He? Even the wind and the lake obey Him."

Mk. 4:37-41.

This is clear, simple writing with short sentences, almost to the degree of becoming staccato. The tone of the passage is subdued and rather matter-of-fact. Some of the drama has gone out of the narration with phrases like "we're drowning," they told Him. This is prose which lacks colour, though it must be credited with being fully comprehensible even to those of limited reading ability.

BRATCHER 1966

Robert G. Bratcher, a Translations Consultant of the American Bible Society, produced a translation of the NT for
the Society in 1966. It is variously referred to as *Today's English Version* (TEV) or the *Good News* NT. It is a version made specifically into common-language English, which, as the preface points out, is perhaps something like koine, "the standard or common form" of Greek. No rigid limit is set to the vocabulary, and the more difficult or specialized words which occur in the text are explained in a word-list (e.g. anoint, covenant, demon, Rabbi etc). In an article in the *Bible Translator* Bratcher explains how he tried to ensure clarity of meaning by methods of simplification such as simpler diction, shorter and more logically constructed sentences, explanation of figurative language, among other things.¹ This version is intended to meet the needs of native English speakers of limited education as well as readers for whom English is an acquired language.

Several methods of simplification can be seen in operation in his version of Mark 1. The way he expresses the thoughts in the two opening sentences in his translation is both clear and logical. Another logical construction, already seen in other versions, is the placing of the idea of confession of sin before the mention of baptism. He explains who is being quoted in the prophecy of Isaiah by the words *says God*, and makes it simpler to express John's preaching by putting it into direct speech. He does not "translate" the figurative language of preparing a road and a path, but he refers to the *voice as someone*. He also succeeds in producing a very loving tone in the sentence *You are my own dear Son*. The whole passage is restructured to meet the needs of those whose previous knowledge of the text is limited or non-existent, and the language used is clear and simple so that even marginal readers should be able to follow it with ease.

The above passage does not display so much of the informal tone which Bratcher can manipulate to great effect. The rest of the Gospel of Mark can furnish many examples of this. Here are a few: *He... is up and about during the day*.

¹ "Good News for Modern Man", *Bible Translator*, 1966, pp. 159-172.
"What about you?" he asked them. "Who do you say I am?"

Surely you don't mean me, do you? Peter spoke up 9:5 (Cf. 10:28); He's gone mad! 3:21. Bratcher is fond of exclamation marks, and works them in even in unexpected places. It makes the statements seem extra forceful and worthy of note, perhaps. A few examples are: No! Fresh skins for new wine! 2:22; No, I tell you! No such proof will be given this people! 8:12.

The citation from Mark 1 demonstrated several of the methods of simplification Bratcher uses. There are others also, such as the turning of rhetorical questions into statements: There is nothing a man can give to regain his life 8:37, and No man can forgive sins; only God can! 2:7, or the making of negative statements into positive ones: a prophet is respected everywhere, except... 6:4; will certainly receive his reward 9:41.

This translation is of the high standard one would expect from a man of the calibre of Bratcher. Every phase in the simplification is well thought through, and the overall style is suited both to the subject-matter and to the needs of the intended readers. This version has had a phenomenal sales record, and proved itself popular with a far wider reader range than was first envisaged.

Annie Cressman's translation of Mark - The True Servant - appeared in 1959, with a new improved edition coming the following year. Hers is a diachronic translation made from the AV, and intended initially for use in Liberia. As this work is designed for adults, Cressman is at pains to prevent the thoughts and ideas from becoming "childish" while keeping the diction very simple. She also explains that she retains some traditional terminology as the reduction of these to English words is not only difficult but cumbersome. Examples are Sabbath, Pharisee, priest and these would have to be learned by the reader, she says.

There seems little or nothing in Cressman's opening
verses to Mark's gospel which could cause a reader difficulty, even if his knowledge of English is limited. The language is clear and simple, the phrase *stop doing bad things* being perhaps the most striking example of this. She avoids elements which could cause unnecessary problems by writing animal instead of camel, and by calling the voice in the wilderness a man. She adds to the text in order to identify speakers - God said - or to clarify the name Jerusalem - the city. The relationship between baptism and confession of sin is also made clear, in this case by the adverb when. The sentences are kept short, but seldom to the extent of becoming staccato. The insertion of the phrase bush honey gives the passage a slightly African flavour.

It has already been mentioned that this version contains some words which the reader is expected to learn, but many terms are simplified and explained in the text itself. A few examples of this are: pray is explained by the phrase talk with God as in 6:46; fast is perhaps a little vague here - not to eat for a certain time 2:18 as the religious collocations are lost; tempted in 1:13 becomes tried to make Jesus sin.

There are also other types of simplification to be found in this version. The traditional withered hand of 3:1 is described as thin and weak. The young donkey Jesus rode on is termed just animal, 11:1. Cressman wants there to be no words that needlessly complicate the language for people whose knowledge of English is severely limited.

It is not surprising that Cressman's work has made its mark in the field of translation for second-language users. It is fully simplified, in sense, in diction, in phraseology and in sentence structure. Above all, besides all these merits, it still retains an atmosphere of dignity and worthiness.

There appears to be much divergence among translators as to what actually constitutes simpler English. This is perhaps most obvious when the language of C.K. Williams is
compared with that of Cressman. They both have first-hand experience of foreign mission work, and they both direct their versions to the same type of audience, but their language levels are palpably different. Probably they both have their place, but the present author is inclined to prefer the greater simplicity to be found in Cressman's version for work among those of little education who use English as a second language.

The versions intended for second-language users have proved themselves of value to native English speakers of various reading abilities, be they children or adults. Two of the above translators, Beck and Bratcher, have had both these audiences in mind as they worked, and therefore have taken a middle course in their simplifications. Their language is clear, and natural, with the simplification made less obvious than in Cressman's work. From the point of view of native English speakers Bratcher has succeeded in striking a fine balance between what is lucid and what is patronizing to his audience, and therefore his common-language version can appeal even to those of higher education while at the same time meeting the needs of those whose decoding ability is reduced.

Versions into the Language of Children

Frances Noble Phair introduces a subject that many others seem to have thought about also, namely that children, like adults, have a right to hear the Bible in their own language. Phair made a translation of Mark (1948) which was simplified especially for children. It was a diachronic translation of the AV, and she deliberately tried to retain as much of its flavour as she could so that her version would "sound like the AV Bible". Thus one finds here the

1 D.H. Wallington, "Some Comments on Mark in Simplified English", Bible Translator, 1960, pp. 163, 164 has made a brief comparison between these two versions of Mark.

2 "Why a Simplified Gospel of Mark", Bible Translator, 1951, p. 129.
the Thou-form and several other echoes of the traditional Bible style. Other translators who have worked especially for children have taken a different view - they have tried to make Mark's gospel read like a fascinating contemporary piece of writing. The works which will be examined below are placed in order of increasing simplicity.

NORLIE 1962

Olaf M. Norlie published two identical impressions of the NT, one for teenagers entitled \textit{Norlie's Simplified NT} (1961), and the other for children entitled \textit{The Children's Simplified NT} (1962). The only difference between these two seems to be the insertion in the latter of full-colour paintings to appeal more to children. The prefatory remarks explain that Norlie has been at pains to avoid the solemn style "of the pulpit", trying to be simple in both diction and phrasing, yet taking care that the result be "a pleasing English style" which has "graceful eloquence".

While Norlie may have avoided a "pulpit style" in his translation of Mark 1, it does call to mind the traditional versions, not least in the phrase \textit{baptism of repentance for the forgiveness of sins} which must be difficult for children. He generally follows the original closely, and leaves the opening phrase as stark as the original. He uses no archaism and no directly difficult diction here, but the tone can be a little stiff at times as in \textit{One is coming after me who is mightier than I}.

The older tone, with its influence from traditional versions, is met with quite often in other chapters of Norlie's version of Mark. A few examples of this are: \textit{must necessarily suffer many indignities} 8:31; \textit{this unbelieving generation!} 9:19; \textit{hardness of heart} 10:5; \textit{be wedded to} 10:7; \textit{retired to the vicinity of} 7:24; \textit{men shall behold the Son of Man} 13:26; as well as words like \textit{maiden, pluck, flog, likewise, hasten, tribulation}.

The contemporary diction is not always facile either, it contains words like \textit{desecrate, dispute, defile, mislead},
eliminate, seclude, coffer, and terms like ancestral customs, commit adultery. Nor are the phrases always readily comprehensible either: Due to a contrary wind 6:48; brought before governors... to give testimony 13:9; the remotest bounds of heaven 13:27; on account of the elect whom He has chosen 13:20; he protested the more emphatically 14:31; of short duration 4:17. There are other instances when Norlie uses words which in themselves are simple, but the overall meaning of the idiom or phrase can still be obscure to young readers; he must deny himself 8:34; you are all going to be offended and forsake Me 14:27; nursing a hatred against him 6:19.

A colloquial element is interwoven into this more formal language. Sometimes it is very effective, such as in she took a good look at him 14:67; they cheat poor widows out of house and home 12:40; not have time even to eat a bite of bread 3:20; Herod put on a feast 6:21, while at other times it is overdone as in they pounced on him and murdered him and dumped him 12:8; no one dared to pester Him with catch-questions 12:34; found a great hubbub there 5:38.

It can thus be seen that this translation is of uneven quality, working on two plains, sometimes stiff and dated, at other times colloquial. With the former element being so dominant, it would seem that this translation was not initially intended for children. If it was, then Norlie has little knowledge of how much children can actually grasp. Some of the more formal and difficult phrasing may be within the comprehension of teenagers, and one wonders how Norlie thought one translation could suit both these audiences. An even more simplified version would have served better the needs of both groups.

DALE 1967

Alan T. Dale (1967) made a translation of selected parts of the NT which he entitles New World: the Heart of the NT in Plain English. As he worked he had British secondary school children in mind, and therefore kept within
what he termed "a controlled vocabulary", or "very simple speech". Nearly the whole of Mark appears in this version, but not always in the order one is accustomed to. Page numbers will therefore be given beside the reference number.

This is how Dale translates one of Mark's narratives:

It was now dark. The boat was out at sea and Jesus was alone on the land.

Hours passed and it was just before dawn. The men in the boat were in a bad way. A sudden storm had come down on the sea and they were struggling against the wind. Jesus saw them and came to them, walking on the sea. He was level with the boat, when they saw him. They thought he was a ghost. They yelled out in terror; all of them were staring at him.

'Cheer up!' said Jesus. 'It's me. Don't be frightened.'

He got into the boat with them and the wind dropped. They were utterly amazed; they didn't know what to make of it.

Mk. 6:47-51 (p. 22).

There is little in this quotation which is out of place, linguistically, in a version for children. This is not surprising perhaps in a translation made by someone who is himself a teacher and knows his students. The narrative flows well and has a distinct conversational flavour with its yelled, It's me, didn't know what to make of it, were in a bad way. One cannot but notice that Dale resorts to paraphrase for the purpose of heightening the dramatic effect: Hours passed, the men in the boat were in a bad way, a sudden storm had come down, they didn't know what to make of it.

Much of Dale's work is in a vein similar to the above. The tendency to use colloquial language can be seen here and there: many a long day 1:13 (p. 4); his friends hunted him out 1:36 (p. 7); I'll show you better fishing than this - for men, not fish 1:17 (p. 8); having high and mighty ideas about yourself, which is Dale's simplification of pride in 7:22 (p. 21). Sometimes the casualness of the tone detracts from the force of the statement, as in This has nearly finished me 14:34 (p. 40), which is meant to be Christ speaking in the agony of Gethsemane (Cf. RSV my soul is very sorrowful, even to death); build it up again in no time! 15:29 (p. 45), which has a distinct closeness to idle boasting and also loses the reference to the symbolic three days found in the original.
As Dale wants his version to be fully comprehensible to children, he adds explanations within the text: Saturday, the Holy Day of the Jews 1:21 (p. 6); Capernaum, a fishing town on the shores of Galilee Lake 1:21 (p. 6). He wet his eyes (as doctors often did in those days) 8:23 (p. 16). Sometimes Dale replaces more difficult words with explanatory phrases: the traditional deny me becomes say... you're no friend of mine 14:30 (p. 40); the cry of the crowd, Crucify him, is now Hang him on a cross 15:12 (p. 44); and the synagogue is called Meeting House, the Scriptures the Bible.

If one looks at his version of Mark 1 another side of Dale's translation method can be seen, that of free and sometimes interpretive paraphrase. The prophecy Mark quotes is here a mere poem, the descent of the Holy Spirit on Jesus is taken as figurative for a sense of peace, the words from heaven came into his mind. The addition of John lived as his desert ancestors had lived can be regarded as unfounded and perhaps even misleading. Some of his simplification of terms is effective, such as change their ways for repent, and saying they were sorry for the wrong things they had done for confession of sins. His use of wash themselves in the water in order to explain the term baptism is less successful. It neither conveys the implications of the term nor does it give the impression that John did the baptizing.

As far as language is concerned, however, this is an audience-orientated version which succeeds in doing what it sets out to do - to work in a simple language so as to make the text comprehensible by slightly older children. There is seldom any over-translation or over-simplification, as the group Dale has in mind is expected to have secondary school reading ability.

Mary Matheson's version of Mark was published by the Australian Board of Religious Education in 1940. Matheson explains in a preface that her aim was to make a translation which is so simple "that even a child may follow it". It is
a diachronic translation of the Revised Version of 1881. From a child’s point of view the opening phrases of Matheson’s version of Mark 1 must make for easier reading than Norlie’s. Hers are both more like contemporary language and more logically connected with the words goes far back, where these words are found. At times her language can become very apt for narration for children: everyone went out to hear him. City folk... and country people... streamed out to him. At other times she lacks vigour and spontaneity, as when she makes John repeat himself as in Someone coming, coming after me; One so great, so mighty. She is not always very simple either, including words like repent and confess and the phrase forsake your evil ways which belong more to adult language than to that of children.

There are other passages in Matheson’s work which could prove problematic for children. For example: what comes from a man’s own mind, and reaches the surface and comes out, that mars and defiles a man 7:20; all these things come up from within, and they leave their mark on a man 7:23; he must sacrifice himself 8:34. Here it is not the diction which could cause misunderstanding, but the metaphorical use of some of the words. Matheson can in places employ a more difficult word also: the phrase treated with scorn and held in contempt 9:12 contains several, and others that can be mentioned are outcry, grievance, hypocrites, spittle, fornications, adulteries.

In contrast to this is the colloquial element which can be found throughout this version, and often makes for engaging reading: Peter, nervous and excited and hardly knowing what he was saying, burst out... 9:6; the command of God is clean forgotten - a dead letter 7:13; that answer wins the day 7:29; he went north, Tyre and Sidon way 7:24; I do see something - men, I think, but they are like bushes walking about 8:24.

The repetition of phrases seems to be part of Matheson’s idiolect. Sometimes this can give a sense of urgency and pleading, at least for children: leave me alone, leave me alone! 5:7; But don't, Oh don't send us... 5:10;
Send us into the pigs, let us go into the pigs 5:12. Sometimes repetition is used for emphasis as in There is nothing, nothing at all 7:15.

Another idiosyncracy is the use of dashes for parenthetical purposes, and the result is sometimes overloading, sometimes awkwardness: But there are some - and when it is in their hearts, the seed is in good ground - who hear the message, and take it in, and obey it 4:20; From the time she had heard of Jesus - and now in the press of the crowd, she was just behind him - she had kept saying to herself 5:27.

It seems therefore that Matheson, like the two translators above, had older children in mind, and apparently ones with at least average educational standards. The translation may therefore be suitable even for adult readers, and makes for pleasant, and sometimes dramatic, reading.

Gleason H. Ledyard published The Children's NT in 1969. Like Norlie above, Ledyard issued another impression of this same text, only this time in smaller type, the same year, entitled the New Life NT. From prefatory matter to these two publications one learns that Ledyard restricts himself to 850 different "understandable" words, and that he uses concise sentences. The main purpose of this translation is "to take difficult words that are found in most translations of the Bible and put them into words or phrases that are easy to understand".

As a sample of his work will be cited chapter 2:1-7:

After some days Jesus went back to the city of Capernaum. The news got around that He was home. Soon many people gathered there. There was no more room, not even at the door. He spoke the Word of God to them. Four men came to Jesus carrying a man who could not move his body. These men could not get near Jesus because of so many people. They made a hole in the roof of the house over where Jesus stood. Then they let down the bed with the sick man on it.

When Jesus saw their faith, He said to the sick man, "Son, your sins are forgiven." Some teachers of the Law were sitting there. They thought to themselves, "Why does this Man talk like this? He is speaking as if He is
God! Who can forgive sins? Only One can forgive sins and that is God!"

This is clear writing, with sentences constructed in such a way as to be manageable even to children whose reading ability is still limited. The shortness of the sentences leads to a certain amount of repetition, and to a staccato effect when judged from the point of view of adult prose, but this "disjointed" writing has a definite place in texts for children. Ledyard also keeps his diction simple. Several difficult words are put into explanatory phrases: **paralytic** is described as **man who could not move his body**, **blasphemy** as **speaking as if He is God**, and **scribes as teachers of the Law**. The only slightly difficult word is probably **faith**, but it is hard to explain in the midst of a passage.

Ledyard is simple and clear throughout his version of Mark. Much of his special technique is the explanation of standard Biblical words and phrases. Some examples of these were noted in the above citation, and there are more, some of which are very apt: **fast** is clearly defined as **not eating food so they could pray better 2:18**; the **Sabbath becomes simply Day of Rest**, **synagogue is Jewish place of worship**, and the **righteous are those who are right with God**. In Mark 1 there are the phrases **place where nobody lives** instead of **wilderness**, and this could sound strange to a child when he reads **John... preached in the place where nobody lives**. The **simplification sorry for their sins and turned from them** is both clear and more comprehensive than most of those seen earlier. In this passage he uses **help Him to take off his shoes** which is also apt, and the same can be said for **told of their sins as a simplification of confess**. Even though this passage is simple, it has a tone and atmosphere of dignity about it with colloquialism and casual speech forms avoided.

The language of this version is consistently simple, to the extent of being suitable for children younger than those who can have benefit from the versions above.
Edward Vernon (1951) translated the Gospel of Mark into simple English, so as to reflect the simplicity of the original, as well as to make a version which could be within the comprehension of the average child of twelve years and upwards.

This is how Vernon renders the stilling of the storm episode:

In a moment He was wide awake. Then He turned with His face to the wind. "Be still, Wind! Lie down, Waves! Be at peace!" He commanded. At that the wind dropped; the waves sank back. There was a great calm!

Then He turned to the men in the boat. "Why are you so terrified?" He asked. "Don't you believe that God is always taking care of you?" But they were staring with awe and wonder, saying to each other, "Whatever kind of man can He be, when even the very winds and waves do what He bids them?"

Mk. 4:39-41.

This passage reads as if it were intended for younger readers than Dale catered for, whereas the same age-group is envisaged. The language is simple and casual in tone, with a descent to a still lower level of comprehension in the commands to the wind and waves. The drama of the story is enhanced by Vernon's paraphrastic treatment of the text, most noticeable in the moment He was wide awake, turned with His face to the wind, turned to the men in the boat. The explanation of faith he gives is both adequate to the context in which it occurs and suited to the understanding of his intended readership: believe that God is always taking care of you.

Vernon has been careful throughout his version of Mark to explain any term or word which could cause a child to fail to assimilate the meaning of a passage. Some of his simplifications are: how God comes to rule the hearts of people 4:11 which is how Vernon portrays to a child the meaning of the phrase the kingdom of God; because you bear my name of Christian 13:13, though being anachronistic, is a rendering of for my name's sake which gives it relevance and clarity to children today. Sometimes his simplification
is a little far-fetched: You must beware of what they are baking and the hate they are putting into it 8:15, which is meant to explain metaphorical leaven of the Pharisees (RSV) as is the following, also found in 8:15 - The Pharisees... are preparing a dangerous stew for me. When the translator goes this far away from the original, he may as well make things even clearer by avoiding figurative language altogether, especially in a version for younger children.

The idiomatic, and sometimes colloquial, English of this version is what gives it such a contemporary flavour as the following examples show: they cannot stick it out 4:17; you go on talking and chattering 8:17; Surely you are not so dense 8:17; they refused to believe a word of it 16:11; Peter blurted out at once 8:29; flee for dear life 13:14.

There are times when Vernon is less simple in his diction than the general clarity of the text would lead one to expect of him. One finds words like stifle, banish, distress, stayingpower, craving, and phrases of the calibre of foul fiend! 5:8; sham teachers set themselves up 13:22.

Nevertheless, this version of Mark is generally well orientated to the needs of children. The tone is more colloquial than that of Ledyard, and in that way can perhaps be said to correspond more to the language a child hears every day.

DOOLEY 1963

Finally, a version which aims at reaching very young children is that made by John L.M. Dooley and is entitled The Gospel of Mark in Little Children´s Words. It was published in Sydney in 1963. This is a version which is intended to be read to children from kindergarten onwards. It is translated into the words which children hear and use in their daily lives. If a harder word has to be employed, Dooley explains it the first time it is met with in each section.
This is what part of the Gospel of Mark sounds like in the language small children use:

Jesus said, "The words that a man says show whether he is a good man or a naughty man. If a man's heart is naughty all sorts of naughty things will come out of him: he will love naughty people, he will steal, kill people, live with other people's wives, be greedy, do bad things, tell lies, show off, look at naughty things, say naughty things about God, pretend he is better than other people, and do stupid things. All these naughty things come from a man's naughty heart and they make the man wicked.

Mk. 7:20-23.

This is a brave attempt to simplify a difficult passage. Very few translators have taken on themselves to elucidate this catalogue of sins, and Dooley is to be commended on the thoroughness with which he has done it. To adult readers it can seem that the word naughty appears too often, but for a child this repetition of a word without calling on synonyms is probably the best means of ensuring full comprehension.

If one looks at some more of Dooley's version of Mark, it seems as if he is able to keep the linguistic limitations of his child audience in mind the whole time. He often reads like a child talking: make him all better 7:32; I love you a lot 1:11; then do lots and lots of good things for God 4:20. The few difficult words he feels obliged to retain are explained like this: sabbath, Saturday, the day when the Jews went to church 1:21; synagogue, the Jewish Church 1:21.

This version shows conclusively that it is possible to translate the Gospel of Mark into language that young children can comprehend.

It should be mentioned that there are many more translations of part or the whole of the NT made specifically for children than the number of versions here would seem to indicate. They have not been included in the above analysis as they are either closer to retelling than translating, and/or they are selections from the Gospels made into a continuous narrative, from which it is impossible to extricate Marcan material. All in all, there is a vast amount
of work being done this century to make the Scriptures palatable to children.

The few versions examined above show the wide range of language used for translation for children. The inclusion of more difficult language found in a few versions can only be explained by an obvious ignorance on the part of the translator as to the reading ability and powers of comprehension of young children. Therefore it is of great interest to find that there are some translators who know their audience and its limitations well, and who can translate imaginatively into the language of children.

Conclusions

It seems that the quotation from the beginning of the Gospel of Mark often minimizes the variations in style of the various translations. It tends, on the whole, to call forth the more formal, conservative side of the translator, and this is probably the result of the subject-matter, not least of the inclusion of OT quotations. Nevertheless there are a few translators who produce a more informal contemporary tone here, and this indicates that this effect is not impossible to achieve if desired. Different methods of translation are also in evidence. It is surprising how much amplification some translators deem necessary in order to make this passage clear, while others feel they can be clear even when remaining close to the original text.

An examination of the dates of the translations of the Gospel of Mark reveals that the fifties and sixties saw a great increase in the number of versions into simple present-day English. This is seen in versions for children, for second-language users, in versions deliberately trying to give the reader the flavour of Mark's Greek (or NT koiné in general), or in versions into informal English to appeal to the average, often uninitiated, reader. Admittedly, this phenomenon is not altogether new - as early as 1921 Pym produced a version into colloquial English and Goodspeed, in 1923, a version aiming to reflect the popular character of NT Greek.
This general trend towards the simpler and more informal is not followed by all translators. Some, even as late as the fifties produced formal-correspondence versions which stressed verb-tenses and word-order, and the unidiomatic English found in these sounds strangely out of place beside the many colloquial strains in the majority of versions. Other translators, particularly at the beginning of this century, worked in traditional Biblical English, even if this is updated at times. Versions into semiarchaic English appear as late as 1944 with Knox's version as a well-known example, and even in 1973 Estes wrote in a distinctly dated style.

It was noted in the introductory remarks on koiné that its colloquial or popular element is particularly stressed. However, those translators who have set out to reproduce Mark's narrative style are seen to do so in a way which gives Mark considerable dignity and even some formality. Admittedly there are a few versions in this category which are more informal in tone, but they seldom go to the extreme of slang, and their language is rarely out of harmony with what is being communicated. Some of the best-known one-man versions are to be found in this group, namely those of Phillips, Rieu, and Barclay.

Other translators also work in the medium of contemporary language without specifically endeavouring to reflect the style of the original. Some of these employ a more formal English, and this at times dulls some of Mark's spontaneity and simplicity. Others use informal language with varying amounts of colloquialism. Their works often make for engaging reading, and the fact that some of them have sold in their millions - notably those by Bratcher and Taylor - indicates that they meet a need. While informal language can be used with striking effect by skilled writers it is clear that not all translators are able to avoid diction which lowers the tone of the text and thus alters its impact somewhat.

In the case of versions for second-language users and children the need for radical simplification becomes obvious. It is found that some translators allow the tones of the traditional versions to blunt their sensitivity to the needs
of their audience. Others may use fully contemporary language but they still display ignorance of the linguistic limitations of these two groups. There are a few translators, however, who have succeeded in making a version of Mark which is both perspicuous and effective, and suited to readers of limited ability, be they children or adults.

When the use of diction in the above versions of Mark is taken as a whole, one trait stands out, namely the commingling of lexical levels within one and the same passage. The language can range from the archaic to near-slang, and when these elements are introduced into a context which is primarily either informal or literary the resultant breaks in style must tend to distract the reader. There is reason to believe that neither the subject-matter nor the style of Mark's gospel call for such fluctuations in language. Nor do the translators seem to have altered their language levels in this manner in order to reflect alterations in the text. The impression given is more that of random choice of words or lack of a sense of style.
PART TWO

THE BOOK OF PSALMS
The Language and Poetry of the Old Testament

Biblical Hebrew (BH) is the term used to designate the language of the OT texts. Unfortunately ancient Hebrew epigraphy is very scanty and thus our knowledge of ancient Hebrew is limited almost entirely to what is found in the OT. Edward Ullendorff and John Sawyer agree that BH, with its vocabulary of only 8000 words, must represent merely a fragment of the language spoken when it was a living language. The limited vocabulary reflects the rather limited subject-matter to be found in the OT, where the religious sphere tends to dominate. When one adds to this the fact that about one-fifth to one-third (depending on the method of word division) of the words used in BH are hapax legomena (i.e. occur only once), it can be understood why BH is at times termed a "linguistic fragment". It has been suggested that BH may have been a written or official form of the Hebrew language, retaining words which were already dying out in everyday use. These rarer words occur almost exclusively in the poetry of the OT and this also can be used to support the view that the Hebrew Scriptures were a formal literature with elevated diction. William Whallon goes so far as to define OT poetic style as "a high style typified by non-naturalistic speech".

3 Ullendorff, p. 248, 249.
scholars who agree with Duncan B. MacDonald, however, when he states that the Hebrew poet had a freedom to mix both ordinary and unusual words indifferently.¹

BH is made up of what Norman H. Snaith has termed a basic "three-consonant verbal root system".² Originally only consonants were written. In the first millennium A.D. vowels and accents were added and systematized in an effort to preserve what was thought to have been the pronunciation and accentuation of the earlier OT writings. This Masoretic systematization, however, makes both early and late BH sound exactly the same although, as Chaim Rabin and others point out, there is a considerable difference between these two. Also, as BH had long been a dead language by that time, it can be assumed that there may well be discrepancies between what we now have as vowel pointing and the pronunciation of the language as it was at the time when it was written down.³ Thus we have no way of knowing exactly how BH was pronounced or accented.

The sentence-structure of BH is simple. Sentences are generally kept short and joined paratactically by a word usually translated as "and", particularly in the more literal versions like the AV. There are translators who try to keep this un-English sentence-structure even in the present century, whereas others feel that one should use the variety of constructions available in contemporary English for showing the relationship between clauses and sentences.

BH has two main tenses, one for a completed action and one for an incompletely action. In this way they can be said to function more as aspect than as indicating any time el-

³ Rabin, p. 316; Ullendorff, p. 245.
As a result of this the reader cannot always recognize the time-factor from the verb form alone, but often needs to take the whole context into consideration. The situation is complicated by the fact that there seems to be inconsistency in the use of these two tenses. This uncertainty about the verbal system comes through in the translations and much variation can be found as to what is rendered past, present or future. This will not be commented upon in the texts, however, as it is outside the scope of this work.

As this part of the dissertation deals with the Psalms, and thus with the use of BH in poetic texts, it will be necessary to mention some of the more prominent features of OT poetry. It is generally considered that about forty per cent of the OT is in poetry. This does not imply that the difference between poetry and prose is always very obvious. Keith R. Crim prefers to speak of a "gradual shading off from clearly poetic forms to rhythmical prose, and then to easily identifiable prose". Richard G. Moulton regards this phenomenon of the overlapping of verse and prose as "the foremost of the characteristics that distinguish Hebrew among the great literatures of the world".

Once a passage has been identified as poetry there are still problems to be faced, because the Hebrew poet was not restricted by rules and constructions which might cramp his freedom of expression. This flexibility in the poetic form is most noticeable when it comes to rhythm and line-length.

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2 Rabin, p. 311; Ullendorff, p. 250.

3 "Translating the Poetry of the Bible", Bible Translator, 1972, p. 104.

William Henry Cobb states that a Hebrew poet could, within a single composition, use a more regular metre, or for long sections dispense with metre altogether, without breaking any laws.¹

The essential feature of Hebrew prosody is the balancing of a number of word-blocks against each other. Hans Kosmala counts as a word-block everything that can be expressed by one essential word (the root plus prefix and suffix, for example). The same is true of Ugaritic poetry.² These word-blocks were usually built up into groups of two, three, or sometimes four to form one stichos. An example of this in English, taken from Bagster's Interlinear Psalter, Ps 6.8, runs:

Has-been-consumed because-of-grief my-eye; ³ it-has-become-old through-all my-oppressors.

Each of these stichoi must form a complete phrase, in the sense of being a grammatical and logical unit.⁴ But a stichos does not stand by itself: it needs at least one more stichos, usually of the same length, to form what is called a line or verse. This is because in Hebrew poetry both ideas and single words can be echoed in this verse, thus making it a complete unit.

This phenomenon of echoing phrases is known as parallelism, which is perhaps best defined as the balance, or rhyming, of ideas as opposed to the use of other poetic devices. E.G. King feels that this kind of thought-rhythm satisfies not only the ear, but also the mind, and thus in itself creates an expectation of recurrence without needing the rhyme of words.⁵ It can also, according to George

¹ "Primary Hebrew Rhythm", Journal of Biblical Literature, 1901, p. 166.
³ The Interlinear Hebrew and English Psalter (London: Samuel Bagster and Sons, n.d.).
R. Berry, have the effect of accentuating the rhythm of the verse. Moulton can even consider it as a type of rhythm in itself. He describes it this way:

Like the swing of a pendulum to and fro, like the tramp of an army marching in step, the versification of the Bible moves with a rhythm of parallel lines.

The Swedish Government Commission on the problems of OT translation finds that parallelism can be based on semantic, syntactic, prosodic, morphological or sound element or a combination of these. Brief examples of three types of parallelism can be given to illustrate the balance and/or repetition of words and thoughts it generally entails. The much-used "synonymous" parallelism merely echoes the thought:

Thou shalt break them with a rod of iron; 
Thou shalt dash them in pieces like a potter's vessel. 
Ps. 2:9 (AV).

A more repetitive form of parallelism is the one called "climbing", in which the second line, and sometimes even a third line, adds a new piece of information while still echoing the words of the first line:

The floods have lifted up, 0 Lord, 
The floods have lifted up their voice; 
The floods lift up their waves. 
Ps 93:3 (AV).

In some cases the linking of the lines can be by opposites, and this is termed "antithetic" parallelism:

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Weeping may endure for a night,  
but joy cometh in the morning.  
Ps 30:5 (AV)

Thus parallelism provides what Kosmala describes as an "intimate relationship" between "form and contents". It is also, according to Ruth apRoberts, a method by which a poem can make "many references back upon itself", as well as setting up "many anticipations". She brings out the fact that parallelism can thus make up for the lack of other methods of expressing shades of meaning, simply by stating a thought in two or more ways. With this duplication of ideas there is also a greater likelihood that the meaning will survive, says apRoberts, and that the margin of error will be reduced.

A few words need to be said about metre. It was noted above that the Hebrew poet was not restricted by metre. As a result of this, scholars have found it hard to agree on what the basic metrical system is. Some feel that each word-block has one main beat or accent, irrespective of the number of syllables. Theodore H. Robinson, for example, can find no rule governing the relationship between the number of accented and unaccented syllables, while Berry wants the unaccented syllables to be scanned also, so that each "foot" will be given a similar time-duration. On the one hand, there are some who believe that BH poetry has no metre at all, while on the other there are those who emend a whole text on the basis of the assumed existence of a regular metre.

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1 These examples are taken from Snaith, p. 227. There are also other subdivisions of parallelism, but the basic principle remains the same.
2 Kosmala, p. 434.
3 "Old Testament Poetry: the Translatable Structure" Publications of the Modern Language Association of America 92, no. 5 (October 1977), pp. 997, 999. It should be pointed out that parallelism is not just a BH phenomenon - it is a common feature of Near Eastern literary culture.
diversity of opinion shows that those who indulge in this kind of emendation are on dangerous ground.

Translating the Psalms

The Book of Psalms is the best known and best-loved part of the OT. It is a collection of prayers, hymns, entreaties and meditations. These are the work of several poets and cover many different subjects. Many types of lyrics are to be found in the Psalter: reflective, liturgical, didactic, penitential, declamatory, historical for example - each with a mood and tone of its own. This would indicate that even in translation style may vary somewhat so as to correspond to the changing mood and subject-matter in the original. This diversity of styles, however, exists within rather narrow limits. It does not, for example, include colloquialism to any noticeable extent, and its serious subjects are generally treated with dignity and emotion.

Matitiahu Tsevat has made a quantitative study of the language of the OT Psalms. He defines a Psalm as "man's address to God in metrical form", and can therefore include in his study many OT Psalms found outside the Psalter. In all these he sees a striking similarity which sets them apart linguistically from the rest of the poetry of the OT. This is due to the fact, he believes, that the Psalms make deliberate use of "archaising language" and even what he terms "cultic language". Thus, he says, there is in the Bible a "particular devotional language" which "perpetuated otherwise obliterated or rare forms of speech". This older tradition of Psalm idiom which is reflected in the Biblical Psalms, can, he feels, be brought out in the translation by giving them an archaic "Prayer Book" flavour.¹

As regards the level of archaism to be found in the originals it can be argued that, as the Psalms were composed over a longer period of time, what may have seemed heavily archaic to one generation may have been only slightly dated to preceding generations. Therefore it may be hard to judge the degree of obsolescence which would, in an English translation, adequately reflect the archaizing element in the Hebrew Book of Psalms. Because of this uncertainty, and for the sake of the present-day reader, the older language element need not perhaps be so very dated and obscure. This would prevent the texts from becoming difficult to understand and from seeming irrelevant for today's reader.

Not only do the Psalms include older diction, but they also have, in common with other OT poetry, a considerable amount of poetic diction. Godfrey Rolles Driver states that some of this diction is archaic and some may be foreign loan-words, but, whatever the source of these words, it is clear that there is such a thing as a "definite poetical vocabulary".¹ A translator who wishes to reflect this poetic diction in his version of the Psalms may again need to bear in mind that the inclusion of too many unfamiliar words can slow down the decoding process too much, and therefore he should perhaps choose words which, if not in everyday use, are at least generally recognized.

In short then, if a translation of the Psalms is to reflect the language of the original it can perhaps include some archaisms and some poetic diction. It should perhaps also endeavour to maintain an overall air of earnestness and solemnity as these lyrics are in the main cries from the heart to God. The subjects taken up in these addresses to God would also require a more dignified tone if the translator is striving for "natural equivalence". Also, if the findings of Ullendorff, Sawyer, and Whallon are correct, the original BH is a somewhat formal language, with an elevated diction.

It is important that the language and style of the original work be borne in mind when one is translating. But, as has been discussed earlier, the language will at times need to be restructured to suit the reading capacity and comprehension rate of the various audiences being catered for. This does not mean, however, that the tone and atmosphere need to be altered. A poem can still seem worthy, dignified and respectful when written in simple English untrammeled by archaism or literary elaborations. The translator should strive for equivalence of emotional effect, mood and atmosphere, whatever language type he chooses to work in. This thought is forcefully expressed by William A. Smalley:

To translate in such a way that the original writer's mood of worship, praise, or anger is not carried through is to mistranslate, no matter how clearly the information in the original poem is conveyed in the translation.¹

Before the actual translations of the Psalms into English are examined, one should perhaps mention the theories put forward during this century as to how the Psalms ought to be rendered into English. The three basic views will be examined briefly.

1) The Psalms should be translated into English prose. This view is built on the belief that "Biblical content is .... much more important than Biblical form" and that the transfer of meaning can be made more accurately when untrammeled by considerations of verse forms in the receptor language.² Others use prose because they believe poetry cannot be translated into poetry without great loss.

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There are those, however, who contend that, as Nida puts it, "a lyric poem translated as prose is not an adequate equivalent of the original" because "it falls far short of reproducing the emotional intensity and flavor" of the original poem.¹ It is mainly for this reason that prose versions are not included in the following survey of English renderings of the Psalms.

2) The Psalms should be translated so as to reveal the Hebrew poetic craft. Theophile Meek is one of those who believes that a translator is merely "mediating the literature of the ancient Hebrews to our own generation" and therefore is not trying to create English works of art.² The translator's task is to give the reader a chance to become acquainted with Hebrew prosody. In order to do so, the translator must try to transfer not only meaning, but also as much of the formal structure of the original poems as he can.

3) The Psalms should be translated so as to read like English verse. This opinion is built on the principle of "dynamic equivalence" in translation. William A. Smalley and Keith R. Crim have, in articles, tried to apply this principle to the translation of OT poetry into English.³ They claim that "equivalent effect" translation demands a verse form which is natural to the receptor language rather than imitation of the forms and lay-out of poetry in the source language. Admittedly, the form of the English verse should be "the closest natural equivalent" to that of the source language, but it should still be truly English, and natural

¹ Ibid., p. 157.
to the readers for whom the translation is made. At the same time it should be a verse form which is relatively easy to manage in translation, and may therefore need to avoid rhyme etc. ¹

In order to transform Hebrew poetry into natural-sounding English verse some alterations will need to be made at times to aspects of the surface structure of the source language poetry. Parallelism, so natural in Hebrew poetry, may need to be condensed at times, when this can be done without loss of meaning, in order to avoid heaviness and verbosity. Thus a dynamic equivalence translation will generally be shorter than the original when it is a matter of translating Hebrew poetry. ² Not only do the lines of the parallelistic verse not need to be transferred systematically, but rhythms in the Hebrew lines need not be imitated either. This rhythm was natural to the Hebrew poets and hearers, and therefore one should endeavour to find rhythms which fall naturally on the English ear if one wants to make an effective verse translation. The scholars Smalley and Crim also desire to see translations of the Psalms which are of a high literary quality, so that they read like good poetry when read aloud, and to achieve this, a person with poetic gifts will be required. This in its turn means that the finished product is a work of art in its own right, "with a gestalt of its own". ³ Thus one comes back to the supposition under point 1) that a poem cannot really be translated. To quote Jackson Matthews' opening remarks in an article entitled "Third Thoughts on Trans-

¹ Smalley, "Translating the Psalms", p. 366; Idem, "Poetry of OT", p. 204; Crim, pp. 102, 107, 108.
lating Poetry":

One thing seems clear: to translate a poem whole is to compose another poem. A whole translation will be faithful to the matter, and it will "approximate the form," of the original; and it will have a life of its own, which is the voice of the translator.¹

Be this as it may, there are many who have tried their hand at rendering the Psalms into various kinds of English verse, even if some of these advance little beyond dividing prose into lines and hoping it will form verse. While the various types of versification used by the translators will at times be commented on below, the main concern in the analysis will be the language the versifiers have chosen to work in.

Versions with a Bias toward Formal Equivalence

While translators in the twentieth century have shown little interest in literal translations of the Psalms, there have been a few attempts to reproduce details of the surface structure of the original poems. As most translations this century reflect the parallel lines of the Hebrew verse, this feature will not be commented on here. Instead, the texts to be examined in this group concern themselves with more minor formal features of Hebrew poetry, such as line-lengths, rhythm and strophic structure. It is the intention that the reader should learn something of the visual format and the rhythmical patterns of the Hebrew poems.

The versions to be treated here are arranged in descending order of archaism, with the final version being in contemporary English. Sugden's and Glanville's attempts to convert the alphabetical poems of the Hebrew Book of Psalms into English acrostics will also receive mention.

Before the actual versions are examined from the point of view of language, it may be of interest to note that

Gowen and Sugden consider that Ps. 23 is written in three strophes, the first being in trimeters, the second in tetrameters, and the last in pentameters, and they then try to reproduce these metres in the English verse. Fenton, who also claims to be reproducing the metre of the Hebrew original writes all three strophes in tetrameters. Hugh-Ensor, after slightly emending the text on metrical grounds, finds that the whole Psalm runs in pentameters. These variations alone would tend to bear out the claim made earlier that much that is said about Hebrew rhythm and metre rests on mere conjecture.

Herbert Gowen (1930) shows by the brief introductory remarks to each Psalm, as well as by his footnotes, that he is interested in demonstrating not only the line-lengths and strophic structures of the original, but also the basic rhythms of each type of line. This is brought out clearly in his version of Ps. 23.

As far as Gowen's language is concerned this Psalm indicates that the archaic element is mostly restricted to the use of the Thou-forms, except for a few better-known poetic words like meads, vale, and foes. Sometimes a phrase sounds ungainly and does not accord well with English usage, as I have no lack, while the use of the name Yahweh, particularly in such a well-known passage, could alienate the uninitiated reader.

While the language of Ps. 23 is relatively typical of Gowen's work, his diction can at times become more obsol-escent and heavier to read, as the following verses demonstrate:

My soul doth cleave to the dust:
Quicken me after Thy Word,
My ways I recount and Thou answerest me:
To teach me Thy Statutes.

.........
My soul faileth for heaviness:
   Raise me up after Thy Word.
The way of lying put far from me:
   Be gracious to me with Thy Law.

The way of Thy Commandments I run:
   For Thou dost enlarge my heart.
Ps. 119:25,26,28,29,32.

Here the archaic element is more pronounced, with the words cleft, quicken, heaviness, enlarge. Nor is the meaning of a line always apparent: in lines 2 and 6 the preposition after and in line 8 the preposition with do not clearly convey the meaning of according to (RSV). The phrase the way of lying could also be obscure to some readers (cf. NEB keep falsehood far from me).

It must be conceded that on the whole Gowen's language is not so vague or archaic as the above. Also, his version succeeds in keeping relatively close to the meaning of the original. The transliterations Yahweh and El (as in The heavens are telling the glory of El 19:1) may make the version more appropriate for study purposes than for devotional reading.

SUGDEN 1924

Edward H. Sugden (1924) made his translation for "the average English reader" who knows no Hebrew. From the preface one learns further that he has endeavoured to reproduce "the varying measures used in the Psalms", their strophic structure, other literary devices used for adornment, such as the alphabet arrangement of the lines, and repetition of words or phrases. He also wanted to bring to the attention of the reader passages he classed as glosses, and he therefore printed these in italics. In order to make the Psalms sound more like hymns Sugden chose to work in rhymed verse as he felt that vers libre had "not yet established itself as a suitable form for devotional lyrics".

When one bears in mind that Sugden's version of Ps. 23
is in rhymed verse, unlike the others in this section, one can understand why he has had to take liberties with the text at times. However, the result is still a relatively close rendering of the original. The language is distinctly archaic with its nought, meads, yea, ill, board, abide, alway. As Sugden's version of the other non-alphabetical Psalms is similar in method and language to that of Gowen's work, it will not be examined here. Instead a citation will be given from one of the acrostic poems in order to show how he works in this straitjacket.

Giddy fools scorn me; but I keep Thy TESTIMONIES sure.  
G ladly I ponder days of old; Thy JUDGMENTS are secure.  
G usts of hot wind from those who break Thy LAW have parched my soul.  
G oing through the world, I sing aloud the STATUTES from Thy scroll.  
G roping in darkness, still I think of Thee and Thy COMMANDS.  
G lorious reward Thy PRECEPTS give to him who sin withstands.  
Ps. 119:51-56.

It is surprising how much of the original meaning Sugden is able to retain, and how he is also able to reproduce the various synonyms for the law which appear in each strophe in the Hebrew text. One cannot but note, however, that some of the phrases, most notably Giddy fools, and perhaps gusts of hot wind, are somewhat inappropriate in the context.

Sugden's version is remarkably clear and readable when one considers all the encumbrances he places on his method of work. Not only has he tried to reflect the metre of the Hebrew poetry but he has also tried to convert it into rhymed verse, even when he is demonstrating the abecedarian patterns of some of the Hebrew Psalms.

GLANVILLE 1901

Sugden's translations of the acrostics can be compared with those of J.U. Glanville (1901) who has translated only the various alphabetical poems to be found in the OT. Glanville describes these as artificial compositions even in the Hebrew, and his sole aim is to reproduce "their curious
arrangement", and accuracy of translation is "subordinated to this". Like Sugden, Glanville has chosen the medium of rhymed verse.

Ps. 34:14-15 is an example of his work:

Observe the good, avoid the vile,
Seek peace, and follow it the while.
Present for weal, o'er righteous men
With watchful eyes the Lord doth ken
Their needs, and His Ears hearken when
Querimmoniously they cry.

Before comment is made on the language of this passage, it should be compared with the RSV:

Depart from evil, and do good;
seek peace, and pursue it.
The eyes of the Lord are toward the righteous,
and his ears toward their cry.

One cannot but note the liberties Glanville has had to take with the text, and how the last four lines of his version are far more vague and complicated than those of the RSV. His language has a Scottish flavour, with words such as weal and ken. The exigencies of the acrostic pattern lead to the inclusion of a word like querimoniously which is both inhabile and obscure.

The other Psalms he treats betray this same freedom with the text, the same laboured phrasing, and the inclusion of some difficult words: Jejunely pious saints for food/Ne'er pine 34:9; On a firm foundation settled,/Precepts, that shall ne'er enthrall 111:8; For the innocent half-closed his murd'rous eyes/Lurk in the thievish corners of the streets 10:8; Keeps He the guilt of life-blood spilt/In memory, to requite 9:12; and what could be more obscure than May they catch himself in all his pride 10:2 (RSV let them be caught in the schemes which they have devised). Thus, even though Glanville's diction is relatively comprehensible, his abnormal sentence constructions and his strange employment of certain words make this version heavy to read.

A work like this can hardly have more than novelty value. It is difficult to follow, and strays far from the original meaning of the text in its effort to retain something of the original form.
Henry Hugh-Ensor (1954) explains in a preface his belief that Hebrew prosody originally had a regular metre, and he therefore removes the irregularities which he claims have crept into the extant Hebrew text. He also tries to reproduce in his English translation what he feels to be the original metres of the Hebrew poems.

The language he employs in Psalm 23 is clearly that of the traditional versions even if it does not become so dated as to be hard to follow. The same cannot be said of the following passage:

Cleaveth my soul to the dust, by Thy WORD revive me:
  my ways I declare, and Thou hearest me, teach me
            Thy STATUTES.
Show me the way of Thy PRECEPTS, I’ll muse on Thy
       wonders:
  droopeth my soul for grief, by Thy SAYING uplift me.
The way of falsehood remove ..., and grant me Thy LAW.
       the way of truth have I chosen, and long for Thy
            JUDGEMENTS.
I cleave to Thy WITNESS, YAHVEH, put me not to shame:
  the way of Thy COMMANDMENTS I run, for my heart
            Thou enlarget.
Ps. 119:25-31.

The whole tone is heavier not only because of words like cleave, muse, enlarge but also because of the inverted constructions of lines 1 and 4. The words SAYING and WITNESS are not very clearly seen to be synonyms for LAW, and therefore the phrases in which they occur become a little unclear.

Taken as a whole, Hugh-Ensor’s diction has many tinges of the past, even if it can be clearer at times than the above quotation would seem to indicate.

Ferrar Fenton’s version of the Psalms was published in 1903 as part of vol. IV of his Bible in Modern English. Fenton not only believed his version of the Bible to be "the most accurate rendering into any European language, ancient or modern, ever made", but also claimed to be the re-
discoverer of "the Hebrew laws of Syllabic verse". In his
translation he endeavours to reproduce the metrical forms
of the Hebrew prosody "as faithfully", he says, "as my ear
can catch the metre in the original rhythm, line for line,
word for word, and stanza for stanza". To this end he uses
metrical non-rhyming English verse.

One cannot but be surprised that a man who prided him­
self on his accuracy of translation should be as free with
the text merely for the sake of demonstrating the rhythm of
the original as Fenton is with Ps. 23. Line 4 is far removed
from the thought He leads me in paths of righteousness for
his name's sake(RSV), and the implication of the last line
To lengthen out my days is quite different from to length of
days (M) which is generally taken to refer to the length of
a person's life. Instead Fenton makes it seem as if living
in God's house will give longer life. These are but two of
the more striking examples of what is lost to this Psalm
by Fenton's preoccupation with metre. As regards the lan­
guage he uses it is that of more formal contemporary English
with phrases like my Lord attends, spread my board, verdant
fields.

In order to demonstrate that Fenton can also make
closer translations into this kind of vigorous rhythmical
writing Ps. 100 will also be cited:

Hurrah to the LORD all the Earth;
Serve the LORD with delight;
Come into His Presence with cheering,
Acknowledge the LORD as the GOD,
Who made us, and not we, ourselves,
His People, and sheep of His fold.
Come enter His Gates, then, with thanks,
Extol Him with praise in His Courts,
By blessing His Name.
For THE LIFE is eternally kind,-
His mercy will last for all time,
And for ages His Truth.

Here a few of the lines flow less smoothly, most notably
line 5, with all its commas. The diction again leans towards
the formal despite the inclusion of the word Hurrah, not
least because of words like acknowledge, extol. An idiosyn­
cracy of this translation can also be noted, namely the
occasional translation of God's name (Yahweh) into THE LIFE or THE EVERLIVING.

Other of the Psalms in this version remain fully contemporary, and though they have a somewhat formal tone they seldom become very difficult. His inclusion of a word like profligates may perhaps be seen as an exception. Even if his actual choice of words is not so difficult, lines can still be unclear: For He founded it upon periods, /And constructed to move in its spheres 24:2. (Cf. RSV for he has founded it upon the seas, /and established it upon the rivers). Fenton here continues the theme he begins in Gen. 1:1 where he "translates" By Periods GOD created ... . At other times Fenton can use a word in an unusual meaning and thus obscure the thought: those who guard His Law and Proofs 25:10 where Proofs is apparently meant to refer to Testimonies (RSV); save Your people and bless Your estate 28:8 (9) where the last word is apparently meant to indicate heritage (RSV).

This translation of the Bible became very popular at least among the serious-minded. It was the work of an amateur and when one has read parts of his translation one cannot help wondering, as do others, why it should have become so popular.

With the exception of Fenton, all the above-mentioned translators employ the medium of semiarchaic English. As their language and methods of working are relatively similar, they have not been treated in any great detail. Fenton's translation is into formal contemporary English, which is in itself a rather novel feature for such an early work (1903). However, as was indicated above, even a translation into contemporary language can include lines which are far from clear.

If one excludes the acrostic poems, it can be said that there is little in these versions which does not read reasonably well. All the effort to reflect the basic metre of the original poems cannot, however, be said to have improved these renderings as poetry or as reflectors of the
art of the Hebrews. One also wonders if such efforts are worthwhile, seeing that the nature of Hebrew prosody is still not conclusively established. The acrostic poems were of a lower calibre. They might have succeeded better if end-rhyme had not been retained at the same time. As it is, they become heavy to read, as well as free and interpretive.

None of the Psalms discussed here shows any tendency to literalism or the reproduction of linguistic features of the surface structure. This accounts for the lack of unidiomatic and cumbersome constructions generally associated with formal-equivalence versions.

Versions into Rhymed Verse

During the first three decades of this century there appeared a considerable number of versions of the Psalms in rhymed verse. To some the medium of rhymed verse more readily conveys the fact that the Hebrew Book of Psalms is a collection of songs and lyrics.

The versions in this section have two points in common. One is that none of them are translations directly from the Hebrew: they are based instead on existing English versions. Perhaps because of this fact, and because of the early dates of these versions, they also have a similar language element, namely semiarchaic English. Because of this basic similarity, the diction of these versions will not be examined in much detail, but examples of the texts will be presented in order to convey an impression of the type of poetry and English used here.

The versions in this section will be arranged in the following order. First come two renderings which amply display the various pitfalls inherent in the medium of rhymed verse "translations". The remainder of the versions give a more positive picture of this medium, and they are arranged in descending order of archaism, though, admittedly, there is often little between them on this score.
Isaac P. Noyes (1906) has based his rendering of the Psalms on what he calls the "Edward VIth version". He explains in his prefatory remarks that he has "aimed at consistency of sentiment" in his renderings, even if the demands of rhyme have caused him to alter the order of the lines or add material of his own.

When one reads Noyes' version of Ps. 23 one cannot but notice the lengths to which he is willing to go for the sake of procuring rhymes. It can bring about an ungainly phrase like green pasture tract, or the addition of the whole of line 4. It can result in appendages to lines which alter the whole meaning of the preceding words: evil breath - the addition of breath takes away all sense of danger and more readily suggests something in line with bad breath; as appointed in this context can only convey the sense of by appointment whereas blessings of God are generally regarded as gifts. The use of namesake instead of the phrase for his name's sake alters the meaning totally. The archaic element here is mostly confined to the use of the Thou-form, or known words like yea, and against as used in line 12.

In other Psalms in this version Noyes also has recourse to line-fillers and rather trite rhymes. Frequently the extensions he makes are very obviously added to a line without having any bearing on its meaning. Sometimes such a word or phrase is introduced by means of a dash, as in think thou upon me, O Lord, for thy goodness--forsooth 25:6. Other superfluous words or phrases used in this way are: alway, as I have heard, they say, as told, so free, so meek, thy ward, - not all, however, are preceded by a dash. Sometimes Noyes' additions are far-fetched or even ludicrous as in the second line of So shall I always keep thy law;/... by the power of the lion's paw 119:44 (p. 149); Lovingkindness unto David he showeth, /Wherein his fair fields he moweth 18:51 (p. 28); all false ways I utterly abhor, as I abhor vile bones 119:128 (p. 154).
Unfortunately strangeness and maladroitness are to be found not only in Noyes' appendages: they also flavour the actual text. The result is lines which are not clear such as *Let the righteous rather friendly smite me* 141:5 (Cf. RSV *let a good man... rebuke me in kindness*); *For all things serve thee in accordance* 119:91 which is intended to be complete as it stands (Cf. RSV *for all things are thy servants*). At times the strangeness is due to ungrammatical elements: *in the midst of my body, my heart, so relax,* 22:14-- not only is the addition of *so relax* ungrammatical but it is also misleading in meaning while the word *midst* is also a curious way of localizing the heart as *midst* is not generally used to describe the centre of a single object. In another line his use of *prevent* in the archaic sense of *precede* is questionable: *mine eyes prevent the night watches* 119:148. As it stands the line means *my eyes come before ...* which is hardly logical (Cf. RSV *my eyes are awake before the watches of the night*).

The awkwardness of the lines is accentuated by Noyes' employment of archaic diction and obsolete verb forms: *shranked, digged, art wont, forswore, forbore, cleave, pelf, pall, rimple, lir (money), heavienss (sorrow)*, *urbanity, night season, by thy lays*.

As can be seen from his version of Ps. 23, Noyes has at times been able to keep close to the meaning of the original. In general, his version would be much more readable were it not for the clumsy means he employs to bring about rhymes. The obsolescent diction, which does not keep within what even initiated readers can be expected to know, adds to the heavienss and obscurity of this work.

A rhymed version of the Psalms by Arthur S. Way appeared in 1929. His rendering of Ps. 23 is into language which is clear to follow, and in which the only archaism is the Thou-form. The flow of some of his phrases could have
been smoother, such as for example green pastures' peace
and vale be trod/By me - these last two words also sound
rather trite. A phrase which jars is feast of fat things
which is both vague and indelicate, and stands out as
almost vulgar and nugatory in the context.

A second passage is cited so that a more balanced pic-
ture of Way's version may be obtained.

He delivered me from peril of my onward-storming foes:
Thou didst raise me up in triumph o'er them that
against me rose:
Thou didst quell the ravening fury that would fain
the truth oppose.
I will render thanks to God, from whom that great sal-
vation came;
And the peoples Thou hast given me shall hear my glad
acclaim;
And my voice shall rise in singing, chanting praises
to Thy name.
Ps. 18:48-49.

Here is the RSV rendering of the same passage:

......
who delivered me from my enemies;
 yea, thou didst exalt me above my adversaries;
thou didst deliver me from men of violence.
For this I will extol thee, O Lord, among the nations,
and sing praises to thy name.

A comparison between these two versions shows that the
former uses seventy words, while the RSV has thirty-nine -
an expansion which is a result of Way's attempt to compose
lines of similar length, as well as to find end rhymes.
For example, the words peril of my onward-storming in
line 1 are an expansion. Lines 2 and 4 are similarly treated.
Way's diction is both dated and difficult including words
like ravening, fain, render thanks, acclaim, quell.

In some of his other Psalms Way reveals a tendency to
draw on unusual diction: vaunt, sojourn, rite, hecatombs,
oblations, mortal frame, appertain. He also has a predilec-
tion for compounding words. Onward-storming has already
been cited as an example, and there are several more:
ever-living, soul-restoring, soul-alluring, temptation-
resisting, sorrow-fraught, sin-stain, blood-shedding,
urus-horns.

In the above quotation there is no complicated sentence
structure, but now and again Way does resort to this as the following example illustrates:

Moreover, by these is warning given
  Unto Thy servant his steps to guard
  From heedless transgression, and from Thine heaven
  To observers thereof cometh great reward.
  Ps. 19:11.

Not only is this difficult to read and decode, but, if one compares these lines with those in the RSV one finds that much of it is extraneous material:

Moreover by them is thy servant warned;
  in keeping them there is great reward.
  (RSV)

This type of awkwardness is the exception rather than the rule, but nevertheless contributes towards making the verbose and dated language of this version sound even more complicated. However, as Ps. 23 shows, Way can be clear and simple at times. Also, when his work is compared with that of Noyes, it is seen to have relatively few awkward phrases, and the expansions for the sake of rhyme tend to be more in harmony with the sense of the text, and therefore appear less trite.

STRYKER 1915

Melancton Woolsey Stryker (1915) has in his rhymed version of Ps. 23 used a formal but not very archaic English. The most difficult he allows his language to become is ranges of verdure bid me lie with its more poetic diction. He retains the Thou-form, and even if he has no other archaisms the tone is heavy and cumbersome at times. The third stanza is disjointed in its flow with its four end-stopped lines, which stand out in contrast to the run-on lines in the other stanzas.

While archaism is not a marked feature in Ps. 23 it is in some of Stryker’s other renderings. This passage can serve as an example:
Mete me Thy love who loveth Thee;  
The pure and perfect Thou wilt own,  
Wilt humble proud perversity  
And lofty, froward, eyes bring down.  
Light Thou my lamp; when troops appall  
By my God's help I leap the wall!  
Ps. 18:26-29.

Here one finds words like mete, lofty, froward which in the context are archaic as well as more difficult phrases like humble proud perversity or the use of appall in the poetic sense of fright, dismay. In other passages in Stryker's version of the Psalms one can find words of the calibre of upsprang, outtell, shrive, to plight, deem, rede, cleave, buckler, chrism. Phrases with an older tone are also in evidence: put me not to smart 119:31; enlarge my heart 119:32; be clement unto me 119:58; rebuketh wambling pride 119:21. In the midst of this more remote language the word brood in the line on all the brood/Of friends and brethren benediction falls 122:8 is almost amusing. Even the exigencies of alliteration cannot excuse such a crude entry.

On the whole this version makes the reading of the Psalms a slightly more specialized undertaking than should be necessary, mostly due to the inclusion of strange and little known diction.

Helen Hughes Hielscher (1916) has in her version of Ps. 23 achieved great compactness and simplicity of lines. Much of the meaning of the original is retained in these brief lines, though some of them carry slightly different connotations: the cup described as overflowing in the original is merely sweet here and thus loses any implication of bounty. The phrase oil runs down my hair may cause problems for readers who are unfamiliar with the imagery of this Psalm: it does not seem to refer clearly to anointing. It cannot be denied, however, that this Psalm is made to sound like English verse, and is both clear and readable.

Not all Hielscher's Psalms are as terse as this, but the lines generally tend to be short. The language seldom
becomes very difficult, even in passages where a more archaic diction is in evidence, with the Thou-form, and words like cleave, abhor, succor, abide, quicken, athwart, calumnies, supplications, steed, foe. The beginning of Ps. 41(42) can be cited to illustrate this archaic tone and its effect on the reading of the verse:

As panteth the hart for the running brooks,  
So my soul for Thee, O Lord,  
For the strong and the living God;  
When shall I come and see Thy face?  
Tears are my bread, while a wicked race  
Ask daily, "Where is thy God?"  
Ps. 41(42):1-3.

The tone is heavier here than in Psalm 22(23), but it is still readable and comprehensible. It must also be pointed out that this is a surprisingly close rendering of this passage considering that it is in the medium of rhymed verse.

BAGSHawe 1903

The earliest rhymed version of the Psalms included here is that by Edward Gilpin Bagshawe (1903). The short excerpt from his Ps. 23 shows that he is somewhat freer with the text than the writers of the two preceding versions. The shepherd image, so central to the Psalm as a whole, is left out and the traditional he restoreth my soul is made to refer to youth only, thus narrowing down its meaning. The whole of lines 6 and 7 are entirely padding. The archaic verb forms are also used for the third person.

Another sample of his work will be given to complement the short excerpt from Ps. 23:

From all my sins vouchsafe  
To turn away Thy face;  
And blot out my iniquities,  
By Thy sweet saving grace.  
Do Thou create in me, O God,  
A heart all clean and true;  
And a right spirit within me  
Bestow on me anew.

From where I stand before Thy face,  
O cast me not away;  
Thy Holy Ghost do not withdraw,  
But let Him with me stay.
Thy holy salutary joy,  
    Restore to me again;  
And, by the Princely Spirit's power,  
    New strength let me obtain.  
Ps. 50(51):9-12.

This passage shows less freedom with the text, in that it keeps relatively close to the sense of the original. The language is unmistakably archaic in its verb forms as well as in words like vouchsafe, salutary, iniquities. Otherwise there is little that is awkward or difficult to read, which can also be said of other Psalm renderings in this version.

J. C. 1923

J. C. (Copley) (1923) has intended her version of the Psalms for devotional reading. Her Ps. 23 is clear and readable, except perhaps for the inclusion of the phrase still have me in charge. The verb forms are archaic but otherwise the diction remains within the bounds of what is still used today. The few additions to the text, my faith shall not fail, to guide and protect, my blessing enlarge are built naturally out of ideas inherent in the text, unlike the expansions and additions of Noyes.

While other Psalms in this version often read with ease, there are instances when J. C. includes rather more cumbersome archaisms: My soul doth cleave unto the dust; Me quicken and revive 119:25; My tears have been my constant meat 42:3; Lest he, in justice, soon shall cause/Thy frame, dismembered, there to fall 50:22; magnify Thy name 119:32. Sometimes even the more contemporary diction could pose some problems for the average reader: effulgent dome 121:2; presumptuous sins restrain 19:13. Otherwise she manages to keep within a more formal, though somewhat dated, English which is not too obscure and can make for pleasant reading. A final quotation can be given to demonstrate this:

How shall a young man cleanse his way  
    And shun the paths of sin?  
By taking heed unto Thy word,  
    And truths inscribed therein.
Thee have I sought with all my heart;  
Lord, let me never stray;  
From Thy commandments let me not  
Depart by night or day.

Thy Word I’ve hidden in my breast,  
So that I might not fall:  
How blessed art Thou to incline  
My heart to hear Thy call.

Ps. 119:9-12.

Edward A. Collier (1907) also intends his rhymed translation of the Psalms primarily for devotional reading. He admits that, for the sake of smooth versification, he has had to take some freedoms with the text and to resort to the "occasional expansion". Ps. 23 shows little evidence of this, however, as it keeps relatively close to the lines and meaning of the original. The language has little that is archaic besides the Thou-form and the well-known words yea and vale. One phrase stands out as heavier and obscure within the otherwise clear language, namely succor meet. There is also an instance when the flow of the lines is halted somewhat by the inversion nor can fail/thy rod and staff to comfort me.

Collier can at times sound a little more formal and archaic:

The Lord ever hear thee when troubles are nigh;  
The name of our God set thee safely on high.  
The Lord send thee help from His own holy fane,  
And out of His Zion thy weakness sustain.

May He all the gifts of thy love keep in mind,  
And all of thine offerings acceptable find;  
May He ever grant thee the wish of thine heart,  
Fulfill all thy counsel and wisdom impart.

Ps. 20:1-4.

Here it is the words nigh, and fane which can be classed as archaic while the phrase fulfill all thy counsel (RSV fulfill all your plans) is not very clear, as counsel generally implies advice, and neither of these words are normally linked with fulfilled.

While there is much in Collier’s work that is clear,
there are a few examples of awkward phrasing: Except the Lord to build the house shall desig 127:1; O cast me not from Thee apart 51:12. On the whole, however, this translation remains linguistically within the comprehension of the average initiated reader. The few inversions are seldom too laboured.

DAWSON 1950

One version into rhymed verse appeared as late as 1950. It is the work of A.M.P. Dawson, who in a preface informs the reader that the texts of both the Bible and the metrical Psalter have been used as a basis for this rendering. One is also told that a conscious effort has been made to retain "to a large extent" the language found in these two texts.

Ps. 23 in this version flows naturally, except perhaps for the last two lines which are less smooth because of the insertion of His face before. The Thou-form is used, as well as some of the more well-known archaisms like naught, yea, foe, charity, but the meaning is still clear.

This clarity and readability can be said to characterize much of Dawson's version. It can best be shown by another longer passage from his work:

Blest is that man who follows not The way the wicked walk, Nor in the sinner's pathway stands, Nor apes the scorners talk.

But he rejoices in God's law, Broods o'er it day and night, A stream-side tree whose plenteous fruit Is harvest-time's delight.

His leaf shall whither not, and lo! All work of his shall thrive; Not so the wicked: they like chaff Away the wind shall drive.

They shall not in the judgment stand, Nor where the righteous meet, For God the way of good men knows, The wicked face defeat. Psalm 1.

Here is little that is archaic besides lo, and the inver-
sions in lines 9, 12 and 15 are neither awkward nor distracting. In other Psalms a few archaisms can occur like asunder, cleave, sage (adj.), shackles, transgression. Some more difficult contemporary words are introduced at times, such as vilify, efface, flagrant, attest. Otherwise, most of the text reads like the above citations, which are clear and easy to follow, and do not wander too far from the meaning of the original.

While the works of Noyes and Way which introduced this section tend to support the view that rhymed verse is an almost impossible medium for the accurate transferance of meaning, the versions which followed theirs will probably lead one to revise this opinion, or at least modify it somewhat. One finds among these latter versions poetry which reads well and sounds natural to native English readers, even if the imagery and concepts of the Hebrew Book of Psalms at times strike the reader of today as strange. The poetry flows well and is pleasing to the ear, and yet it still succeeds in keeping near the basic meaning of the original. Thus, from this point of view, they could be classed as English "dynamic equivalence" versions of the Hebrew Psalms. They also tend to be well suited to the purpose for which they seem to have been made — devotional reading. The language they use can also be said to reflect the tastes of the intended audience which seems generally to be the initiated reader. In them he is given the language of the traditional versions somewhat modified and simplified (Stryker is perhaps an exception here) with the result that there is little that should confuse him and thus distract from the feelings and impact of these lyrics.
Versions Influenced by Traditional Bible English

All the translations of the Psalms into restricted verse forms examined above showed a penchant for traditional ecclesiastical language. There are also a considerable number of translations into free verse - some made as late as the sixties - which include archaisms as a deliberate feature of their style. These have been grouped according to the amount of archaic language they contain, beginning with translations with a distinct Elizabethan flavour and ending with those which include practically no other archaism than the Thou-form. The final versions in this section even introduce colloquial language into their versions while still retaining some archaism.

Cuthbert Lattey (1939) translated The First Book of Psalms (nos. 1-41) for the Westminster Version of the Sacred Scriptures of which he was general editor. This is a translation by various Roman Catholic scholars made from the original tongues. They chose to work in "Biblical English" as this was felt to be the most suitable medium for more literal translation.

Ps. 23 in this version shows little archaism other than in the verb forms and well-known words like naught and mine when used as an adjective. One cannot but note the inconsistency of the verb forms in lines 2 and 3 where Lattey writes guides and guideth in such close proximity. This Psalm is otherwise easy to read. It will be necessary, however, to cite another passage to show that Lattey is not always as readable as this:

I laid me down and slept,
Till I now have awaked; for Jehovah supporteth me.

I fear not the myriads of the people
That have set themselves against me round about.
Arise, Jehovah:  
Save me, 0 my God!  
For thou shalt smite all mine enemies upon  
the jaw:  
Thou shalt shatter the teeth of the wicked.  
Ps. 3:6-8.

The first stanza here is far removed from normal speech in its stiff and literalistic rendering of the Hebrew. It makes for heavy reading even if the diction itself is not at all difficult. Lines like this have the effect of making the Psalms seem unnatural and removed from present-day life, and all sense of the lyrical is lost.

Examination of other Psalms in his version shows in places that the archaic element becomes more dominant than the above passage indicates. Words like fastnesses, delve, pate, sucklings, palate, straits, impleaders, despoilers, hapless, contemneth, succour, sate, straightway appear, besides a few less common contemporary words like holocaust, libations, requite, jubilation, weals, water-courses and the tautological peoplethrong (sic). His phraseology also has an older ring: Upon a sudden they shall be utterly confounded 6:11(10); examine me about things whereof I know not 35:11; my reins admonish me 16:7.

At other times he constructs sentences which lack fluency: Nevertheless myself have set up my king 2:6; Yea, trust in him, and himself will act 37:5; Sacrifice sacrifices of justness 4:6(5); Awaiting I awaited Jehovah 40:1.

The peculiarity of some of these is the result of a desire to be literal. Lattey at times also employs words which associate wrongly: All the day long I go about squalid 38:7(6) - squalid implies a condition of poverty and filth, whereas here it is a question of the Hebrew custom of wearing sack-cloth during mourning, which is not brought out in Lattey's version; To the wicked, transgression is an oracle/Within his heart 36:1 - an oracle is a divine announcement or revelation, and sin cannot be thought of in this way.

Even if a version into Biblical English may be of value to initiated readers, the translator need not make the style
heavier by including awkward and misleading phrases. The archaic level Lattey has chosen is perhaps needlessly remote and cumbersome in places. The inclusion of literalistic phrases also tends to decrease decodability.

Another Roman Catholic translation of the Psalms was made at about the same time by George O'Neill (1937). He bases his work on the Hebrew, Greek and Vulgate texts, and also keeps close to traditional ecclesiastical English.

O'Neill includes little archaism in his version of Ps. 23 apart from the Thou-form. The lines run smoothly and are clear, except for the unidiomatic phrase nothing is wanting to me. In some of his other Psalms his archaic diction is more in evidence:

Happy are the blameless in life's way
Who walk according to the laws of the Lord.
Happy are they that keep his decrees,
Who seek him with their whole heart
Who have wrought no iniquity
And walk in his ways.
Thou hast enjoined on us thy precepts
That we observe them diligently.

The diction as such may not be very difficult, but it is that of a bygone age, with words like wrought, iniquity, enjoinder. The opening line is obscure (Cf. NEB ... they whose life is blameless).

O'Neill shows the same tendency to choose older words in other of his Psalms. Examples of these are handmaid, sojourner, fastnesses, transgressions, gainsayings, soul-quickening, cleave, suffer (allow), henceforth, whereon, thither, yea. There are also instances of whole lines which have a distinctly archaic tone: Look speedily to mine aid! 21(22):20; Thou hast enjoined thy commands in righteousness/ And in exceeding faithfulness 118(119):138;thy law is broad exceedingly 118(119):96; thou shalt enlarge my heart 118 (119):32.

The translation is further distanced from contemporary
usage by the inclusion of grammatical forms which are strange mainly because of the prepositions they contain: in keeping of them 18(19):12; at hearing of me 17(18):45.

This translation is, like Lattey's, heavy in places, and tends to make the reading of the Psalms a more formidable undertaking than it need be.

KISSANE 1964

Edward J. Kissane (1964) intends his translation to form the basis for a commentary, and therefore, he says, he has tried to keep close to the original Hebrew, even erring on the side of literalism. Perhaps it is with this in mind that he has retained the name Yahweh, and in a study version this may be justified, even if it sounds strangely out of place in such a familiar Psalm as Ps. 23. Otherwise the section of this Psalm that is quoted keeps close to the traditional rendering of the text.

He shows more originality in other passages:

My enemies with fell desire encompass me,
They have shut up their unfeeling hearts,
With their mouths they speak arrogantly;
They have advanced, and now surround me,
They set their eyes for my fall to the ground;
They seem like a lion that is ready to rend,
Like a young lion abiding in a covert.

Ps. 17:9b-12.

It seems as if Kissane has several times deliberately chosen a more archaic word, as in fell, encompass, rend, abiding.

Further sample passages of Kissane's work show that his archaic words are often taken from the sphere of ecclesiastical terminology, as for example, supplication, righteousness, affliction, quileless, adversaries. A few phrases also display obsolete forms: speedily answer me 102:3(2); in the house of my sojourning 119:54; the accursed proud 119:21; incline Thine ear to me 17:6; my soul cleaves to the dust 119:25; make wonderful Thy mercy 17:7.

It must be possible, even in a commentary which is aimed at initiated readers, to use language which is
plainer and more contemporary. Perhaps there would then be less that needed commenting on.

J.M. Powis Smith (1926) translated the Book of Psalms in 1926, and this was later incorporated into The Bible: An American Translation (1931). His aim may be summarized thus: to be as literal as possible, particularly when it comes to figurative language, and to put the Psalms into the speech of modern man, or, as he puts it, "the familiar language of today". As he considers the Psalms to be part of the great literature of the world, he wants his vocabulary and style to be appropriate in order to convey properly their spirit and content.

If one looks at his Ps. 23 one sees that his "familiar language of today" also includes language made familiar by the traditional versions. Most noticeable in this particular Psalm is the retention of the Thou-form. Otherwise there is little here that sets the language apart from that used today. One does, however, wonder a little over his name's sake: the overtones are completely different from those of the common rendering for his name's sake. A slight contemporary touch is introduced by the closing phrase down to old age.

As has often been the case, Ps. 23 taken by itself would give a slightly false picture of the general style of the translator. Another short passage will be quoted from Powis Smith's work in order to reveal other aspects of his language:

I hate them that pay regard to false futilities. 
But I myself have trusted in the Lord.
I will exult and rejoice in thy grace,
For thou hast seen my affliction,
Thou has taken heed of my straits.
And thou hast not delivered me into the hand of the foe;
But hast established my feet upon a broad place.

Ps. 31:6-8.

The language of these lines is both more formal, with its pay regard to false futilities, exult, and establish, as
well as more archaic with its grace, affliction, foe and straits.

If one looks at the rest of his Psalms the inclusion of older diction cannot escape one's notice. It is often seen in the words behold, sore (very), forsooth, verily, whoso, as well as words like pate, loins, countenance, toil, sojourner, reprobate, malefactor, guile, revile, laud, chastise. Whole lines which have an archaic air are also to be found: lift up thyself in wrath 7:6; Enlarge the straits of my heart 25:17; Magnify the Lord 34:3; I am surfeited with troubles 88:3; burst their bonds asunder 107:14. Some strangeness in phraseology comes about because of Powis Smith's desire to be as literal as possible: Protect me like the pupil, the daughter of the eye 17:8; haughty eyes thou wilt bring low 18:28; speak with an insolent neck 75:5.

Not only does Powis Smith make his translation difficult to read because of its archaic elements, he also draws on contemporary diction from the sphere of literary language. Some cases in point are progeny, pinions, portents, assuage, traduce, sate. In the midst of this somewhat ornate language he can suddenly have recourse to simple idiomatic expressions such as: hard-earned bread 127:2; the sum total of 139:16; friendly greetings 28:3; I am in trouble 31:9. These phrases perhaps harmonize less well with the otherwise archaic tone of this translation.

While the archaic element in Powis Smith's translation may not be too obscure for readers today, the overall effect is one of difficulty. Much of this is the result of his elevated diction which can go so far as to include terebinth, cassia, maskil, and adzes. This may make for exoticism but not for comprehensibility, which should be the aim of Bible translation. The occasional almost colloquial phrase cannot but jar in an otherwise archaic and formal context.
John Edgar McFadyen (1916) describes his version of the Psalms as a "faithful" but "free" translation. He hopes that his verse form will suggest to the reader something of the cadence and form of the original. He claims to work in "modern speech", and has, he says, "in part, devotional interest in view".

A look at Ps. 23 will reveal why McFadyen is classed as semiarchaic and not placed amongst those who translate into contemporary English. The retention of the archaic verb forms for both the second and third person results in language which reads very differently from "modern speech". Otherwise there is little else in this particular Psalm that is distinctly archaic. The same, however, cannot be said of the following excerpt:

Give ear, O God, to my prayer,  
Hide Thee not from my supplication.  
Attend unto me, and answer;  
For bitter is my lament.  
I am wild with the noise of the foe,  
With the clamour of the ungodly;  
For they hurl mischief upon me,  
And persecute me with fury.  
My heart is awhirl within me,  
And terrors are fallen upon me.  
Ps. 55:1-4.

The above clearly indicates that what McFadyen considers to be "modern" speech is not the same as contemporary speech. Many of the phrases are associated more with AV language than with the way people communicate today: give ear, supplication, attend unto me, terrors are fallen upon. These may not be very obscure, but they make the verses appear dated. Sometimes he uses present-day terminology as well: I am wild with which has almost a slang tone, and the same can be said of my heart is awhirl. Indeed, awhirl is inappropriate in the context since it conjures up a flurry of excitement rather than a sense of pain and anguish (RSV).

Other older words he uses which are associated with traditional biblical English are redeem, transgression, communion (speech), seed (posterity). Some of his phrases
also have a distinctly older ring: haste Thee to help me 22:19; I would...lodge me in the wilderness 55:7; I never ...companied with dissemblers 26:4. A few sentences are heavy: shame shall fall upon wanton apostates 25:3, while a phrase like my walk is blameless 26:11 does not today generally convey the idea of behaviour.

Besides this older language there are other features of McFadyen's style which make for heaviness and/or obscurity. For example, some constructions contain pleonasm: Through the length of the days 23:6; in guilt was I brought to the birth 51:5 - in these the article is redundant. Some words are ambiguous: Save me from blood 51:14 where the original thought is bloodguiltiness; another instance of this is the phrase men of blood 26:9, a Hebraism which does not communicate its meaning clearly; Thou...art...clear when Thou utterest judgment 51:4 - where clear could easily be taken to mean lucid. (The NEB uses the word just and the RSV blameless, either of which fits the context better.)

Very occasionally McFadyen inserts a more colloquial line: eat to their heart's desire 22:26; Take me not off with sinners 26:9 - here it is the preposition off which gives the more colloquial touch. Even with these few more contemporary lines it is hard to understand how McFadyen could think of this level of language as being "modern". Although his version never becomes very archaic, it is needlessly dated if it is meant to reflect the language of the present century.

LESLIE 1949

Elmer Leslie (1949) has woven his translation into his commentary on the Psalms. He has also grouped the Psalms into the types of worship he feels they reflect. He states in his preface that he hopes this work will help make the reading of the Psalms "an intelligible, interesting and inspiring experience" for what he terms "the average reader of the Bible". However, he trusts it will also appeal to
"ministers, thoughtful laymen, and students". His version of Ps. 44:12-16 is as follows:

Thou dost sell Thy people cheap,
And Thou madst no profit by the proceeds from them.
We are become a butt of insult to our neighbors,
A target of scorn and derision to those around us.
Thou dost make us an object of satire among the nations,
So that people shake their head over us.
All the day long my humiliation is vividly present to me,
And Thou coverest my face with shame,
Before the voice of reproacher and blasphemer,
Before the countenance of enemy and avenger.

Leslie has here produced a blend of older and more contemporary phraseology. Besides the Thou-form with the less usual archaic form of madst, one finds the word countenance, but otherwise there is little that marks it as distinctly archaic. Instead one finds expressions like sell...cheap, profit by the proceeds, a butt of insult, object of satire, with their more contemporary flavour.

In other of the Psalms, Leslie's recourse to archaic language becomes more marked. This never becomes very remote, however, being generally of the type: Pray, let Thy kindness 119:76, recounted, days of yore, aye. What strikes one most in Leslie's style is the commingling of old and new even within a single line, resulting in the latter element sounding somewhat incongruous: Incline my heart to perform Thy statutes; the reward lasts forever 119:112; For I am in trouble; hasten to answer me! 69:17 bring out the marked difference that can be found at times between the linguistic level of two parts of a single line.

Leslie's work also has some infelicities: their thighs continually totter 69:23 - thighs can be said to tremble but not totter; saves them out of the pitfall of their life 107:20 - it is not very clear what life's pitfall is (NEB has pit of death, B has their destructions); He shivers gates of bronze to pieces 107:16 (RSV uses shatters); shivers does not generally occur today in this sense.

Leslie's style, while not being too archaic, does include some traditional ecclesiastical phrases, but he often vitiates the dignity of these by suddenly veering into more contemporary speech.
Mother Maria (Lydia Gysi) (1973) has made what she calls an "exploratory translation" of the Psalms. From her preface one can deduce that her primary aim is to reproduce the meaning, atmosphere and simplicity of the original. In order to do this she has tried to avoid familiar Biblical terminology, putting simpler words in its stead (e.g. salvation becomes help). However, she feels it necessary to emphasize the fact that God is "ever-distant in his perfection" and never really "within our compass", and therefore she retains the Thou-form for addressing Him. Mother Maria generally uses the transliteration Jahwe for the name of God because, to her, this name is an integral part of the life of the Psalms.

In Ps. 23 she ably demonstrates the simplicity she finds in the Psalms and which she wishes to convey to the reader. It is clear and readable, and, in the present author's opinion, marred only by the use of the name Jahwe. The only archaic touch is the Thou-form.

On the whole she includes very little that is distinctly archaic. All her Psalms run in short, simple lines as exemplified by the passage below:

Have mercy upon me, 0 God,
In thy goodness and love;
In thy tender compassion
Wipe my sins away.

Wash me from every evil stain,
From my sins make me pure.
For my sin, I know it well,
My fault is unceasingly with me.

Against thee, thee alone,
Have I sinned,
That which in thy eyes
Is evil, I did.

So thou art just
In thy sentence,
Without reproach
When thou judgest.

Ps. 51:1-4.

Mother Maria succeeds in preserving an air of dignity
and respect in this simple language. There is one sentence which is awkward, That which in thy eyes is evil, I did, but she generally observes the accepted word order. Lines 6 and 7 sound somewhat staccato, but this too may reflect the Hebrew way of writing, as well as conveying the spontaneous effusion of this prayer for forgiveness.

From a few more of her Psalms it can be seen that simplicity of phrasing is maintained. There are just a few exceptions to this rule. One notes that she uses witness in an unusual sense as a synonym for law. This she does on several occasions (Cf. 119:36 - Incline my heart towards thy witness) and the result is not always readily comprehensible to uninitiated readers. Another word seldom used as it is here in this work is jubilee: Restore to me/The jubilee of thy help 51:12 (Cf, RSV - joy). She can also include more specialized terms such as holocaust and libation. She never descends to the colloquial and thus manages to avoid breaks in style. However, it should be pointed out that even her simpler contemporary diction does not always make for easy reading, as the following lines will show:

They all have strayed far, Perverted they all, No honest man, No, not one.

Have they no knowledge, All the doers of evil? To devour my people, see That is the bread they eat. They do not call on Jahwe. Ps. 14:2-4.

From the point of view of the simplicity of the lines this version somewhat resembles the visual format of the Hebrew originals in its short phrases. Furthermore, its slight archaism and its somewhat formal tone can perhaps be taken as approaching to some degree the style of the Hebrew Book of Psalms. Whether or not this can ever be proven, the overall result is a very readable translation.
The 36 Psalms Frank F. Kendon transformed into poetry for the panel of the NEB were published posthumously (1963) by his colleagues as a memorial to him. Kendon wrote of his aims as being to try "for a freshness of rhythm, of sentence form, and of alternative words" in order to make the Psalms strike the reader as new poems and not just poor echoes of the familiar AV lines. He also spoke of attempting to "make the language undisturbing and transparent and cogent for the audiences of the present day".

Here is a sample of his version:

Give me thy verdict, O Lord, according to my right and my innocence,
And now bring ills that the wicked have done to an end.

But confirm thou the righteous:
He who examines the heart and the inwardness, he is a just God.
My shield is this One Above All, is indeed God himself,
The saviour of men of integrity.

Ps. 7:8b-10.

As in Ps. 23 the only archaic element found here is the Thou-form, except for a word like righteous, though Kendon tries to avoid this type of terminology as much as possible. For example, in line 1 he puts right instead of righteousness (RSV), while he also exchanges the older term upright for the phrase men of integrity. Sometimes his diction can result in vagueness, as the term inwardness (RSV mind is clearer).

A study of some of his other Psalms bears out the observation made above, that Kendon uses practically no other archaisms than the Thou-form. His diction is, however, not always simple. Words like extolled, admonished, obliterating, churlish, enmity, reverberating, overcanopied can be found. His efforts to avoid the familiar lead to expansions into somewhat grandiose phrases where a simple word would suffice. Examples of this are the voice of my inmost being 16:7 (RSV my heart) and breath of pity 17:10 (RSV compassion).
Sometimes Kendon, in his desire to be contemporary, introduces a few colloquial features: **Watch him; he breeds mischief 7:14; I am delighted by what has come to me 16:6; turn an ear my way; listen to what I ask 17:6.**

Kendon, therefore, is not only somewhat verbose and literary, but also can suddenly introduce into his generally more dignified language colloquial phrases which, in the context, tend to startle.

James Moffatt's version of the OT first appeared in 1924, but in 1935 he published a "Revised and Final Edition" of his translation of the whole Bible, and it is on this edition that the following analysis is based. In the preface to this Revised version he mentions that part of his revision work had to do with making "the English more exact, more telling, or more idiomatic", and this indicates that his interest is not only in rendering the originals faithfully but also in choosing English which is effective and intelligible. He points out that it is the "ordinary reader" he has in mind and not the scholar, and therefore he also calls his translation a "popular version". As it happens, his version did achieve great popularity, and it is still read today.

This is his rendering of Ps. 116:1-6:

**I love to know that the Eternal listens to the voice of my appeal;**
**because he bends his ear to me,**
**I will pray to him all my life.**

**Death had netted me, in desperate straits,**
**I was in anguish and despair;**
**so I appealed to the Eternal,**
"**O thou Eternal, save my life!**"

**Tender and true is the Eternal,**
**our God indeed is pitiful;**
**the Eternal protects poor souls -**
**when I am helpless, he is my saving help.**

Here one finds, as in Ps. 23, that Moffatt retains the Thou-form when God is being addressed, and that he uses the Eternal as God's name. Unlike Ps. 23, the above passage
uses two levels of English. Moffatt retains an older Biblical touch with a phrase like bends his ear, while a more contemporary flavour is brought in with expressions like I love to know, protects poor souls, (poor soul evokes an almost meaningless cliché). Pitiful in line 10 as an adjective for God could today be ambiguous, implying a God who needs pity rather than one who pities. Alliteration is evident, as in line 9 tender and true and line 11 protects poor. In Ps. 23 the rather Scottish phrase glen of gloom is also an example of alliteration.

On surveying Moffatt’s Psalms as a whole, his love for playing with the sound of words becomes obvious. This can be exemplified by part of his description of the godless in Ps. 73:6-8a:

So they vaunt them in their pride, and flaunt them in rough insolence; vice oozes from their very soul, their minds are rank and riotous, their talk is mocking and malicious, ...

Here one feels at once the power of words built up to form patterns and echoes as in vaunt and flaunt, or to alliterate as in rank and riotous and mocking and malicious. The imagery of line 3 is also vivid with its oozing vice. Vigorous lines like the above occur quite often in Moffatt’s work, and they have dramatic force, though they sometimes risk being dramatic at the expense of accuracy.

Other examples of Moffatt’s inability to resist a colourful, striking phrase or a chance to alliterate are: He will lay them low, lax, lawless creatures 55:19; I nestle in the netherworld 139:8 - it is singular that anyone should want to nestle in such a place, as nestle implies cosy comfort; the heavens announce his assize 50:6 sounds as if the time for a law session is being published whereas it is more a question of one of God’s attributes (NEB the heavens proclaim his justice). There are also examples of paraphrase which seem less dependent on stylistic qualities: the pillars of the State are falling 11:3 where it is only a matter of foundations (Cf. RSV, NEB); and the word ships
in 104:26 becomes in Moffatt *fleets of the nautilus*. It should be stressed again that Moffatt is not always as free as this, often keeping to a closer translation, unless, seemingly, he gets caught up in the delights of manipulating the English language to produce striking, almost sensational, effects.

Moffatt's love for words can also be seen in the wide range of his diction. He often indulges in words which are dated or unusual, despite his aim to produce a simple and comprehensible text for the general reader, as for example: *sate, succour, rue, chastise, malign, fain, perdition, laud, enjoin, bethink, bestir, equity, libations, behests, cornices, freshet, pinions, gyves, fortalice, murrain, orris, aloes*. Some of these words are more obscure than others, but few of them could be classed as belonging to common usage.

The ease with which Moffatt can fall into colloquial turns of phrase must be set against his more literary language. One could give at great length examples of the former, but in this brief analysis only a few of the more striking examples can be mentioned. *Give over sinning 4:4; he hunts the helpless till they drop 10:10; we have had our fill, and more 123:4; and slew their lusty men, laying the pick of Israel low./Yet on they went in sin 78:31; Once and for all I took a solemn oath 89:35; arrest yon evil knave 109:6; I hate men who are half and half 119:113; the scoundrel is alive with malice 7:14. Some of these border on slang - give over - and all of them clash with the linguistic context as well as with the formal subject-matter.*

Many people praise Moffatt highly. A.C. Partridge, writing in 1973, calls Moffatt's translation of the Bible the "most lively" and "most natural in style of modern versions". Kubo and Specht (1975) find his language "fresh and colourful, and F.C. Grant (1961) claims that Moffatt at times "achieves a high level of literary beauty".  

Seeing that much of what has been said above has brought out the negative qualities in Moffatt's work, it is

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1 Partridge, p. 181; Kubo and Specht, p. 33; Grant, p. 98.
perhaps in order to end with a quotation from one of the many passages in which he succeeds in being both accurate, readable, and dignified:

As a father pities his children, so the Eternal pities his worshippers; he knows what we are made of, he remembers we are dust. Poor man! - his days are like the grass, he blooms like a flower in the meadow; at the breath of a breeze it is gone, and its place never sees it again. But the Eternal's love is everlasting, Ps. 103:13-17a.

Moffatt's archaic element is not very dominant. However, his mixture in the same Psalm of contemporary and colloquial language makes the effect of the whole translation less satisfactory. The colloquial element is also somewhat too dominant and tends to give too light a tone to many of the passages, detracting from their seriousness.

The majority of the above versions into various degrees of archaic English can be taken as being intended for initiated readers, either for study when accompanied by commentaries, or for devotional reading. It is surprising, nevertheless, to find versions made in the twentieth century containing such obsolescences as some of the versions referred to at the beginning of this section. The value of such works must be queried. It can not but be noted that versions which use semiarchaic English are more readable and comprehensible. If it is conceded that some archaism can be appropriate in order to reflect an older element in the language of the original Psalms, perhaps the mere retention of the Thou-form would be sufficient to create an archaic atmosphere for readers today. A work which seems to employ this type of English successfully is that of Mother Maria. Limiting archaism to this distinctive second person verb form would mean, furthermore, that readers other than initiates or the highly educated could also read and understand it. On the other hand, if archaism in any form is to be used in a version of the Psalms, it seems that colloquialism
must needs be avoided. The instances quoted when these two
to the
language levels occurred in close proximity witness to the
infelicitousness of such an amalgamation.

Versions into Literary English

There are a few translators of the Psalms who have
chosen to work in contemporary idiom of a more formal kind,
including not only literary elaborations but also some
archaism. They rarely stoop to informal language of the
more popular type, yet, on the other hand, they seldom become
too erudite either.

DAHOOD 1965-66

Mitchell Dahood (1965-66) has translated the Psalms as
part of the Anchor Bible series of commentaries with trans­
lations. The overall aim of this series is to make the Bible
accessible to the general reader today.

The phraseology of Ps. 23 gives it a rather formal air:
Dahood speaks of tranquil waters, luxuriant pastures, and
uses phrases like refresh my being, attend me, befits his
name. He also includes the older behold and adversaries. The
name Yahweh stands out as somewhat strange in the mainly con­
temporary language of this Psalm.

This rather literary language is seen in other of
Dahood's renderings of the Psalms:

Have mercy on me, O God, in your kindness,
in your immense compassion delete my rebellious acts.
Again and again, wash me of my guilt,
and of my sin clean me.
My rebellious acts that face me I know too well,
and my sin is ever before me.
Against you alone have I sinned,
and before your eyes committed the crime;
Ps. 51:1-4.  

Here the language has a tendency to be verbose, as can be
noted in lines 2 and 3. A comparison of this passage with
the same as translated by Mother Maria will bring out Dahood's

145
lack of terseness and simplicity. While his diction is in no way obscure, there are words and phrases which do not connote properly: the word delete does not make one think of a magnanimous act of forgiveness but rather of an automatic cancellation of some item on a list; the intrusion of again and again is unapt in the context, as deletion implies a completed act.

Dahood's other Psalms remain consistently on a more educated plane of written English, never descending very far down the scale of informal language. Turned tail on the day of battle 78:9 is one of the few exceptions. Very occasionally he chooses an older or more difficult word: bower, extol, as well as a dated phrase like incline your ear, or give ear. It can also be noted that besides Yahweh Dahood transliterates other of God's Hebrew names, like El. As this is more of a study Bible there may be some value in the use of such forms.

There are times when Dahood's diction does not convey the sense adequately. For example, in Ps. 19:7,8 he chooses the adjectives stable and direct to describe the law of God - adjectives which are neither apt nor clear in this context (Cf. RSV right, sure). Another line which is not very clear is You made them all shoulder 21:13(12), while they who murderously seek my life 63:10(9) is tautological, and the plea unsin me 51:9(7) is both casual and unidiomatic.

Except for the very few excursions into archaic or colloquial language Dahood succeeds in maintaining formal contemporary language throughout his work. This is not to say that this formality is always an asset. There are times when it makes the lines heavy and somewhat difficult to read.

TURL 1962

Austin Turl (1962) explains in an introduction to his version of the Psalms that he has varied his methods of versification to suit the individual Psalms in order to capture their "thought-patterns" in his "attempt to remodel the
psalms for modern reading".

Here follows his rendering of Ps. 51:5-8:

I plead that my environment has been beneath Your quality. My mother, full of human frailty, conceived and carried me. I know you need an absolute sincerity within my heart. Lord, in Your wisdom,

You must teach my body and my inmost parts: -
by bleaching out my sin with hyssop till
my heart is throughly clean,
and washing through my fibres till
my life is cleansed - like fresh-fall snow.

Lord, may I know that sense of joy and gladness
Life with you still gives,
And may these bones Your spirit crushes
Quicken with fresh joy and life.

This passage demonstrates Turl's efforts to place the thoughts of the Psalms in a contemporary setting, especially in the phrase my environment has been beneath Your quality, but at the same time he retains concepts which are foreign to life today, the cleansing with hyssop. His language is formal with words like frailty, fibres (used metaphorically), as well as the archaic quicken and thoroughly.

Other Psalms in this version show a similar tendency to use formal and somewhat difficult language. One finds phrases like expunge/.../My positive impurity 51:1; conscience fore-stalls the proud 119:21; discharge my guilty felony 51:14; enticements tempt me 119:37; cleansed from infidelity 51:2. Very occasionally Turl adds phrases or idioms of a lighter nature and they tend to stand out in the otherwise almost erudite context:

"If God's true love had let us down
when we were oppressed by man
Then they'd have mopped us down with ease:
at us they let fly their wrath.
Ps. 124:2,3.

Here it is the phrases let us down which is almost a cliché today, and the phrase mopped us down - in itself an unusual version of mop up - which has a colloquial tone. Breaks in style of this nature are not common, however, and the general tone is one of formality.
In 1973 Charles L. Taylor published a Layman's Guide to Seventy Psalms which includes a translation of these Psalms (not all in their entirety), a brief commentary and what he terms a "response".

He explains that his concern is to make the message of the Psalms more "audible" and, he hopes more relevant to people of today.

If one compares Taylor's version of Ps. 23 with that of Dahood it seems much less formal and literary. It comes closer to Standard written English, except for the few more formal phrases bounty and devotion will pursue me, in the sight of my foes, I need fear no harm. None of these, however, are far removed from the language of daily usage.

If one looks at several other of the Psalms in this version one finds that the words Taylor chooses seldom become more difficult than these: iniquities, quench, revere, engulf, array, acquit, canopy, circuit, and these can perhaps be said to be within the consumer range of the general reader.

Taylor's lines follow normal speech patterns on the whole, and only rarely does he resort to stiffer older phraseology such as Satisfy us by your devotion right soon 90:14; praise is befitting to our God 147:1; let all flesh come 65:2 and the archaic let my tongue cleave to my palate 137:6. Otherwise his rendering is nearly all in the same clear, dignified language. The nearest he approaches the popular is they scurried away 104:7; enemies gloat over me 30:1; entertain them with songs 137:3; I am in trouble 22:11.

Once or twice a line is less successful: Let me save you while you honor me 50:15 which could sound as if God was trying to make a bargain (Cf. RSV I will deliver you, and you shall glorify me ). The line You unleash your mouth with vile talk 50:19, though clear, does not really ring true to usage - it is generally the tongue which is spoken of as being unleashed. One rather stiff phrase is distant folk revere your tokens 65:8, while praise is befitting to our God 147:1 is also a little artificial.
In order to demonstrate that it is not merely in Ps. 23 that Taylor is clear and contemporary, another passage will be cited from his version:

O Lord, you have searched me and known me.
You know when I sit and rise, you discern my thought from afar.
You test me when I move or rest, you are familiar with all my ways.
For there is not a word on my tongue that you, O Lord, do not fully know.
Behind and before, you besiege me, and lay your hand over me.
Such knowledge is too wonderful for me, it is so high that I cannot reach it.

Ps. 139:1-6.

On the whole this translation is praiseworthy. It works in contemporary idiom which is seldom too erudite for the general reader, or too simplified or colloquial for the educated. The formality of its language can perhaps be considered suitably reverent and dignified for the subject-matter of the Psalms and their historical role as liturgical songs. Thus it does not seem necessary to be archaic merely for the sake of dignity - this can be achieved even using fully contemporary language.

Roland Kenneth Harrison (1961) has translated the Psalms into what he calls "Current English", using "the more factual phraseology of the present time". His aim is to achieve a "more modern style" than is customary for versions of the Psalms.

His rendering of Ps. 23 is seen to be fully contemporary, with a more formal touch in places: a virtuous course, in accordance with His nature, my fortunes prosper greatly, are indeed my comfort, accompany me through life. These cannot be classed as particularly difficult to decode, however. Nevertheless there are times when Harrison's diction can cause the average reader some problems:
Who may ascend the Lord's hill?  
Who may stand in His shrine?  
The man of impeccable behaviour and pure motives,  
who does not entertain falsehood in his mind,  
nor swears solemnly with intent to deceive.  
He will receive blessing from the Lord,  
and justification from God his deliverer.  
Ps. 24:3-5.

Here Harrison's "factual phraseology", while perhaps being precise, becomes rather verbose: line 3 in the NEB is simply He who has clean hands and a pure heart. Harrison has tried to explain clean hands with impeccable behaviour, but this phrase can too easily be associated with perfect social manners or etiquette rather than with living a morally pure life. Line 5 is also a little wordy (Cf. RSV - sworn deceitfully). Thus it seems that an attempt to make everything explicit does not always render the text easier or simpler, at least not for the average reader.

From other Psalms in this version it becomes clear that Harrison in no way shuns literary diction. The inclusion of words like spurned, indulgent, defame, prolific, inadvertent, infirm, expiate, initiate, extol, dismember, sate, lintels, cataract, injunction, forthrightly, phrases like dishonest enterprises, deemed unsuitable, charitable disposition, and lines like live according to the divine pattern 119:3; May my liberating God be elevated 18:46; Happy... is everyone who/... conducts himself according to His stipulations 128:1; we invoke favor on you from the divine abode 118:26 makes reading heavy at times and the Psalms less accessible to many readers.

In Harrison's case two citations are not really sufficient to display the several facets of his style. His clarity and his literariness have been demonstrated, but there is yet another element in his work. On several occasions, in the midst of the otherwise formal and erudite language he can suddenly veer off into colloquial language, which, though never very informal, alters the tone of the address: I am merely asking You to be gracious to me, Lord/.../This will serve as the indication of Your favor to me 41:10a, 11a. The first line expresses an almost haughty
approach to God. (Cf. RSV and NEB, O Lord, be gracious.) A similar line is For this reason I am begging You to be kind to me, Lord 41:4. Other lines which act as breaks in style are I am fully aware of my failings 51:3 which is more like a curt answer given in self-defence than a humble acknowledgement; I am depressed; for this reason I call you to mind 42:6 has a very casual tone; from what quarter will help come 121:1 brings to mind rational planning rather than a cry of despair, while the awe has gone out of a line like The Lord has worked wonders for them 126:2 as work wonders is today merely a trite cliché, with no particular sense of the miraculous. These examples do not merely demonstrate rather flippantry colloquialism, but also contain phrases which change the whole tone of the lines, by addressing God as if He were an equal, and a not very respected one at that. Thus Harrison is both a little too formal and learned at times in his choice of language, and on occasion a little too free with the tone of his language. Both these elements could limit the usefulness of his version.

The above translations include both erudite and poetic diction in their language, and to some extent this befits the poetic diction to be found in the Hebrew originals. Sometimes the language the translators chose made the reading of the Psalms a little difficult for those of lesser education, even though, as in the case of Dahood, it is the "general reader today" that is apparently being catered for.

Versions into Contemporary Standard English

The following translations all appeared in the sixties and seventies and approximate to Standard written and spoken English. Those placed at the beginning of this section employ a somewhat more formal English, but are less erudite than versions in the above literary-language group. The versions become more informal in tone as the section proceeds, and towards its close one finds versions which come closer
Rabbi Gershon Hadas (1964) states that he has chosen to work in "simple, clear, and direct language" so as to be of value to "contemporary readers and worshippers". In a foreword Hadas' language is defined as that of "modern, familiar speech". This is borne out by his version of Ps. 23 which is in contemporary language except for the phrase I shall not want, and the ecclesiastical term righteousness. The choice of my portion and my dwelling place gives a slightly formal touch to the passage.

Most of Hadas' work is similarly clear and readable, with very few excursions into the realm of archaic language, some of these being loins, sojourner, and the phrases hear my cry, or they wantonly hate me 38:19 which is needlessly remote from the language of today. On a very few occasions he can write the more complicated line such as Never will they commit a wrong, Following, as they do, His ways 119:3 which is cumbersome to read. At times Hadas can go to the other extreme and be abrupt in his phrasing, but perhaps this is designed for dramatic effect: You laid me low; I die in the dust 22:15; You answered me; I thank You 118:21; I recounted my troubles; You answered me 119:26. There is a danger that this type of line may appear too casual, however.

Hadas can at times write lines which sound almost absurd: I am falling apart like spilt water 22:14 or I take count of what is left of my bones 22:17 which sounds like a grotesque form of stock-taking.

It should be pointed out again that much of Hadas' work is clear and readable, as the rendering of Ps. 23 indicated. He succeeds in retaining an air of dignity in this language without having recourse to erudite or archaic diction to produce this effect.
Richard S. Hanson’s **Psalms in Modern Speech** (1968) is intended for both public and private use. He also tries to bring out the fact that the Hebrew Book of Psalms was originally a hymnbook by printing many of the Psalms as if for singing by alternating choirs, or by a cantor with answering choirs. (Examples of this procedure are Ps. 24, 53, 118, 120, 121, 122, 123.)

First a passage from Ps. 19:

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The judgments of The Lord are reliable,  
prevailing together.  
More precious than gold,  
than much fine gold!  
 ....
For by them your servant is taught;  
it is very rewarding to keep them.  
Who can find fault?  
O cleanse me from error!
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Ps. 19:10b-11a, 12, 13(9b-10a, 11, 12)

Hanson here keeps to simpler contemporary language, an exception being the older tone of the last line with its apostrophizing **O cleanse**. However, although the diction itself is clear, there are lines which do not communicate well. Line 2, for example, is not very clear (Cf. RSV **righteous altogether**). Line 7 is also vague: as most people are good at fault-finding, in the popular sense of the phrase, the Psalmist must mean more than this. The RSV has **who can discern his errors** which at least fits in with the petition in the line immediately after this: **cleanse me of any secret fault** (NEB). Apart from this tendency to be somewhat ambiguous, there is also an element of shallowness in the line referring to the **great reward** (NEB) there is in keeping God’s law: **it is very rewarding to keep them**, which is almost on a par with such expressions as **a rewarding job**.

Whilst Hanson keeps to simpler language throughout his version, as Ps. 23 indicates, this does not mean that the sense is always clear, as already noted in Ps. 19. His use of **prevailing** has been commented on above, but it occurs again in the line **At midnight I rise to confess you/ for prevailing judgments** 119:62 and it is equally unclear.
Another vague line is *You desire something steadfast inside 51:8(6)*. Vagueness can also be brought about by ambiguity as in the line *I put it before you 50:21* which could mean either that the speaker wants to make a proposition or place something in front of the one addressed. It seems as if neither idea fits the context. (Cf. RSV lay the charge before you.)

Hanson also resorts to non-idiomatic and maladroit phrases: *from of old to the future 41:13* is certainly no improvement on the literal *from everlasting to everlasting* (RSV, NEB); *For the sake of The Lord-my-God's house 122:9* is halting and does not read easily; *Fasten your tongue to a lie 50:19* is an almost amusing phrase as this figure of speech is strange to our ears; a similar line *your tongue is a well-honed razor/which does tricky things 52:4(2)* is hardly in keeping with the solemnity of the Psalms; the same can be said of the rather dramatic line *They spew out a foul message for me 41:9(8)*.

A translation like this, though simple in its language, is marred by its occasional vagueness and casualness, as well as its several infelicities.

**LEVI 1976**

In 1976 Penguin Classics issued a translation of the Psalms by Peter Levi. He states in his preface that, although he is no Hebrew scholar, he uses the traditional Hebrew text with the aid of Latin versions. Concerning his aims as a translator he says: "I thought my first duty was to Hebrew, my second to the English language. I have tried to use only the words and phrases of passionate common speech." He gives no explanation of what this "passionate" language constitutes, however.

In Ps. 23 Levi uses language which is clear and simple, the language of everyday life. There is just a slight touch of a Hebraism in the final *for the length of my days (M to length of days)*.
Levi has been able to keep to this simpler language throughout his version, except for the occasional more difficult word like *ruminat*, *placat*e and *ignoble*, but these are generally understood even by those who do not use them.

However, words can be simple in themselves and yet, because of strange combinations, the sentences either jar, become difficult to comprehend, or connote wrongly, as can be seen from the lines below:

Do not disturb yourself about the wicked, do not be jealous of those that do injustices, They will wither quickly like grass, and wither away like the green of young grass. Trust God and do good, live on the earth and be faithful. Be delighted with God, he will give you what you ask for in your heart. Throw your path on God, and trust him, and he will do it.

Ps. 37:1-5.

Several of these lines are unidiomatic: do not disturb yourself - disturb in the imperative does not generally occur with the reflexive; be delighted with God - delight is not found with the imperative of be; throw your path on God while being true to the Hebrew wording is not clear as it stands (RSV Commit your way to the Lord).

Levi's attempts to clothe Hebraisms in modern speech do not diminish their strangeness: they were afraid and very much afraid 14:5; because of the great quantity of their crimes 5:12 - crimes are not usually measured in quantities but rather in numbers; 0 blessings of that man/who has not paced about among the wicked/or stood in a sinful road 1:1 - roads are not usually sinful, while pacing about implies physical movement rather than any form of closer contact with the wicked. Sometimes Levi goes so far as to be completely obscure, even when the context is taken into consideration. Note the second phrase of the line but they rebelled, they convinced themselves 106:43, where the context is the fall of the Israelites back into sin. The sentence is both incomplete and without sense as it stands (Cf. RSV they were rebellious in their purposes).

In many places Levi chooses contemporary words which
associate wrongly. Speaking of the law of God he says your code is my pleasure and my parliament 119:24. While God's law is in some sense a moral code, the word code is not a normal synonym for law. Also, parliament, besides being anachronistic, is too formal a body to represent something to which one would turn for advice in this context. Levi also at times calls the law doctrine (e.g. 119:15), which today has distinctly different connotations, mainly to do with the teachings of specific religious or political organizations. Some adjectives also sound out of place in their context, as for example, straight in the phrase God is good and straight 25:8.

Other phrases strike an odd note by their colloquial tendencies: Save, O God, because the holy are finished 12:1, where the final verb detracts from the seriousness. When it comes to the line he will live around your house 65:4 one does not get the impression of someone greatly honoured by God and being allowed to dwell in the Temple. In Who will pick out my sins? 19:12 the verb is too casual and implies random choice.

Only very seldom does Levi descend to words that are used completely differently today. One example is his regular employment of the phrase sons of Adam for mankind or men. This is relatively clear, but the same cannot be said about his retention of the word bowels (e.g. heart and bowels 7:9) which is never used today to denote the centre of one's thoughts. (Cf. NEB mind.)

The frequent literalisms, the inappropriate diction, both evidenced in this version, tend to detract from the seriousness of the message, not least by causing unintentional humour. This is not to say that at times Levi cannot also write effectively. His version of Ps. 23 is readable and clear, and the same can be said of other passages too.

Metropolitan Fan Stylian Noli (1964) has made a
metrical version of the Psalms for the Greek Orthodox Church. In Ps. 23 he shows that he tries to be clear and simple in his language. One exception here is perhaps the older ecclesiastical term righteous which many translators try to avoid in modern-language versions. His desire to make the imagery clearer can be seen in the phrases pour precious perfumes on my head, which not only alliterates but also gives a picture of generous bounty. A similar attempt is perhaps fill my cup with overflowing wine and the very clear He never fails.

Another quotation from his version shows certain aspects of his language that are not revealed in Ps. 23:

In the morning I will pray to you,
In the morning I'll look up to you.
Lord, you do not cherish wicked men,

You invite no sinner as your guest.
You can't stand the wicked in your sight,
You hate all men of iniquity.
You destroy all men who lie,
You abhor bloodthirsty, tricky men.

Ps. 5:3-6.

Into his contemporary language Noli here places a few slightly older words like abhor and iniquity. In contrast to this is his lapse into more colloquial language you can't stand, or into near-slang tricky men. In both cases the result is a lessening of the seriousness.

There are instances throughout the text when this familiar tone becomes too colloquial to suit the subject-matter. A few examples are: I will stick to your decrees,/ Lord, do not disgrace me 119:31 - stick to fails to give the impression of more serious intent, while the second line is ambiguous; the Lord will knock you down for that 52:5, sounds like a juvenile threat of an assault; they will shout:"So this was the dreadful man/who defied Almighty God." 52:6-7; I'll live in peace without a worry 119:45.

Noli can sometimes include less well-known words with an older flavour like entreaty, chastise, iniquity, lamentation, supplication, arraign, fiend, accursed, transgressor, extol, adulterous. Otherwise his language is not difficult and is close to everyday usage. It can even have
an informal conversational tone at times, as in Don't disown me, don't give me the lie 119:43; you braced me for the fray 18:39; He's the living God 18:46; When you keep my rules, I'll save you 50:23.

When this work is taken as a whole one cannot but feel that some of the informality and colloquialism goes beyond that which is generally deemed suitable for the themes of these sacred lyrics. There is still much in his language otherwise which can be appropriate in a translation of the Psalms, even if it is less formal.

BYINGTON 1972

Stephen Byington's version of the Psalms is a part of the Bible in Living English which was published posthumously in 1972. By the term "living English" he apparently means "present-day English" which is spoken and understood by "the man in the street". He also has another concern, namely to be as precise in his translation as possible, in order to convey to the reader something of the way the original writers expressed themselves. He recommends his translation "for all purposes, under all circumstances" where it is available.

Ps. 23 is translated into language which is both simple and somewhat informal and therefore should pose no problems for the so-called man in the street. Phrases which resemble spoken English are: he has me lie down, put life back into me, set my mind at rest, for long years. At times this informal language can be a little weak or vague: trails that go right, anything bad.

There are other passages in Byington's version of the Psalms which show another side of his language:

In your mandates I study, and eye your paths.
In your precepts I take my pleasure, will not forget your word.
Do your servant a good turn; let me live and observe your word.
Unblind my eyes and let me look at mysteries out of your instructions.
A visitor on earth am I;
do not veil your commandments from me.
My soul wears away with wishing
toward your laws at every time.
Ps. 119:15-20.

Although the language level here is consistently simple
and contemporary, there are a number of elements in it
which do not conform to correct English phraseology: one
does not usually speak of studying in anything, nor of
wishing toward something, while unblind my eyes is not a
normal idiom either, and it can imply that God has done
the initial blinding, and is now being asked to reverse
the process. Byington also includes the cliché do... a
good turn, which in this context is quite unsuitable: it
is in fact intended to be a request for continued life,
which is generally considered to be more than a mere good
turn. Another piece of ineptitude is eye your paths
which can only mean watching someone’s paths narrowly (Cf.
RSV fix my eyes on thy ways).

From an examination of a few of Byington’s other
Psalms it can be seen that his diction is not always simple.
Words of the type ignominy, arraign, presumptuous, knavery,
blithe appear. In contrast to this are the many collo­
quial phrases as exemplified by you imagined I was positive­ly like you 50:21; Wash me out and have me come whiter than
snow 51:7 - wash me out, have me come are a little trite
for the serious context of this particular Psalm; do not
throw me out from your presence 51:11; (he) will...scoop
you up 52:5; be in the right 51:4; the bones you battered
51:8 all have an air of irreverence, even if it be unintentional.

Again and again one comes across phrases which give
rise to the wrong associations or in which certain words
are incongruous: They go by his courses 119:3 could be am­
biguous and does not clearly imply walk in his ways (RSV);
Would that my courses were steady 119:5 is unclear with
the noun in the plural form; take off my sin with marjoram
and have me clean 51:7 cannot but make one think of chemi­
cal spot-removers, not least because of the words take off.
Byington's choice of diction can also weaken the force of the original meaning. For example, the word bad in 51:4 - Against you alone I sinned/and did what you found bad is almost anticlimactic. Another serious line which in Byington's rendering becomes almost playful is found in 50:22 where God is made to say for fear I should make a pounce. The phrase cancel my crime 51:1 makes one think of the cancellation of a business order rather than a plea for forgiveness of sin.

The above examples of what is odd or unclear in Byington's version could be multiplied indefinitely, but those already mentioned suffice to show that this translation is not suitable for all purposes, as Byington declares it to be. In fact, it is hard to name any sphere of usefulness for it at all. The number of extraordinary constructions is greater in this version than in most, and Kubo and Specht are right when they say that it has "too many peculiarities and awkward translations for it to be acceptable".

BECK 1976

William Beck (1976) has made a translation of the complete Bible into what Kubo and Specht term "simple, precise English". In the preface to this work Herman Otten writes that Beck's aim is to simplify the English Bible "for people of all ages". Beck himself claims that his version is in "the living language of today and tomorrow", and he is convinced that his version goes further in this direction than any other translation.

If one looks at his rendering of Ps. 23 this claim may seem somewhat exaggerated, as his language is not so different from several of the other versions mentioned above. He is even willing to retain the term righteousness which cannot pass as "the living language of today".

Much of Beck's work runs in a similar vein to Ps. 23 as regards language, but there are moments when he also introduces colloquialisms of another type:

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1 Kubo and Specht, p. 105.  
2 Kubo and Specht, p. 227.
When I'm in trouble, I go to my Lord for help.
At night I stretch out my hands without getting tired,
I refuse to calm down.

I remember God, and I sigh.
I think of Him, and my spirit faints.
You keep my eyelids open,
I'm so troubled I can't talk.

Then I said, "It makes me feel sick,
that the right hand of the Most High might change.
I recall the LORD's accomplishments;
I remember the wonders You did long ago,
and meditate on all Your work;
I think of what You have done.

Ps. 77:2-4, 10-12.

Some phrases here are closer to slang or the familiar conversational phraseology of youngsters than to the language most people employ for the purpose of addressing a superior, let alone God: I refuse to calm down (RSV my soul refuses to be comforted) and it makes me feel sick which today is little more than a slangy cliché. In this same passage Beck can use more formal diction as in I recall the Lord's accomplishments, or evoke an older tone by the phrase my spirit faints.

It seems therefore that in his desire to be contemporary Beck can resort to language which brings about an incompatibility between the subject and its expression. Several examples can be given of this: Why, big man, do you brag 52:1, which sounds more like a line from a Western film than the Bible; I won't put up with anyone who looks proud 101:5; quit raging 37:8; tongue that talks big 12:3; As for those you treasure - fill their stomachs 17:14. The tone of these phrases is too close to slang to sound appropriate in lines which are spoken to God, or intended for liturgical use in their original setting.

This colloquial element in the language can at times have the effect of reducing the force of the statements. This is particularly noticeable in the descriptions of physical or mental states. Some examples will bear this out: Be kind to me LORD, because I feel miserable/.../my spirit is terribly upset 6:2; Why am I feeling so low 42:5; I praise You, O LORD, for pulling me out 30:1.
Phrases here like feel miserable, terribly upset, feeling so low and pulling me out, have become trite clichés which carry little weight. In From a distant spot on earth I'm calling You,/because I feel faint 61:2 the last three words suggest a dizzy spell rather than an emotional experience involving the heart. The close of the following lines create anti-climaxes: Insults have broken My heart and I am sick 69:20; because You have struck me with Your hand,/I am finished 39:10.

Beck has his share of unfortunate phrases. Some are not clear as they stand. Keep Your servant from proud sins 19:13 (Cf. RSV presumptuous, NEB sins of selfwill); Shout happily in the LORD 33:1 (Cf. NEB before the Lord). Don't let my false enemies gloat 35:19 on the other hand leans towards tautology. At other times Beck's choice of language can almost shock as in Rescue me from bloody wrong 51:14 which suggests an association with swearing, as bloody is today used most often to this end. Nor, as it stands, is the phrase particularly clear (NEB save me from bloodshed). Also, in a line like The LORD is forever sitting on His throne 9:7 there is an unintentional but unmistakable note of irritation in the construction forever together with the present continuous form of the verb.

In conclusion it must be mentioned again that in many passages Beck does succeed in using contemporary idiom effectively. However, as the above examples have shown, there are a considerable number of unfortunate passages when the linguistic level sinks below that which befits the subject, often to the detriment of the transfer of the original meaning.

Some of the above translations into contemporary idiom are very effective in the way they express the meaning of the Psalms in the language of today. Of particular note are the versions by Taylor and Hadas, the first into somewhat formal English, and the second into slightly simpler English. In all the translations examined above there are
passages in which idiomatic and/or colloquial English is employed successfully, without any incongruity arising between subject and style. This can be taken as an indication that it is not impossible to employ colloquialisms and present-day idioms as such in a version of the Psalms. It is evident, however, that this level of language is not easy to handle successfully in this kind of context. There are many instances in the above translations which illustrate the fact that lapses into a style beneath what can be accepted as dignified Standard English lowers, as well as alters, the tone of the passage, often to such an extent that it is no longer a passable "equivalent effect" translation. It is, however, gratifying to see that so many have endeavoured to make the Psalms speak the language of today simply and clearly, so that almost all, if not all, categories of readers can assimilate them.

Versions into the Language of Children

Finally a brief survey of three versions of the Psalms into language which is intended to meet the needs of children and youth and make the Psalms both more comprehensible and appealing to them. These three are arranged in order of increasing simplicity and contemporaneousness.

W.J. Cooke (1924) aimed his version of the Psalms more particularly at young people, and he motivated his decision to work in rhymed verse by saying that it made the difficulties of the AV language "less apparent", and it was also easier to memorize. His preface also mentions that he uses "a simple and direct form of phrasing".

My strength is withered, and my tongue
Fast to my palate cleaves;
Thou bringest me the graves among,
Where death its dust receives.
As dogs they wickedly enclose,
They shameless at me stare;
And still whilst conscious of my woes,
No cruel art they spare.

They pillage all that I possess,
My garments they divide;
And whose shall be my seamless dress
They cast lots to decide.

Ps. 22:15, 16a, 17, 18.

The language level of this passage cannot in any way be considered easy for young people. Not only are the words difficult, as for instance palate, cleaves, pillage, but even the lines with simpler words become strange and unnatural because of inversion or lack of clarity in the expression of the thought, as in lines 2, 3, 5 and 12. The last four lines also illustrate the freedom Cooke takes with his text at times. In the RSV these lines are simply: They divide my garments among them, and for my raiment they cast lots.

In the rest of his Psalms Cooke's inclination to include older or less familiar words is manifest as can be seen from the following: yore, boon, bespeak, abhorreth, quicken (make alive), pre-eminence, reinstate, reprieve. At times his phrasing also impairs the clarity of the sentence: All ye shall praise the Lord that seek 22:26, which, ending thus abruptly, is both incomplete and vague; life's latest hour 23:6 is not normal English idiom either, as last is usually used in a phrase like this (nor does it mean the same as all the days of my life (NEB); Whoever, coming Me to praise, / Thank-offering bringing, honours Me 50:23 is both laboured and confused.

This type of language cannot really be considered suitable for young people, as it makes the Psalms sound remote from everyday life and thus less attractive, if they can understand them in the first place. Ps. 23 can be cited as being relatively clear and simple, but even here the diction is that of a bygone age.
Margherita Fanchiotti (1958) has translated a few of the Psalms as part of her Shortened Bible in Modern English. This version is intended for "those who find traditional Bible English too difficult". She has striven for "simplicity of expression" while hoping to retain both the atmosphere and true meaning of the original. The translation is designed for use in the home, at school, and in church life, more particularly for the young.

Here is part of one of the Psalms she has translated:

See, O God,
From birth was I given to evil,
From the first was I full of sin.
Thou dost desire faithfulness
Even in the innermost heart;
Make me to know thy wisdom,
Purify me from all sin;
Make me clean.
Wash me and I shall be whiter than snow.
Make me hear thy word with joy.
Let my bones which thou hast broken
Knit together and be glad.
Ps. 51:5-8 (pp. 185-186).

This cannot really pass for "modern" English. It has an archaic quality even if it remains relatively clear. It tends to be more like a slight simplification of the AV in matter rather than language. A comparison with a more literal translation shows that she has not translated more than the main thoughts. This may be suitable for its intended audience, but the whole work could have been more effective if the language had been up-dated to a larger extent. Lines like make me to know thy wisdom, and innermost heart could be avoided.

It seems as if Fanchiotti feels that an elevated and archaic tone should be retained even for children. This is evident from the fact that she prints some of the Psalms in the AV version (23, 121) and some in the even older Coverdale Bible of 1539 as found in the Prayer Book (67, 95, 100) with all the remote diction this entails. She also includes a few specialized religious terms in her own translations, such as evil persuasion, upright man, steadfast spirit.
Once or twice she goes to the other extreme, introducing a phrase with a more contemporary touch: sets himself above his fellows 1:1 (p. 175); said their say 19:4 (p. 178); he is certain to save 85:2 (p. 189). Sometimes a construction is a little strained: my cry was in his ears 18:6 (p. 177). The quite frequent inversions add stiffness and savour of an older style: Over them does he think 1:2 (p. 176); kind thou hast been 65:9 (p. 186). If children and young people are to understand the Psalms without struggling too much the level of the language will need to be more contemporary and natural than that found here.

Dale 1972

Alan T. Dale (1972) has translated a selection of the Psalms as part of his OT entitled Winding Quest: The Heart of the OT in Plain English. This translation is primarily intended for secondary school children, and for those who are perhaps approaching the Bible for the first time. His hope is that this version will inspire them to read a full translation. He is himself a teacher, and, as A.S. Herbert implies in the Foreword, Dale has the gift of both poet and dramatist, the mind of a scholar, and a love for young people.(As Dale has not printed the Psalms in numerical order, but has grouped them in two sections according to subject, page numbers will also be given.)

Dale calls his language "plain English". Examination of one passage will reveal what he conceives this to be:

We live for seventy years -
  if we are strong, for eighty -
  brief years of toil and trouble,
  swiftly passing,
  soon forgotten.
Who knows how to bear your anger
  which our faith in you has brought home to us?
Teach us to grow old
  learning your wisdom.

How long, O God, before you relent
  and have pity on your people?
Match the morning with your mercy:
help us to live with joy,
turn our suffering into happiness,
make good the agony of the years.

Ps. 90:10-15(p. 396).

It is evident that to him "plain" language does not imply
an artificially delimited language like Basic or Simplified
English, but merely language which is clear enough to be
understood by younger readers. Because he sets no arbitrary
limit to the number of words at his disposal, he does not
need to resort to awkward circumlocutions. In the passage
quoted one phrase borders on the colloquial Brought home to
us, and another shows Dale's liking for alliteration match
the morning with your mercy.

Dale's English is contemporary throughout his version
of the Psalms. His style is idiomatic and natural to the ear.
One tends to lose all sense of the fact that these are
ancient poems: their livelihood was lost 105:16 (p. 203);
I can find no peace of mind 77:2 (p. 212); they come as one
man 83:5 (p. 213); All my life I have been bitterly perse-
cuted, / but never beaten 129:2 (p. 214); men riding rough-
shod over us 66:12 (p. 216); they would have nothing to do
with me! 81:11 (p. 393); you have made me the man I am
139:13 (p. 402); I tried to make sense of it all 73:16
(p. 405); Make our daily work worthwhile 90:17 (p. 396).

Very occasionally Dale has recourse to more popular
colloquialisms as in if I'd let myself go grumbling on like
this 73:15 (p. 405); dunce that I was 73:22 (p. 405).
Perhaps this colloquial level becomes most marked in such
a familiar passage as Ps. 23 (p. 406): he... makes me a new
man (v. 3), You are with me, / club and staff at the ready-
making me strong (v. 4), he guides me along the right tracks
(v. 3) where the last two words remind one of the idiom on
the right track.

However, seen as a whole, Dale's colloquial style is
able to retain an element of respect with the result that
it seldom jars. In fact he employs informal language in such
a way as to produce poems which capture the attention of
the youthful audience for whom the work was prepared. They
speak a language that young people should readily comprehend as it is often close to the way in which they would express themselves. A striking instance of this is:

I had said to myself
'God won't bother with me!'
But that's just what he did do,
he listened to my voice.
Ps. 66:18, 19 (p. 215).

The overall tone of this version is somewhat less casual than this, and in general Dale is able to strike a balance between the demands that the subject-matter place on his choice of language and the exigencies of audience-orientation. His is a type of dynamic equivalence version, one of the few in free verse.

One cannot but feel that Dale stands alone in understanding the needs of younger audiences when it comes to translating the Psalms for them. If language is too difficult or archaic its decodability is reduced to such an extent that the result is either loss of interest or loss of a sense of relevance to the reader's life. As some of the versions into more informal contemporary English have indicated, it is possible to make these lyrics comprehensible for people today by using clear, simple language. Thus it must also be possible to restructure the receptor language to meet the needs of young, inexperienced readers.

Conclusions

The several versions of Ps. 23 cited in Appendix B showed relatively little divergence in language. As this is the best-known of all the Psalms it is possible that translators prefer not to alter the language too much from that of the old familiar versions. Most of the versions quoted are in formal, semiarchaic English, with only a few attempts at a more casual style. There also seems to be a tendency for those who use archaic diction in the rest of their translation of the Psalms to be less heavily archaic in
Psalm 23, whereas those who are more casual in their overall style, are somewhat more formal in this Psalm than elsewhere. Thus, in some ways, this particular Psalm levelled out some of the stylistic differences in the translations.

The versions of the Psalms examined above demonstrate two ways of rendering these Hebrew lyrics into English verse. One is to try to give today's reader insight not only into the meaning of the Psalms, but also into their formal make-up. Generally the translators are satisfied just to indicate the parallel lines and the strophic structures of the original. There are a few who go a step further, and try to demonstrate also the rhythms, acrostic patterns, etc. The other way of rendering the Psalms is to try to make them read like English poetry. Some choose rhymed verse for this purpose and several of these are able to use this difficult medium very effectively, while others have to resort to freedoms with the text, which mostly take the form of additions of phrases or whole lines, for the sake of rhyme or balanced stanzas. Translators who choose free verse generally keep closer to the original text. None of them restructure the Psalms to the extent that Smalley suggests and demonstrates in his article "Restructuring Translations of the Psalms as Poetry". Dale, and perhaps Turl, come closest to doing so.

From the brief background on the language of the Hebrew Book of Psalms it can be concluded that a certain amount of archaism and poetic diction, besides an overall somewhat formal tone, could conceivably reflect the style and language of the original lyrics. While the major part of the English versions above include these elements, albeit to varying degrees, very few, if any, seem to have used these language elements with the specific purpose of reflecting the linguistic level of the Hebrew poems. The main interest seems to be to imitate the poetic forms. None of the translators discuss the language of the Hebrew Psalms as such, and there is little or no interest in producing literal
translations in order to "show" the language patterns of the Hebrews. It cannot be denied that a few translators have a bias toward literalism - Levi is a notable example - but the majority of the translators include Hebraisms more sparsely. The fact that most of the translations still employ both archaisms and poetic diction, as well as more formal language in general, seems to be the result of a desire to reflect the language of the traditional versions which for centuries have been used as part of the liturgy. There is a hesitancy among many to stray too far from this tradition, particularly in versions intended for churched readers. Also, many feel that the sacred themes treated in the Book of Psalms demand an elevated diction, removed from that of daily language.

Most versions which include archaisms stay within what can be classed as semiarchaic English. This goes for formal-equivalence and rhymed versions as well as for those classed here as influenced by traditional church language. There are still a few translators, however, whose diction is so obsolete that their work makes for heavy reading even for an initiate. It seems that nearly all versions containing archaisms are intended for churched readers. This class of reader probably expects and demands such language, as he often equates archaism with a worshipful style. As was suggested earlier, the retention of the Thou-form may be sufficient in itself to reflect the archaism in the Hebrew original, and it could conceivably also serve as a palliative for those readers who desire to retain some of the flavour of the traditional versions. This slighter level of archaism would also increase the range of those who could assimilate such a version of the Psalms.

All the attempts to make the Psalms speak the language of today are found in versions translated into free verse. There are also several translators who believe themselves to be working in the language of today but who are, in fact, still strongly influenced by versions of the past. Some are, however, able to keep almost consistently to contemporary
English. They handle this medium effectively, proving conclusively that the Psalms can be translated into contemporary speech. Works deserving special mention in this field are Taylor and Hadas. The use of contemporary English can have several advantages. Firstly, it makes the Psalms accessible to those whose knowledge of English does not stretch to include Elizabethan English, and these readers are probably in the majority today. Secondly, it can lead to an increased appreciation of the relevance of these old lyrics among those who have little previous contact with Bible texts. Thirdly, by using fully comprehensible language, the mood and atmosphere of the poems may be more readily transferred, to the extent of being able to provide an "equivalent effect".

There are a few translators working in the language of today who are either less capable, or less interested, in drawing a clear line between what is contemporary and comprehensible, and what is compatible with the subject-matter in hand. Sudden lapses into near-slang alter the whole tone of a passage, and tend to reduce its seriousness and emotive force. These breaks in style are most glaring in translations which in the main use somewhat formal phraseology.

There are several factors which surprised the present author when reading the above texts. One is that awkward phraseology occurs quite frequently even in the free-verse renderings of the Psalms. Clumsiness of expression may be expected in a formal-equivalence translation, but one would have thought this easier to avoid in the less restrictive medium of free verse. Some lines go beyond clumsiness and become obscure. Sometimes this is the result of literalistic leanings, sometimes of trying to maintain a certain rhythm. When this type of awkwardness co-exists with obsolete and recondite diction, the meaning of a passage can be very hard to disentangle, and decoding becomes an arduous task.

Another factor which arouses surprise is the lack of interest in rendering the Psalms into verse for children and
young people, as well as for adults who are little more than marginal readers. The few who have undertaken to render the Psalms in a manner intended to appeal to children do not always have sufficient knowledge of how much archaic and/or unidiomatic English children of the present era can be expected to decode rapidly and correctly. Hopefully Dale’s work may act as a stimulus to others to endeavour to restructure the Psalms perhaps even for children of a younger age than those Dale had in mind.

On looking at the dates of the translations in the various sections above, several trends become apparent. Interest in restricted verse forms declines after the first three decades of the twentieth century and archaic language was used less after the forties, exceptions to this general rule being works by Fanchiotti, 1958, and Kissane, 1964. The Thou-form, however, has lingered on in a few versions even to the present decade, as seen in Mother Maria’s translation of 1973. Otherwise the sixties and seventies are characterized by translations into contemporary idiom. Today the desire for clarity seems to outweigh the desire to maintain traditions.
GENERAL CONCLUSION

The central purpose of this dissertation has been to examine the style of twentieth-century one-man translations of the Gospel of Mark and the Book of Psalms. The emphasis has been more particularly on diction, though other features of style have been touched on. There has also been some discussion of the various methods of translation, mostly from the point of view of the effect they have on style.

Some Bible translators indicate by their work their awareness that the way in which a statement is formulated can affect its appeal and its area of usefulness. There are, however, a considerable number who pay less attention to the language they choose. They can, for example, select words which are beyond the linguistic horizons of their intended audience, and as a result the reader can become discouraged and give up, feeling that the Bible is a book which is above him, a book only for the learned. Or, a translator includes so much obsolescent terminology that he is in danger of making the Bible seem irrelevant to people today. At the other extreme are translators who try to avoid the above-mentioned pitfalls by working in the popular vernacular without regard to the level of colloquialism they include, with the result that the language at times becomes meaner than the thought, and in this way the passage is rendered less significant. These examples of the effects of various types of diction indicate some of the problems facing the translator in his choice of language as he attempts to provide a version of the Bible suited to a given sector of the public.

From the translations examined here it becomes clear that there are a considerable number of translators who have not a sufficient knowledge of style, employing, even within a single sentence, disparate linguistic elements for no apparent reason. This commingling of styles must be disconcerting to the more educated reader because of the incongruity of mixing elevated and colloquial styles; it must also perturb the less versed because of the difficulty of understanding literary and/or ecclesiastical diction in what is otherwise intended to
be a "plain speech" version. These inconsistencies in language levels are most marked in the relatively large number of translations which try to steer a middle course between colloquialism and modified Biblical English. Many have not been able to distinguish clearly between the new and the old, the familiar and the unfamiliar, and as a result, their work has no clearly defined area of usage.

Not only do some translators employ several levels of language in one and the same version but there are some who are seen to select the wrong levels for their particular audience. This seems to indicate an ignorance of the linguistic capabilities of the groups for whom they are working. A translator's knowledge of the source language may be faultless, but this is of little value to the reader if the translator is unable to convey the sense of the original in language which communicates effectively. A writer with a literary mind may think that the inclusion of some everyday English will make an otherwise elaborately-worded translation attractive to the less highly educated. Furthermore, a translator who is too much steeped in traditional Bible English often finds it difficult to put himself in the position of the uninitiated reader, and therefore fails to clarify terminology sufficiently. Many of the translations would have been of greater value if the translators had done more preparatory research on the active and passive vocabularies of the groups they were working for.

Another pronounced feature in the translations of Mark and the Psalms is the persistence of the belief in a distinctly Biblical style. It can be traced even in translations which claim to be "modern language versions". There are apparently many who believe that it is impossible to convey the message of the Bible in the speech of the present era without loss of meaning and/or impact. The AV is still considered by some to constitute a standard from which it is difficult to deviate owing to the hallowed associations its language and cadence have evoked over the centuries. There are translators who retain an archaic tone because they feel that sacred themes demand a unique and unfamiliar language to set
them apart from profane literature. Other translators include obsolescent or semiarchaic diction in order to conjure up the exotic flavour of a bygone age. It is conceded that some archaic turns of phrase may have a place in versions for lectionary use, but very few of the one-man versions seriously strive to oust the AV from its supreme position as the Bible for liturgical use. They are more generally intended for private reading, and for this archaism is by no means an indispensable quality.

While there are those who wish the Bible to sound awesome and mysterious there are others who feel equally strongly that the Bible should appeal not only to the aesthetic and emotional side of man, but also to his intellect, in order that he can frame his response. Therefore, they say, the Bible should be translated into the language of today so that its message can be more readily comprehended. It is also hoped that the use of contemporary idiom will make the Bible more attractive to the unchurched majority by making it seem more relevant to the real-life matters around them. It can also be argued that, if the Bible is believed to be for all time, it should be translatable without loss into the language of each era. Many translators also set out the printed text of their modern-language versions in such a way that it appears to the eye like any other book, with paragraphs, sub-headings, quotation marks, exclamation marks, etc. This format has in itself encouraged the reading of longer continuous passages as opposed to the selection of isolated verses.

The general trend in contemporary writing is to move away from formal, literary language towards a more casual, even colloquial, style of writing. This trend is clearly reflected in the style of Bible translations, particularly in versions produced during the last three decades. However, the informal idiom of today does not always prove easy to handle judiciously in Bible translation. For example, if the style is too casual and popular it can cause the content of the Bible to become innocuous and lose its force: it can blunt any sense of the miraculous, and become flippant or matter-of-
It is therefore important that the diction rings true to the context and reflects adequately the content and concepts of the original text. This does not imply that colloquialism has no place in Bible translation. On the contrary, it can prove very effective in skilled hands, as some of the versions examined here clearly demonstrate.

In comparing the methods and language of translations of Mark with those of the Psalms one finds both similarities and contrasts. The latter is to be expected, as these two books of the Bible differ widely in content, structure and language, even in the original texts. Mark is a simple prose narrative of incidents in the life of Jesus. The style is terse and unelaborated, sometimes colloquial, and nearly always informal. The Psalms, on the other hand, are written in parallel verse, in language which includes archaic elements, poetic diction and a general air of formality. They are a collection of man's addresses to God, and cover a wide range of topics.

When it comes to reflecting these different styles in translation it seems that the translators of Mark are more concerned with demonstrating and reproducing the linguistic level of the original than are translators of the Psalms. A considerable number of the former specifically state that they have chosen their level of English in order to reflect the type of koiné Greek to be found in the Gospel of Mark. As a result, some of them have produced vivid and engaging equivalent-effect versions of Mark. Whether the somewhat formal tone some of them employ for reflecting what is generally considered Mark's more informal Greek style is the result of the exigencies of the serious intent and subject-matter of the original is difficult to decide. A few translators employ a quasi-formal-equivalence method of translations in their effort to reproduce Mark's style, but the overall result of this is the loss of "equivalent effect".

When it comes to the Psalms, translators seem preoccupied with reflecting various aspects of the poetic structure of the Psalms, and the exigencies of the verse forms often take
precedence over the stylistic qualities of the lines. From the point of view of language there are therefore not so many dynamic equivalence versions of the Psalms as there are of Mark. In fact, no translator has spoken of trying to reproduce the linguistic level of the Psalms. Many of those working with the Psalms merely try to mediate the poetry of a bygone age for today's reader. Those who work in rhymed verse can be said to attempt equivalent-effect renderings, and it is only unfortunate that this is such a difficult medium to handle in translation. A small number of translators of the Psalms into free verse also came near to making more dynamic equivalent poetry out of the Hebrew lyrics - the most notable name here being Dale (1968).

It has been noted earlier that the desire for simplicity and clarity has been uppermost in the minds of a considerable number of Bible translators during this century. The analysis of texts shows that the Gospel of Mark is simplified more thoroughly and by more translators than the Book of Psalms. From the dates of the various versions one learns that the interest in the simplification of Mark became more discernable in the fifties, and it is not until ten years later that a similar tendency is observed in versions of the Psalms. It is, admittedly, a much larger undertaking to simplify poetry, with its imagery, elaborate phrasing, and figurative language, than to simplify a straightforward narrative such as the Gospel of Mark which has few of these features. Perhaps it is, among other things, because of the initial complexity of Hebrew poetry that fewer translators are interested in making versions for children, second-language users, or simplified versions in general, particularly if these are to be made into English verse at the same time.

Colloquialism also makes its presence felt in versions of the Psalms about a decade after it becomes established in versions of Mark. It is felt by the present author that colloquialism may be somewhat more out of place in the concepts and themes of the Psalms, where God is being addressed, than in the conversations and narratives recorded by Mark. There are, however, a few translators of the Psalms
who have been able to handle more informal language to good
effect, which can be taken as an indication that it is not
impossible to include some casual language in these lyrics.
On the whole, as one would perhaps expect, colloquialism
seems to be more effective in the Gospel of Mark. It
enlivens the dialogues and incidents to the extent of making
the reader forget it is a translation. A similar effect is
harder to achieve with the Psalms unless the translator also
seeks to transfer the Hebrew concepts and figures of speech
into those of today. Few have tried to do this consistently,
preferring to err on the side of literalism. In the context
of foreign imagery and concepts, a colloquial tone can jar.

When it comes to the use of archaisms the converse is
true. It is more appropriate in versions of the Psalms than
in Mark. From the point of view of the styles of the
originals, archaisms can be considered to have a place in
versions of the Psalms, but for the sake of the reading
public these should remain within the range of obsolescent
vocabulary still generally understood by a majority today.
Versions of Mark which include archaizing elements generally
stay within this limit, whereas translators of the Psalms
show themselves more inclined to stray beyond it. In the
Gospel of Mark there can be no real motivation for using
archaic language in versions for private reading, and many
translators have demonstrated convincingly that it is possible
to be both worthy and dignified and at the same time
contemporary.

There are translators of both the Psalms and Mark who
prefer a more formal level of English for their versions.
Thus at times they employ semi-archaicisms and literary
embellishments and somewhat stiff phraseology. As one would
expect, the literary style is more pronounced in the poetry
of the Psalms and this well reflects the poetic diction to be
found in the original Hebrew Book of Psalms. In Mark the
formal language is on the whole less literary and elaborate;
even so, it has a tendency to dull some of Mark's spontaneity.
One-man versions have been the concern of this work, and in conclusion a few words are in order about such translation in general. It is clear that they have their drawbacks, and this is only to be expected when one and the same person has to be both a Hebrew or Greek scholar, an accurate transmitter of the original meaning without intruding too much with his own interpretations, and a writer of lucid readable English. This is almost too much to expect of one man, and therefore slips in transfer of meaning, unevenness of style, and the intrusion of personal interpretations should not surprise one too much in works by individual translators. Such shortcomings can almost be classed as inevitable when no committee is employed to countercheck all the many aspects involved in Bible translation. Also, it is evident that not all who set out on their own to translate a portion of the Bible are aware of their own limitations, and some, therefore, take on a task which is beyond their capacity. They may, however, succeed in inspiring others more capable to work along the same lines.

When one considers the above-mentioned drawbacks and then looks at some of the work produced by individual translators their success is striking. Some amount of expertise can perhaps be expected of those who have devoted a lifetime of research to one particular portion of the Bible. Their skill and knowledge should be of value to others, both readers and new translators. Not only do individual translators often concentrate on one or a few books of the Bible only, but they also show a bent for concentrating their efforts to meet the needs of specific groups of readers. To this end they endeavour to select diction which will be comprehensible and stimulating to their intended audience. This is not to say that there are not those who fail to judge the linguistic abilities of their audience correctly, as the analyses of versions of Mark and the Psalms have shown. One-man versions do, however, provide readers of all types of ability, and readers with all degrees of familiarity with Biblical texts, as well as readers of all age-groups, with the possibility of choosing versions which suit their particular needs. They
also provide a reader with a choice of Bibles, in varying styles, suited to different purposes. For example, a reader may wish to have one version for study purposes, one for devotional reading, one for reading longer continuous passages, one for reading to his children at family worship, to mention but a few situations. The time has probably passed for ever when one version alone will entirely dominate the scene, and the existent multiplicity of versions has its advantages as it enables each reader to choose versions which suit his ability and his stylistic tastes. A further advantage, which has been hinted at previously, is the spontaneity and freshness of individual insight one-man versions can give.

Many of these hundreds of translators have never become known at all, or have been quickly forgotten. Some, however, by their ability to write effective and engaging English, besides transferring the meaning of the original faithfully, have become best-sellers, and their fame has out-lived them. Some of these "giants" have succeeded in making the Bible come alive for many readers to whom it was a closed book. In this way they have, it seems, surpassed the committee versions.

It is hoped that this work may also be of value to translators in mapping out some of the area covered by those who have gone before and shown by their achievements what can be done; by their shortcomings what should be avoided; and by the measure of their success, in proportion to the greatness and variety of the task, what yet remains to be done.
APPENDIX A: Mark 1:1-11 in selected versions

Revised Standard Version (for purposes of comparison)

The beginning of the gospel of Jesus Christ, the Son of God. As it is written in Isaiah the prophet, "Behold, I send my messenger before thy face, who shall prepare thy way; the voice of one crying in the wilderness: Prepare the way of the Lord, make his paths straight." John the baptizer appeared in the wilderness, preaching a baptism of repentance for the forgiveness of sins. And there went out to him all the country of Judea, and all the people of Jerusalem; and they were baptized by him in the river Jordan, confessing their sins. Now John was clothed with camel’s hair, and had a leather girdle around his waist, andate locusts and wild honey. And he preached, saying, "After me comes he who is mightier than I, the thong of whose sandals I am not worthy to stoop down and untie. I have baptized you with water; but he will baptize you with the Holy Spirit." In those days Jesus came from Nazareth of Galilee and was baptized by John in the Jordan. And when he came up out of the water, immediately he saw the heavens opened and the Spirit descending upon him like a dove; and a voice came from heaven, "Thou art my beloved Son; with thee I am well pleased."

WORRELL

The beginning of the Gospel of Jesus Christ, God’s Son. As it has been written in Isaiah the prophet, "Behold, I send My messenger before Thy face, who shall prepare Thy way; the voice of one crying in the wilderness, 'Prepare ye the way of the Lord, make His paths straight.'" John came, who was immersing in the wilderness, and preaching the immersion of repentance unto remission of sins. And there went out to him all the country of Judaea and all those of Jerusalem, and were being immersed by him in the river Jordan, confessing their sins. And John was clothed with camel’s hair, and had a leathern girdle about his loins, andate locusts and wild honey. And he preached, saying, "There cometh after me He Who is mightier than I, the latchet of Whose shoes I am not worthy, stooping down, to loose. I immersed you in water; but He will immerse you in the Holy Spirit."

And it came to pass in those days that Jesus came from Nazareth of Galilee, and was immersed by John into the Jordan. And straightway coming up out of the water, he saw the heavens rent apart, and the Spirit as a dove descending upon Him. And a voice came out of Heaven, saying, "Thou art My Son, the beloved, in Whom I was well pleased."

WADE

Of the Good News that was brought by Jesus Christ the Beginning (in agreement with the prediction recorded in the Prophet Isaiah - "Lo, I despatch my messenger in advance of Thee, Who will prepare Thy Way: "The Voice of One calling out in the desert, 'Get ye ready the Way of the LORD, Make ye straight His Paths'") was the appearing of John the Baptist in the desert region west of the Dead Sea, proclaiming Baptism, conditional on Repentance, for obtaining
forgiveness of sins. And all the people of the Judaean country, and all the inhabitants of Jerusalem went forth in succession to hear him; and were in turn baptized by him in the Jordan river, confessing their sins. And John (like one of the ancient Prophets) was clothed with a mantle of camel’s hair and a leathern girdle round his loins; and he subsisted on locusts and wild bees’ honey. And he delivered continuously a proclamation in these words, "There is coming He Who is mightier than I after me, Whose shoes’ strap I am too insignificant to be allowed to stoop down and unfasten. I, for my part, have baptized you with water, but He will baptize you with Holy Spirit."

Now it happened at that time that Jesus came from Nazareth in Galilee, and was baptized in the Jordan by John. And straightway, as He came up out of the water, He saw the Heavens cleaving asunder and the Spirit descending as a dove unto Him; and a Voice was heard out of the Heavens, "Thou art my Son, the Beloved: with Thee I am greatly pleased."

WUEST

The beginning of the good news concerning Jesus Christ, Son of God, according as it stands written in Isaiah the prophet: Behold, I send my messenger on a mission before your face who will make ready your road, a voice of One shouting out in the uninhabited place, Prepare the Lord’s road. Straight and level be constantly making His paths. There came upon the human scene, John the Baptizer, in the uninhabited region, making a public proclamation with that formality, gravity, and authority which must be heeded and obeyed, of a baptism which had to do with a change of mind relative to the previous life an individual lived, this baptism being in view of the fact that sins are put away. And there kept on proceeding out to him in a steady stream all the Judaean region and all the people of Jerusalem. And they were being baptized by him in the Jordan river as they were confessing their sins. And there was this John, clothed habitually in a camel’s hair garment, a leather belt about his loins, his diet locusts and wild honey. And he made a proclamation, saying, There comes He who is mightier than I after me, the thong of whose sandals I am not worthy to stoop down and unloose. As for myself, I baptized you by means of water. But He himself will baptize you by means of the Holy Spirit.

And it came to pass in those days that Jesus came from Nazareth of Galilee and was baptized in the Jordan by John. And immediately, while He was coming up out of the water, He saw the heavens being rent asunder and the Spirit in the form of a dove descending upon Him. And a voice came out from within heaven, As for you, you are my Son, the beloved one; in you I am well pleased.

TOMANNEK

The beginning of the glad tidings of Jesus Anointed, the Son of God, as it is written in Isaiah the prophet, "Behold, I send my angel before your face, who will prepare your way. A voice crying out in the desert, make ready the way of the Lord, make straight his beaten tracks."

John was baptizing in the desert and publishing a baptism of reformation into forgiveness of sins. And all the country of Judea and Jerusalem went out to him and were baptized by him in the river Jordan, confessing their sins. Now John was clothed with camel’s hair with a belt around his loins made of skin; he was eating locusts and wild honey. And he cried out saying, "Mightier One comes after me of whom I am not worthy to stoop down and loose the string of his sandals. I baptize you in water,
but He will baptize you in the Holy Spirit."

And it came to pass in those days that Jesus came from Nazareth of Galilee and was baptized by John in the Jordan. And ascending from the water, immediately He saw the heavens rending, and the Spirit as a dove descending upon Him. And a voice came out of the heavens, "You are My Beloved Son; in You I delight."

MOORE

Beginning of the gospel of Jesus Christ, Son of God. Just as it has been written in Isaiah the prophet:
"See, I send my messenger ahead of you, who will build your road; the cry of a person shouting in the solitude, 'Make ready the road for the Lord, make straight his paths'; there was John baptizing in the lonely places and proclaiming baptism of repentance toward remission of sins. And there went out to him all the Judaean country, and all the people of Jerusalem, and they were baptized in the River Jordan, confessing their sins. Now John had put on camel’s hair and a leather belt around his hip, and was eating grasshoppers and wild honey. And he was preaching, saying, "There comes a mightier than I after me, the latchet of whose shoes I am not fit to bend down and loose. I baptize you with water, but he will baptize you with the Holy Spirit."

And it happened in those days that Jesus came from Nazareth of Galilee, and He was baptized by John in the Jordan. And immediately going up out of the water He saw the heavens parted, and the Spirit as a dove descending on Him; and there was a voice out of the heavens, "You are My Son, the dearly beloved, in You I was content."

C.B. WILLIAMS

The beginning of the good news of Jesus Christ. As it is written in the prophet Isaiah:
"Here I send my messenger ahead of you;
He will prepare your way;
He is a voice of one who shouts in the desert,
'Get the road ready for the Lord,
Make the paths straight for Him!'"

John the Baptist appeared in the desert and was preaching a baptism conditioned on repentance to obtain the forgiveness of sins. And people from all over Judea and everybody in Jerusalem kept on going out to him and being baptized by him in the Jordan River, confessing their sins. Now John wore clothing made of camel’s hair, with a leather belt around his waist, and he used to live on dried locusts and wild honey.

He kept preaching the following message, "After me there is coming One who is stronger than I am, whose shoes I am not fit to stoop down and untie. I have baptized you in water, but He will baptize you in the Holy Spirit."

Now in those days Jesus came from Nazareth in Galilee, and was baptized by John in the Jordan. And just as soon as He started to come up out of the water, He saw the heavens split open and the Spirit coming down like a dove to enter Him. And out of the heavens came a voice, "You are my Son, my Beloved! In you I am delighted!"

DAKES

The beginning of the Gospel of Jesus Christ, the Son of God.
As it is written in Isaiah the prophet, "Behold, I send my messenger before your face, who shall prepare your way before you. The voice of
one crying in the desert, 'Prepare the way of the Lord; make his paths straight,' John came, baptizing in the desert, and preaching the baptism of the change of mind for the aphasis of sins. And all the country of Judea, and all the people of Jerusalem went out to him and were baptized by him in the river Jordan, confessing their sins.

Now, John was clothed with camel's hair and with a leather belt about his waist; and he lived on locusts and wild honey. And he preached saying, "He who is mightier than I, the latchet of whose shoes I am not worthy to stoop down and untie, comes after me. True, I have baptized you in water, but he shall baptize you in the Holy Spirit."

Now, it happened that in those days, Jesus came from Nazareth of Galilee, and was baptized by John in the Jordan. And just as he was coming up from the water, he saw the heavens parting, and the Spirit coming down upon him like a dove. And a voice came out of the heavens, saying, "You are my beloved Son; in you I am well pleased."

RIEU

The first word of the Good Tidings of Jesus Christ Son of God. In accordance with the Scripture in the Prophet Isaiah, Behold I send my Messenger ahead of thee to prepare thy way; the voice of one crying in the wilderness 'Prepare the way of the Lord: make his paths straight', John the Baptizer appeared in the wilderness proclaiming, for the forgiveness of sins, a baptism of repentance. All Judaea went out to him, and all the people of Jerusalem. They openly confessed their sins and were baptized by him in the River Jordan.

John wore clothing made of camel-hair, with a leather belt round his waist, and he ate locusts and wild honey. He preached in these words: 'He is on his way. One greater than I comes after me, whose sandal-straips I am not fit to stoop down and undo. I have baptized you in water; but he will baptize you in the Holy Spirit.'

And now Jesus appeared, coming from Nazareth in Galilee, and was baptized by immersion in the Jordan at the hands of John. He had no sooner come up out of the water than he saw the heavens rent asunder and the Spirit descending like a dove towards him. There was a voice too from the heavens: 'Thou art My son, the Beloved One. In thee I rejoice.'

GOODSPEED

The beginning of the good news of Jesus Christ.

As it is written in the prophet Isaiah,
"Here I send my messenger on before you;
He will prepare your way;
Hark! Someone is shouting in the desert,
'Get the Lord's way ready,
Make his paths straight,'"

John the baptizer appeared in the desert, and preached repentance and baptism in order to obtain the forgiveness of sins. And all Judea and everybody in Jerusalem went out to him there, and accepted baptism from him in the Jordan River, acknowledging their sins. John's clothing was made of hair cloth, and the belt around his waist was leather, and he lived on dried locusts and wild honey. And this was his message:

"After me there is coming one stronger than I am, one whose shoes I am not fit to stoop down and untie. I have baptized you in water, but he will baptize you in the holy Spirit."

It was in those days that Jesus came from Nazareth in Galilee, and was baptized by John in the Jordan. And just as he was coming up out of
the water he saw the heavens torn open and the Spirit coming down like a dove to enter into him, and out of the heavens came a voice:
"You are my Son, my Beloved! You are my Chosen!"

BARCLAY

This is the beginning of the story of how Jesus Christ, the Son of God, brought the Good News to men. It all began as the passage in Isaiah the prophet said it would:

'See! I am sending my messenger ahead of you,
and he will prepare your road.
He will be like a voice shouting in the wilderness:
Get ready the road by which the Lord will come,
straighten the paths by which he will travel.'

This came true when John the Baptizer emerged in the wilderness, announcing a baptism, which was a sign of the repentance which leads to the forgiveness of sins. People from all over Judaea flocked out to him, and so did all the people of Jerusalem, and a continuous stream of them were baptized by him in the River Jordan, while they confessed their sins.

John was dressed in clothes made of camel's hair; he wore a leather belt round his waist; and his food consisted of locusts and wild honey.

This was his message: 'The One who is stronger that I is coming after me. I am not fit to stoop down and to untie the strap of his sandals. I have baptized you with water; he will baptize you with the Holy Spirit.'

It was then that Jesus came from Nazareth in Galilee, and was baptized by John in the Jordan. At the very moment when he was coming up out of the water, Jesus saw the heavens opening, and the Spirit coming down upon himself. A voice came from heaven. 'You are my Son', it said, 'the Beloved and Only One, and on you my favour rests.'

PHILLIPS

The Gospel of Jesus Christ, the Son of God, begins with the fulfilment of this prophecy of Isaiah -

'Behold, I send my messenger before thy face, Who shall prepare thy way; The voice of one crying in the wilderness, Make ye ready the way of the Lord, Make his paths straight.'

For John came and began to baptize men in the desert, proclaiming baptism as the mark of a complete change of heart and of the forgiveness of sins. All the people of the Judaean countryside and everyone in Jerusalem went out to him in the desert and received his baptism in the river Jordan, publicly confessing their sins.

John himself was dressed in camel-hair, with a leather belt round his waist, and he lived on locusts and wild honey. The burden of his preaching was, 'There is someone coming after me who is stronger than I - indeed I am not good enough to kneel down and undo his shoes. I have baptized you with water, but he will baptize you with the Holy Spirit.'

It was in those days that Jesus arrived from the Galilean village of Nazareth and was baptized by John in the Jordan. All at once, as he came up out of the water, he saw the heavens split open, and the Spirit coming down upon him like a dove. A voice came out of Heaven, saying, "You are my dearly-beloved Son, in whom I am well pleased."
The beginning of the gospel of Jesus Christ (the Son of God); as it is written in Isaiah the prophet:

Behold, I send My messenger before thy face,
Who shall prepare thy way (before thee).
The voice of one crying in the wilderness,
Make ready the way of the Lord,
Make his paths straight.

John came baptizing in the wilderness and heralding the baptism of repentance for the remission of sins. And all the country of Judaea, and all they of Jerusalem, went out to him and were baptized by him in the river Jordan, confessing their sins. And John was clad in camel’s hair, with a leather girdle around his loins; and his food was locusts and wild honey. And he preached saying: There comes after me one mightier than I, the thong of whose sandal I am not fit to kneel down and loosen. I baptize you with water; but he shall baptize you with the Holy Spirit.

And in those days Jesus came from Nazareth of Galilee, and was baptized by John in the Jordan. And as soon as he had come up out of the water, he saw the heavens cleft asunder, and the Spirit like a dove descending on him; and a voice came out of the heavens: Thou art my beloved Son, in thee I am well pleased.

The beginning of the gospel of Jesus Christ, according as it is written by Isaiah the prophet: Behold, I send my messenger before thy face, who shall prepare thy way. The voice of one crying in the wilderness: Prepare ye the way of Jehovah, make his paths straight.

John came immersing in the wilderness, and preached the immersion of repentance unto forgiveness of sins. And there went out unto him all the country of Judaea, and all they of Jerusalem, and they were immersed by him in the river Jordan, confessing their sins.

And John was clothed with camel’s hair, and a leathern girdle about his loins; and he did eat locusts and wild honey.

And he preached, saying: There cometh after me the one mightier than I, of whom I am not worthy to stoop down and untie the strings of his sandals. I have immersed you in water, but he will immerse you in holy spirit.

And it came to pass in those days, that Jesus came from Nazareth of Galilee, and was immersed by John into the Jordan. And straightway coming up out of the water, he saw the heavens opened, and the Spirit as a dove descending upon him; and there came a voice from heaven, saying; Thou art my beloved Son, in thee I am well pleased.

The Beginning of the Gospel of Jesus Christ, Son of God.

As it is written in Isaiah the prophet,
Behold I send my messenger before thy face,
and he shall prepare thy way:
The voice of one crying in the wilderness,
'prepare ye the way of the Lord,
make straight his paths':
even so came John the Baptist in the wilderness, preaching a baptism of repentance unto forgiveness of sins. And all Judaea and all the inhabitants of Jerusalem went out unto him, and were baptized by him in the river Jordan, confessing their sins. And John was clad in camel’s hair,
and had a leathern girdle about his loins, and his food was locusts
and wild honey. And this he said in his preaching:

'After me cometh he who is mightier than I, the strap of whose shoes
I am not worthy to stoop and loose. I have baptized you with water, but
he shall baptize you with the Holy Spirit'.

And it came to pass in those days that Jesus came from Nazareth in
Galilee, and was baptized in the Jordan by John. And straightway, as he
came out of the water, he saw the heavens rent asunder, and the Spirit
descending upon him as a dove; and there came a voice from the heavens,
'Thou art my beloved Son, in thee I am well pleased'.

ESTES

The beginning of the gospel of Jesus Christ, the Son of God; As it is
written by Isaiah the prophet, Behold, I will send my messenger before
you, who shall prepare your way.

A voice crying out in the desert; Make ready the way of the Lord, make
his paths straight.

John came immersing in the desert, and preaching the immersion of
repentance unto the remission of sins.

And there went out to him all in the country of Judea, and all those of
Jerusalem, and were immersed by him, in the river of Jordan, confessing
their sins.

Now John was clothed with a garment of camel’s hair, with a leather girdle
around his waist; and he ate locusts and wild honey.

And he cried out saying, One mightier than I comes after me; of whom I am
not worthy to stoop down and untie the strings of his sandals.

I indeed immerse you in water, but he will immerse you in the Holy
Spirit.

And it came to pass in those days, that Jesus came from Nazareth of
Galilee, and was immersed by John in the Jordan.

And when he came up from the water, immediately he saw the heavens opening,
and the Spirit, like a dove, descending upon him.

And a voice came from the heavens, saying, You are my beloved Son, in
whom I delight.

KNOX

The beginning of the gospel of Jesus Christ, the Son of God. It is
written in the prophecy of Isaias, Behold, I am sending before thee that
angel of mine who is to prepare thy way for thy coming; there is a voice
of one crying in the wilderness, Prepare the way of the Lord, straighten
out his paths. And so it was that John appeared in the wilderness
baptizing, announcing a baptism whereby men repented, to have their sins
forgiven. And all the country of Judaea and all those who dwelt in
Jerusalem went out to see him, and he baptized them in the river Jordan,
while they confessed their sins. John was clothed with a garment of
camel’s hair, and had a leather girdle about his loins, and he ate locusts
and wild honey. And thus he preached, One is to come after me who is
mightier than I, so that I am not worthy to bend down and untie the strap
of his shoes. I have baptized you with water; he will baptize you with
the Holy Ghost.

At this time, Jesus came from Nazareth, and was baptized by John in
the Jordan. And even as he came up out of the water he saw the heavens
opened, and the Spirit, like a dove, coming down and resting upon him.
There was a voice, too, out of heaven, Thou art my beloved Son; in thee
I am well pleased.
MOFFATT
The beginning of the gospel of Jesus Christ the Son of God.
As it is written in the prophet Isaiah,
Here I send my messenger before your face,
to prepare the way for you:
the voice of one who cries in the desert,
'Make the way ready for the Lord,
level the paths for him'—
John appeared baptizing in the desert and preaching a baptism of repentance for the remission of sins; and the whole of Judæa and all the people of Jerusalem went out to him and got baptized by him in the Jordan river, confessing their sins. John was dressed in camel's hair, with a leather girdle round his loins, and he ate locusts and wild honey. He announced,
'After me one who is mightier will come,
and I am not fit to stoop and untie the string of his sandals: I have baptized you with water,
but he will baptize you with the holy Spirit.'
Now it was in those days that Jesus arrived from Nazaret in Galilee and was baptized by John in the Jordan; and immediately on His coming up out of the water, he saw an opening in the sky, and the Spirit like a dove coming down upon him like a dove; then said a voice from heaven,
'Thou art my Son, the Beloved,
in thee is my delight.'

WEYMOUTH
The beginning of the Good News of Jesus Christ the Son of God.
As it is written in Isaiah the Prophet,
"See, I am sending My Messenger before Thee,
Who will prepare Thy way";
"The voice of one crying aloud:
'In the Desert prepare a road for the Lord:
Make His highways straight'".
So John the Baptist came, and was in the Desert proclaiming a baptism of the penitent for forgiveness of sins. There went out to him people of all classes from Judæa, and the inhabitants of Jerusalem of all ranks, and were baptized by him in the river Jordan, making open confession of their sins.
As for John, his garment was of camel's hair, and he wore a loincloth of leather; and his food was locusts and wild honey. His announcement was,
"There is One coming after me mightier than I - One whose sandal-strap I am unworthy to stoop down and unfasten. I have baptized you with water, but He will baptize you with the Holy Spirit."
At that time Jesus came from Nazareth in Galilee and was baptized by John in the Jordan; and immediately on His coming up out of the water He saw an opening in the sky, and the Spirit like a dove coming down to Him; and a voice came from the sky, saying,
"Thou art My Son dearly loved: in Thee is My delight."

MONTGOMERY
Beginning of the gospel of Jesus Christ, the Son of God; even as it is written in the prophet Isaiah,
Behold, I am sending my messenger before your face to prepare your way.
The voice of one crying aloud:
In the desert make ready a road for the Lord.
Make his paths straight.
In the desert came John who baptized and preached a baptism of repentance for the remission of sins; and all the land of Judaea, and all the people of Jerusalem, kept going out to him, and were baptized by him in the Jordan river, confessing their sins.
And John was clothed with camel's hair, and he had a leather girdle round his loins, and he ate locusts, and "honey of the wood." He made proclamation:
"There is One mightier than I coming after me, and I am not worthy to stoop down and unfasten his sandal strap; I have baptized you in water, but he shall baptize you in the Holy Spirit."
It was at that time that Jesus came from Nazareth of Galilee, and was baptized by John in the Jordan; and as soon as he rose from the water he saw the sky cleft asunder, and the Spirit like a dove descending upon him, and a voice from the sky:
"Thou art my Son, my beloved; in thee is my delight."

BYINGTON

Here begins the Gospel of God's son Jesus Christ.
As it is written in the prophet Isaiah "Lo, I am sending before your face my messenger who shall prepare your road. The voice of one calling out in the wilderness 'Get ready the Lord's road, make his thoroughfare straight!'" there came John, who baptized in the wilderness, proclaiming baptism for repentance to the pardoning of sins; and all Judea, and all the Jerusalemites, were going out to him and having themselves baptized by him in the river Jordan, confessing their sins. And John wore camel-hair and a leather belt around his waist, and fed on grasshoppers and wild honey; and he proclaimed "He who is stronger than I is coming behind me, he whose shoestring I am not fit to stoop down and untie. I have baptized you with water, but he will baptize you with Holy Spirit."
And in those days Jesus came from Nazareth in Galilee and was baptized in the Jordan by John. And at once, as he came up out of the water, he saw the sky cleave apart and the Spirit come down to him like a dove; and there was a voice out of the sky, "You are my dear son, in you I take pleasure."

MANSON

Beginning of the good news about Jesus Christ, Son of God.
As it is written in Isaiah the prophet,
'Bethold I send my messenger before thy face,
And he will prepare thy way.
The voice of one crying in the wilderness:
"Prepare the way of the Lord;
Make his paths straight."
John the Baptist appeared 'in the wilderness' proclaiming a baptism based on repentance and leading to forgiveness of sins. And everybody in the Judaean country-side and in Jerusalem went out to him; and they were being baptized by him in the River Jordan as they acknowledged their sins. John wore a garment of camel-hair cloth, with a leather belt round his waist, and his food was locusts and wild honey.
He made his proclamation thus:
'After me comes one who is mightier than I;
The thong of his sandals I am not fit to stoop down and untie.
I have baptized you with water;
He will baptize you with the Holy Spirit.'
It was at this time that Jesus came from Nazareth in Galilee and was baptized in the Jordan by John. And at the moment when he came up out of the water he saw the heavens opened and the Spirit, like a dove, descending on him. And there was a voice from heaven:

'Thou art my Son, the Beloved;
On thee my choice is fixed.'

BALLANTINE

The Beginning of the Good News of Jesus Christ.

It is written in Isaiah the prophet, "Behold, I am sending my messenger before your face, who will prepare your way. The voice of one crying in the wilderness, 'Make ready the way of the Lord; make his paths straight'"; just so John the Baptist appeared in the wilderness, preaching the baptism of a change of heart for forgiveness of sins. All the land of Judaea and all the people of Jerusalem went out to him and were baptized by him in the Jordan river, confessing their sins.

John's clothes were of camel's hair and he had a leather belt around his waist, and he ate locusts and wild honey. He proclaimed, "One is coming after me who is more powerful than I, the strap of whose sandals I am not worthy to stoop and loose. I have baptized you with water, but he will baptize you with the Holy Spirit."

In those days Jesus came from Nazareth in Galilee, and was baptized by John in the Jordan. Immediately as he was coming up from the water he saw the heavens opened and the Spirit as a dove descending upon him. And there was a voice from the heavens, "Thou art my Son, my Beloved; in thee I am well pleased."

MOLI

This is the beginning of the Gospel of Jesus Christ, as it has been predicted by the Prophets: "Listen, I send my messenger before you. He will announce your coming. A Prophet is preaching in the desert: Prepare the way of the Lord. Straighten out his paths."

John the Baptist appeared in the desert and preached a baptism of repentance for the remission of sins. The inhabitants of all the land of Judea and of the city of Jerusalem went out to him, confessed their sins, and were baptized by him in the river Jordan.

John wore a garment of camel's hair and a leather belt around his waist. He ate locusts and wild honey. He preached, and said: "After me comes a mightier man than I whose sandal-strap I am not worthy to stoop down and untie. I have baptized you with water. But he will baptize you with the Holy Spirit."

In those days, Jesus came from Nazareth of Galilee, and was baptized by John in the Jordan. As he came out of the water, immediately he saw the heavens rent asunder and the Holy Spirit like a dove descending upon him. Then a voice came out of the heavens, and said: "You are my beloved Son, in whom I am well pleased."

CONDON

Here begins the gospel of Jesus Christ, the Son of God.
In Isaias the prophet the words stand written:
'I am sending my messenger ahead of you,
to prepare the road before you.
Listen! A voice calls in the desert:
Make ready the way of the Lord;
make straight his paths.'
So John the Baptist appeared in the desert proclaiming baptism, calling on men to begin a new life, so as to be freed from their sins. The whole country of Judaea and all the people of Jerusalem went out to him; they confessed their sins and were baptized by him in the river Jordan. John wore a shirt of camel hair, tied at the waist with a leather belt, and lived on locusts and wild honey. And this was the message he proclaimed: "After me comes a man who is stronger than I, the straps of whose shoes I am not worthy to loose. I have baptized you with water; he will baptize you with the Holy Spirit."

K.N. TAYLOR

Here begins the wonderful story of Jesus the Messiah, the Son of God. In the book written by the prophet Isaiah, God announced that he would send his Son to earth, and that a special messenger would arrive first to prepare the world for his coming.

"This messenger will live in the barren wilderness," Isaiah said, "and will proclaim that everyone must straighten out his life to be ready for the Lord's arrival."

This messenger was John the Baptist. He lived in the wilderness and taught that all should be baptized as a public announcement of their decision to turn their backs on sin, so that God could forgive them. People from Jerusalem and from all over Judea travelled out into the Judean wastelands to see and hear John, and when they confessed their sins he baptized them in the river Jordan. His clothes were woven from camel's hair and he wore a leather belt; locusts and wild honey were his food. Here is a sample of his preaching:

"Someone is coming soon who is far greater than I am, so much greater that I am not even worthy to be his slave. I baptize you with water but he will baptize you with God's Holy Spirit!"

Then one day Jesus came from Nazareth in Galilee, and was baptized by John in the river Jordan. The moment Jesus came up out of the water, he saw the heavens open and the Holy Spirit in the form of a dove descending on him. And a voice from heaven said, "You are my beloved Son; you are my delight."

This is how the Gospel of Jesus Christ started. (The Gospel means the "good news" of his life and teaching.) The Jews were expecting a deliverer; their prophet Isaiah had said that first a messenger would come to prepare the way for him; and it was said of this messenger that he would live in the wilds of the country far away from other men and that his message would be "Prepare to receive the Lord; get things ready for him."

John was the man; he was first known baptizing people far away from the towns and teaching that those who were ashamed of their wrong-doing and wished to be forgiven by God should be baptized. All the country people and the citizens of Jerusalem, the capital of the country, went out into the wilds to find him, and were baptized by him in the river Jordan, owning up to their sins. John was dressed in a coat of skins with a stout leather belt, and his food was just what he could find in the hedges and woods.

This was his message - "A greater preacher than I am will come soon; I'm not fit to touch his boots. I baptize you just with water, but he will pour into your hearts at baptism the power and life of God’s Spirit."
It was shortly after this that Jesus himself arrived from a place called Nazareth in Galilee, and he too was baptized by John in the river Jordan. When Jesus rose from the water he felt the full Power of God with him; in speaking of this gift afterwards he said it came like a dove alighting on him from above, and he heard a voice saying, "You are my Son, whom I love, the Joy of God."

C.K. WILLIAMS

The beginning of the good news of Jesus Christ the Son of God.

It is written in the prophet Isaiah,

Behold! I send my messenger before thy face
To prepare the way for thee.
The voice of a man crying aloud in the wilds,
Make ready the way of the Lord,
Make his paths straight.

And so it was: John the Baptist appeared in the wilds, and proclaimed repentance and baptism for forgiveness of sins; and the whole of Judea went out to him, and all the people of Jerusalem; and were baptized by him in the river Jordan, confessing their sins. John wore a cloth of camel's hair, and about his waist a leather band, and he ate locusts and wild honey. And this was his proclamation,

A stronger one than I comes after me;
I am not fit to bend down and untie his sandal-straps.
I have baptized you with water
But he shall baptize you with the Holy Spirit.

In those days Jesus came from Nazareth in Galilee, and was baptized by John in the Jordan. And just as he was coming up out of the water, he saw the heavens torn open, and the Spirit like a dove coming down on him; and a voice came out of heaven:

Thou art my Son, my beloved,
With thee I am well pleased.

BECK

Beginning the good news about Jesus Christ, God's Son:

It is written in the prophet Isaiah:

I will send My messenger ahead of You
to prepare the way for You.
Someone will be calling in the wilderness:
"Prepare the way for the Lord;
make the paths straight for Him."

So John the Baptizer came into the wilderness, preaching that people repent and be baptized to have their sins forgiven. All Judea and all the people of Jerusalem were coming out to him. As they confessed their sins, he baptized them in the Jordan River.

John was dressed in camel's hair with a leather belt around his waist. And he lived on grasshoppers and wild honey.

He preached: "The One who is mightier than I is coming after me. I'm not good enough to bend down and untie his shoe straps. I have baptized you with water. He will baptize you with the Holy Spirit."

It was in those days that Jesus came from Nazareth in Galilee and was baptized by John in the Jordan. Just as He stepped out of the water, He saw heaven torn open and the Spirit coming down as a dove on Him. And a voice from heaven said, "You are My son, whom I love. I am delighted with You."
This is the Good News about Jesus Christ, the Son of God. It began as the prophet Isaiah had written:

"Here is my messenger," says God; 'I will send him ahead of you to open the way for you.'

Someone is shouting in the desert:

'Get the Lord’s road ready for him, Make a straight path for him to travel!"

So John appeared in the desert, baptizing people and preaching his message, "Turn away from your sins and be baptized," he told the people, "and God will forgive your sins." Everybody from the region of Judea and the city of Jerusalem went out to hear John. They confessed their sins and he baptized them in the Jordan river.

John wore clothes made of camel’s hair, with a leather belt around his waist; he ate locusts and wild honey. He announced to the people: "The man who will come after me is much greater than I am; I am not good enough even to bend down and untie his sandals. I baptize you with water, but he will baptize you with the Holy Spirit."

Not long afterward Jesus came from Nazareth, in the region of Galilee, and John baptized him in the Jordan. As soon as Jesus came up out of the water he saw heaven opening and the Spirit coming down on him like a dove. And a voice came from heaven: "You are my own dear Son. I am well pleased with you."

John baptized people in the wilderness. He told them to stop doing bad things and be baptized, and God would forgive them for the bad things they did. People from all the land of Judea and all the city of Jerusalem went out to John. He baptized them in the Jordan River when they confessed the bad things they did. John wore clothes made of animal’s hair and a leather belt. He ate grasshoppers and bush honey.

He told the people, "Another person is coming. He is greater than I am. I am not good enough to bend down and untie his shoe strings. I have baptized you with water, but he will baptize you with the Holy Spirit."

As soon as he came up out of the water, Jesus saw the sky open. He saw the Spirit come down upon him like a dove. A voice from the sky said, "You are my own dear Son. I am very much pleased with you."

John the Baptist appeared in the wilderness, preaching a baptism of repentance for the forgiveness of sins. People came to him from all over Judea, and from Jerusalem, and John baptized them in the Jordan river when they confessed their sins.
John had clothing made of camel's hair, and wore a leather belt around his waist. For food he ate locusts and wild honey. In his preaching he said, "One is coming after me who is mightier than I, and I am not even worthy to stoop down and untie His shoestrings. True, I have baptized you with water, but He will baptize you with the Holy Spirit."

Then, one day, Jesus came down from Nazareth in Galilee, and was baptized by John in the Jordan. As He stepped out of the water, He saw the heavens opened, and the Spirit, like a dove, came down and rested on Him. And out of the heavens came a voice, "You are My beloved Son. I am well pleased with You!"

### DALE

The voice of a man
shouting in the lonely desert -
'Get God's road ready,
making his paths straight'.

John appeared, like the man in the poem, on the lonely moorland, calling people to change their ways so that God might forgive them. He told them to wash themselves in the water of Jordan River as a sign that they had really changed their ways.

All sorts of people went out to hear him - country people from Judea and town people from Jerusalem; they were washed by him in the water of Jordan River, saying that they were sorry for the wrong things they had done.

John lived as his desert ancestors had lived: he had a cloak of camel's hair and a leather belt round his waist, and he used to eat locusts and wild honey.

'A Stronger One than I am comes after me,' John told the people. 'I am not good enough to bend down and untie his shoe-laces. I have used water as a sign that your hearts shall be made clean; he will really give you God's own power.'

When the crowds were going out to hear John, Jesus left his home in Nazareth and was washed by John in the water of Jordan River.

As Jesus was coming up out of the river, he saw, as it were, a flash of lightning across the skies; and, with the gentleness of a dove, God filled his heart with peace. Into his mind came God's words:

'You are my only Son; with you I am very pleased.'

### MATHESON

The beginning of the Good News about Jesus Christ, the Son of God, goes far back to the book of the prophet Isaiah, where these words are to be found:

"See! I am sending my messenger, to be your path-finder. He will make a way for you. It is his voice you hear - the voice of someone calling, Calling out in the wilds: 'Make a way, make a way for the Prince, Make a straight high-way!'"

So John came to baptize, out there in the wilds; and this is what he said: 'Repent! Forsake your evil ways, and I will baptize you with water, as a sign that your sins are forgiven.'

Everyone went to hear him. City folk from Jerusalem, and country people, too, all over Judea, streamed out to him there, and when they had openly confessed their sins, he used to take them into the River Jordan and baptize them.
The clothing of this man John was a garment made of camel's hair, with a strip of leather for a belt, and his food was nothing but locusts and wild honey. His message was this:

"There is Someone coming, coming after me; One so great, so mighty, that I am not fit to stoop down and untie His shoe-lace. I have baptized you with water; He, when He comes, will baptize you with the Holy Spirit."

And so it came about that Jesus left his home at Nazareth, in Galilee, and came south to Judea, where he too was baptized by John in the Jordan. As he was coming out of the water, he saw, like a lightning flash, the heaven open, and the Spirit coming on him settling like a dove, while a voice from heaven said, "You are my dearly loved Son, you are my joy and my delight."

LEDYARD

The Good News of Jesus Christ, the Son of God, begins with the words of the early preachers: "Listen! I will send My helper to carry the news ahead of you. He will make the way ready. His voice calls out in the place where no people live. 'Make the way ready for the Lord. Make the road straight for Him!'"

John the Baptist preached in the place where no people live. He preached that people should be baptized because they were sorry for their sins and turned from them. And they would be forgiven. People from over all the country of Judea and from Jerusalem came to him. They told of their sins and were baptized by John in the Jordan River.

John wore clothes made of hair from camels. He had a leather belt around him. His food was locusts and wild honey. He preached, saying, "One is coming after me Who is greater than I. I am not good enough to get down and help Him take off His shoes. I have baptized you with water. But He will baptize you with the Holy Spirit."

Jesus came to the Jordan River from the town of Nazareth in the country of Galilee. He was baptized by John. As soon as Jesus came up out of the water, He saw heaven open up. The Holy Spirit came down on Him like a dove. A voice came from heaven and said, "You are My much-loved Son. I am very happy with You."
APPENDIX B: Psalm 23 in selected versions

Revised Standard Version (for purposes of comparison)

The LORD is my shepherd, I shall not want,
he makes me lie down in green pastures.
He leads me beside still waters;
he restores my soul.
He leads me in paths of righteousness
for his name's sake.

Even though I walk through the valley of the shadow of death,
I fear no evil;
for thou art with me;
thy rod and thy staff,
they comfort me.

Thou preparest a table before me:
in the presence of my enemies;
Thou anointest my head with oil,
my cup overflows.
Surely goodness and mercy shall follow me
all the days of my life;
and I shall dwell in the house of the LORD for ever.

GOWEN

Yahweh is my Shepherd, I have no lack:
In meads of young grass He maketh me lie:
By waters of quiet He leadeth me:
My life He refresheth for ever.

He guideth me by tracks of righteousness for His own Name's sake:
Yea, when I walk in the vale of the shadow,
No evil I fear, for Thou art beside me:
Thy club and Thy staff - they are my comfort.

Thou preparest before me a table in sight of my foes:
Thou anointest my head with oil: my cup overfloweth:
Surely, goodness and kindness pursue me all the days of my life:
And I dwell in the house of Yahweh for fulness of days.

SUGDEN

The Lord's my SHEPHERD; nought lack I!
In grassy meads He makes me lie;
To waters cool my steps He leads,
And in reviving pastures feeds.

The Lord's my GUIDE; directs my paths aright;
Yea, though I walk through valleys dark as night,
I fear no danger; Thou art with me still,
Thy rod and staff protect me from all ill.

The Lord's my HOST, and spreads my board in presence of my foes;
My head with oil Thou dost anoint, my cup of joy o'erflows;
Goodness and Mercy surely shall attend me every day,
And in God's house, a welcome guest, I will abide alway.
YAHVEH is my shepherd...He maketh me lie in green pastures:
by waters of rest doth He guide me, my soul He refresheth:
in paths of righteousness leads me for His name's sake.

Though I walk in a valley of darkness, I fear no evil:
for THOU (art) with me, Thy rod and Thy staff...are my comfort:
Thou spreadest a table before me in sight of my foes.
Thou anointest my head with oil, my cup overfloweth:
  yea, goodness and mercy pursue me all days of my life:
I shall dwell in the house of YAHVEH unto length of days.

My Lord attends; - I shall not want; -
He lets me rest in verdant fields,
He leads me by the pleasant brooks,
He brings me back, my life refreshed,
To skip with joy, to praise His Name.

My Lord attends; - I shall not want; -
He lets me rest in verdant fields,
He leads me by the pleasant brooks,
He brings me back, my life refreshed,
To skip with joy, to praise His Name.

The Lord is my shepherd; therefor can I nothing lack;
He shall feed me in a green pasture tract.
Beside the waters of comfort lead me forth -
My shepherd Lord, with his people is not wroth.
He shall bring me forth - he shall convert my soul,
And bring me forth in the paths of righteousness for his namesake, whole.
Yea, though I walk through the valley of the shadow of death,
I will fear no evil breath;
For thou art ever with my soul;
Thy rod and thy staff comfort me - and make me whole.
Thou shalt prepare a table before me
Against them that trouble me;
Thou hast my head anointed
With oil, and my cup shall be full - as appointed.
But thy loving kindness and mercy shall follow me in all the ways
Of my life; and I will dwell in the house of the Lord all my days.

My Shepherd is the Lord; He leads
Me in green pastures' peace to rest;
Beside still water-pools He feeds
Me of His best.
When from the flock His lost sheep strays,  
    He seeks me in the wilderness,  
And, as He promised, leads by ways  
    Of righteousness.

Though death's dark-shadowing vale be trod  
    By me, yet will I fear no ill,  
With me Thou art; Thy staff and rod  
    Strengthen me still.

While foes look on in baffled spite,  
    My feast of fat things hast Thou spread:  
My cup is brimmed, Thine oil is bright  
    Upon mine head.

Mercy and grace shall compass me  
    Through all my days, behind, before.  
Where God is, there mine home shall be  
    For evermore.

**STRYKER**

Jehovah shepherds me; I cannot lack.  
Ranges of verdure bid me lie in peace,  
Along by restful streams He guides my track,  
His soul-restoring mercies never cease.

For His own Name's sake He will find me room  
By paths so true, that when that valley drear  
I tread, thro its deep overwhelming gloom,  
Since Thou art with me no ill can I fear.

Thy rod and staff defend and lift me up.  
Thou wilt a table rich before me spread,  
While troublers heed mine overbrimming cup;  
Upon my brows rare perfume hast Thou shed.

Only Thy loving kindness shall pursue  
And goodness all my life long keep my ways;  
So shall I in Jehovah's household thro  
All time dwell and to everlasting days.

**HIELSCHER**

My shepherd is the Lord,  
I shall not want;  
To pastures green he leads,  
And flowing font.

My soul is turned to Him;  
He is my guide.  
Death's shades I shall not fear  
When by His side.

His rod and staff gave cheer.  
Against my foes  
And those who do me ill,  
His table rose.

His oil runs down my hair;  
His cup is sweet.  
Grant me for aye to dwell  
Close to His feet.

**BAGSHAWE**

The Lord God ruleth over me,  
And I shall nothing need;  
'Tis in a place of pasture rich,  
He has given me to feed.

And on refreshing waters pure,  
He hath my youth sustained;  
And from all sinful foolish ways,  
My soul He hath regained. ...
The Lord is my Shepherd, no want shall I know;  
He maketh me lie in green pastures below;  
He leadeth my feet the still waters beside;  
He restor eth my soul, with me doth abide.

He marketh my steps in the way I should take,  
In safe paths of righteousness for His name’s sake;  
And e'en when I journey through death’s darkened vale,  
I’ll there fear no evil, my faith shall not fail.

For Thou wilt be with me, to guide and protect;  
Thy rod and Thy staff shall then comfort me yet;  
For me Thou preparest a table well spread  
In presence of foes; Thou anointest my head.

My cup runneth over; my blessings enlarge;  
Thy goodness and mercy still have me in charge;  
All the days of my life for me ’twill be well,  
And in the Lord’s house I forever shall dwell.

The Lord’s my Shepherd ever blest;  
And surely I no want shall know.  
In pastures green He makes me rest,  
He leads me where still waters flow.

His grace restores with succor meet  
My soul when faint and comfortless;  
He for His name’s sake guides my feet  
In paths of peace and righteousness.

Yea, though I walk through death’s dark vale,  
No fear of evil shall there be;  
For Thou art with me; nor can fail  
Thy rod and staff to comfort me.

For me Thou hast a table spread  
Before the presence of my foes;  
With oil Thou dost anoint my head;  
My cup of blessing overflows.

O surely only grace and love  
Shall follow me till life is o'er;  
Then in Jehovah’s house above  
I'll happy dwell forevermore.

The Lord’s my shepherd; naught I'll need,  
He shall me in green pastures feed;  
He'll guide me where, serene and slow,  
The cool, refreshing waters flow;

He shall restore my soul and make  
My pathway right, for His name’s sake;  
Yea, though I walk through death’s dark shade,  
I'll of no evil be afraid;

For Thou wilt my companion be,  
Thy rod and staff will comfort me;
Thou shalt a table for me spread
In presence of the foe I dread;
Thou oil upon my head dost pour;
My cup of good is brimming o'er.
Thy goodness and Thy charity
Throughout my days will follow me.
And in God's house, His face before,
I'll dwell with Him for evermore.

LATTEY

Jehovah is my shepherd; I lack nothing.
   He maketh me to lie down in green pastures:
He guideth me to restful waters:
   He restoreth my life.
He leadeth me by right paths
   For his name's sake.
Yea, though I walk in dark valley
   I fear no evil,
For thou art with me; thy club and thy staff,
   They comfort me.
Thou preparest a table before me
   In the sight of mine enemies:
Thou hast anointed my head with oil:
   My cup is well filled.
Naught but goodness and kindness shall follow me
   All the days of my life:
And I shall dwell in Jehovah's house
   For length of days.

O'NEILL

The Lord is my shepherd, and nothing is wanting to me;
He makes me rest in green pastures,
He leads me beside refreshing waters,
He revives my spirit,
He guides me by safe paths for his name's sake.
Even, then, if I should walk through the valley of the shadow of death,
I will fear no evil; for thou art with me.
Thy rod and thy staff give me courage.
Thou, O Lord, preparest for me a table in the sight of my enemies;
Thou pourest rich oil on my head;
My cup overflows;
Thy pure goodness and mercy shall follow me all the days of my life;
And I shall dwell for length of days in the house of the Lord.

KISSANE

Yahweh is my shepherd, I shall not want;
   In rich pastures He makes me lie down,
By refreshing waters He leads me;
He restores my soul,
   He leads me in the paths of righteousness,
For His name's sake;
Even should I walk in the valley of dense darkness,
   I will fear no evil;
For Thou art with me,
   Thy rod and Thy staff,
These comfort me. ...
POWIS SMITH

The Lord is my shepherd; I shall not want;
In green meadows he makes me lie down;
To refreshing waters he leads me.
He gives me new life.
He guides me in safe paths, for his fame's sake.
Even though I walk in the darkest valley,
I fear no harm; for thou art with me.
Thy rod and thy staff - they comfort me.
Thou layest a table before me in the presence of my enemies.
Thou anointest my head with oil; my cup overflows.
Only goodness and grace shall follow me all the days of my life;
And I shall dwell in the house of the Lord down to old age.

McFADYEN

The Lord is my shepherd: no want have I.
He layeth me down in pastures green.
To waters of rest He gently leads me,
Refreshing my soul.
He guideth me ever in paths that are straight
For His own name's sake.

And when my way lies through a valley of gloom,
I fear no evil, for Thou art with me.
Thy rod and Thy staff - in them is my comfort.

Thou settest a table before me
In face of my foes;
With oil Thou anointest my head,
And my cup runneth over.
Surely goodness and love shall pursue me
All the days of my life.
In the house of the Lord I shall dwell
Through the length of the days.

MOTHER MARIA

Jahwe is my shepherd,
Nothing do I lack,
In young and green meadows
He pastures me;
And to the waterbrooks
He leads me to rest.

My heart he refreshes,
In the path of fair justice
He guides me
For his name's sake.

Though I wander
Through a valley dark,
No evil need I fear
For thou art with me,
Thy shepherd's crook
It comforts me.

A table thou preparest
Before the face of those
Who wish me ill.
Thou anointest my head with oil,
In my cup is plenteous drink.
Joy and love unfailing
Are with me everywhere,
As long as life itself
In Jahwe's house I dwell.
KENDON

The Lord is my shepherd: I shall want for nothing.
   He bids me lie down in green pastures;
He leads me along by the side of still waters;
   He renews life within me.
He guides me in paths that are right, for the name that he bears.

Even though I walk through a valley deep in darkness
   I fear no evil; for thou art with me;
Thy staff and the cudgel in thy hand, these reassure me.

Thou dost set out a table ready before me
   In full sight of my enemies;
And hast lavished oil upon my head;
   My wine-cup is full and brimming over.
Only goodness, and love unfailing, shall follow me
   All the days of my life;
And in the Lord's house shall I make my home
   As long as I live.

MOFFATT

The Eternal shepherds me, I lack for nothing;
he makes me lie in meadows green;
he leads me to refreshing streams,
he revives life in me.

He guides me by true paths,
as he himself is true.
My road may run through a glen of gloom,
but I fear no harm, for thou art beside me;
thy club, thy staff - they give me courage.

Thou art my host, spreading a feast for me,
while my foes have to look on!
Thou hast poured oil upon my head,
my cup is brimming over;
yes, and all through my life
Goodness and Kindness wait on me,
the Eternal's guest
within his household evermore.

DAHOOD

Yahweh is my shepherd,
   I shall not lack.
In green meadows he will make me lie down;
Near tranquil waters will he guide me,
to refresh my being.
He will lead me into luxuriant pastures,
as befits his name.

Even though I should walk
   in the midst of total darkness,
I shall fear no danger
   since you are with me.
Your rod and your staff -
   behold, they will lead me.
You prepare my table before me,
in front of my adversaries.
You generously anoint my head with oil,  
my cup overflows.  
Surely goodness and kindness will attend me,  
all the days of my life;  
And I shall dwell in the house of Yahweh  
for days without end.

C.L. TAYLOR

With the Lord my shepherd, I lack nothing;  
he lets me lie down in green pastures.  
He leads me beside the restful waters;  
he restores my life;  
He guides me along the right paths  
for his name's sake.  
Even if I walk in the valley dark as death  
I need fear no harm,  
for you are with me.  
Your rod and your staff,  
these give me comfort.

You set a table before me  
in the sight of my foes;  
you anoint my head with oil,  
my cup is full to the brim.  
Only bounty and devotion will pursue me  
all the days of my life,  
and my home will be the house of the Lord  
to the end of my days.

HARRISON

The Lord shepherds me,  
I shall never be in need.  
In green meadows He finds me a resting-place;  
He leads me to refreshing waters.  
He gives me renewed life,  
He guides me along a virtuous course  
in accordance with His nature.  
Even though I have to cross the darkest valley  
I will not be afraid of any harm,  
for You are with me:  
Your strength and support are indeed my comfort.  
You prepare food for me, while my enemies look on;  
You anoint my head with oil,  
my fortunes prosper greatly.  
Goodness and love alone will accompany me through life,  
and I shall live in the house of the Lord all my days.

HADAS

The Lord is my shepherd, I shall not want;  
He makes me lie down in green pastures;  
He leads me beside the still waters.  
He guides me on the path of righteousness;  
He revives my soul for the sake of His glory.  
Though I walk in the valley of darkness,  
I fear no harm, for You are beside me,  
Your staff and Your rod they comfort me.
You set a table for me in the sight of my enemies; 
You anoint my head with oil; my cup overflows.
Throughout the days of my life
Goodness and kindness shall be my portion;
Throughout the long years ahead
The Lord's house shall be my dwelling place.

HANSON
My shepherd is The Lord: I lack nothing. 
He lets me stretch out in green meadows; 
he takes me to well-watered places, 
refreshing my spirit; 
he leads me along the right paths 
for the honor of his name. 
Even when I walk in great danger 
I fear no harm, 
because you are with me. 
Your club and your staff, 
they are my comfort. 
You spread out the table before me 
in front of my foes. 
You anoint my head with oil 
as my cup overflows. 
Yes, kindness and goodness pursue me 
all through my life. 
I will dwell in the house of The Lord 
as long as I live.

LEVI
God is my shepherd, I shall not want. 
He will bring me into meadows of young grass, 
he will guide me beside quiet water. 
He will strengthen my soul; 
he will lead me in the path of justice, because of his name. 
And when I walk in the valley of the darkness of death 
I shall fear no evil, because you are with me, 
your crook and your staff will be my comfort. 
You will set a table for me in front of my enemies; 
you have anointed my head with oil, and my cup overflows. 
Your goodness and your mercy shall certainly follow me 
through all the days of my life, 
and I shall live in the house of God for the length of my days.

NOLI
My shepherd is the Lord. He never fails me. 
He gives me rest in green and grassy pastures; 
He leads me to refreshing waters; 
He gives me new life; 
He guides me in his name to righteousness. 
So, though I walk through dark and deadly gorges, 
I fear no harm, for you are at my side 
And you protect me with your rod and staff. 
You are my host; you spread a feast for me 
In front of all my enemies; 
You pour your precious perfumes on my head; 
You fill my cup with overflowing wine. 
Your grace and love will bless me all my days, 
And in your house, 0 Lord, I'll dwell forever.
BYINGTON

Jehovah is my shepherd;  
I shall never have less than I need.  
He has me lie down in green pastures;  
he takes me to resting-places along the water.  
He puts life back into me;  
he leads me on trails that go right, for the sake of his name.  
Even when I go in a valley of gloom  
I will not be afraid of anything bad, because you are with me;  
Your club and staff,  
they set my mind at rest.  
You lay a table before me  
in my foemen's presence;  
You have lavished oil on my head,  
my cup is full of refreshment.  
I shall have nothing but kindness and friendliness following me  
all my life,  
and I shall stay at Jehovah's house for long years.

BECK

The LORD is my Shepherd -  
I have everything I need.  
He makes me lie down in fresh green pastures  
and leads me to water where I can rest.  
He gives me new life.  
He leads me on paths of righteousness  
to honor His name.  
Even though I walk in a very dark valley,  
I fear no harm because You are with me;  
Your rod and Your staff give me courage.  
You set a table before me  
right in front of my enemies.  
You have anointed my head with oil;  
my cup is running over.  
Surely kindness and love will follow me all my life,  
and I will live in the LORD's house forever.

COOKE

The Lord's my Shepherd! What lack I  
While kindly help He lends?  
In pastures green He makes me lie,  
By restful waters tends.  
My happy soul, refreshed, restored,  
Sufficed its every need,  
In paths of righteousness, the Lord,  
For His Name's sake, doth lead.  
Yea, though through deathly vale I plod,  
No evil will I fear,  
For Thou art with me: Thy blest rod  
And staff both guard and cheer.  
A bounteous table Thou dost spread  
In presence of my foes;  
With generous oil anoint my head;  
My cup with boon o'erflows.
Goodness and grace shall follow me
Until life's latest hour;
The Lord's loved house my home shall be,
My home for evermore.

DALE

GOD is my shepherd!
I shall lack nothing -
  he lets me lie down on green grass,
leads me by quiet streams,
  makes me a new man.
He guides me along the right tracks,
  because he is what he is;
when I go through the pitch-black gorge,
  nothing frightens me!
You are with me,
  club and staff at the ready -
making me strong!
You are my host, I am your guest
  while enemies look helplessly on!
You bathe my head with oil,
  fill my cup to the brim!
Your goodness and love shall follow me
  all my days!
GOD's home is my home
  for ever!
APPENDIX C.

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