The representative men of the Bible

Matheson George
ADAM TO JOB
BY DR. GEORGE MATHESON

A New Uniform Edition
of His Works

Each 12mo. Cloth - - Net $1.00

Side Lights from Patmos
Studies of the Portrait of Christ
Studies of the Portrait of Christ, Second Series
The Representative Men of the Bible
The Representative Men of the Bible, Second Series
The Representative Men of the New Testament
Representative Women of the Bible
Rests by the River
Messages of Hope
Moments on the Mount
Leaves for Quiet Hours
Voices of the Spirit
Thoughts for Life's Journey
Life of Dr. George Matheson,
By Rev. D. Macmillan

HODDER & STOUGHTON
New York
THE REPRESENTATIVE MEN OF THE BIBLE
Adam to Job

BY

GEORGE MATHESON
D.D., LL.D., F.R.S.E.

HODDER & STOUGHTON
NEW YORK
GEORGE H. DORAN COMPANY
B5571
M42
1902
13.1988

Transferred from Barnes

DB
PREFACE

By ‘The Representative Men of the Bible’ I mean the men of the Bible who represent phases of humanity irrespective of place and time; and I consider them only in those incidents in which they are thus representative. I offer this volume by way of experimental instalment. I have exhibited but a single row of figures. Should the volume meet with acceptance, I may exhibit a second row contemporaneous with the first; and ultimately, I should like to extend the line into the New Testament. It is this anticipation of future work that explains the omissions in this volume. You may say, Why has Ishmael been omitted from your chapter on Abraham, why have Aaron and Balaam been left out of your chapter on Moses? It is because I have desired to give these a place on their own account and have wished to avoid repetition. These studies are not historical, they are not critical; they are an analysis of the Portraits as we see
them—without any attempt to inquire how or when they came. I have imagined myself in a studio, looking at the forms as delineated, and simply asking the question, What did the artist mean? Personally, I have no doubt as to the historical basis for the patriarchal life—not to speak of lives further down the stream. But I have been actuated in the meantime by the desire to find ground that is neutral to the two extremes—the Higher Criticism on the one hand and the Old Orthodoxy on the other. That common ground is the fact that the figures are now before us, and that, if there be a Revelation, it is through them, in the last result, that the Revelation must come. Here, for the present, hands may be joined, here, for the time, views may be united; and those who differ as to dates and origins can meet in the recognition of a spiritual beauty. I have sought to give the book a semi-devotional tone by closing each chapter with a short invocation or prayer.

G. M.

Edinburgh, 1902.
# CONTENTS

## CHAPTER I
INTRODUCTION, . . . . . . . . . . 1

## CHAPTER II
ADAM THE CHILD, . . . . . . . . . 23

## CHAPTER III
ABEL THE UNDEVELOPED, . . . . . . 45

## CHAPTER IV
ENOC THE IMMORTAL, . . . . . . 67

## CHAPTER V
NOAH THE RENEWER, . . . . . . 89

## CHAPTER VI
ABRAHAM THE COSMOPOLITAN, . . . . . 110

## CHAPTER VII
ISAAC THE DOMESTICATED, . . . . . . 131

## CHAPTER VIII
JACOB THE ASPIRING, . . . . . . 152
## CONTENTS

### CHAPTER IX

**JOSEPH THE OPTIMIST**, 174

### CHAPTER X

**MOSES THE PRACTICAL**, 196

### CHAPTER XI

**JOSHUA THE PROSAIC**, 218

### CHAPTER XII

**SAMUEL THE SEER**, 239

### CHAPTER XIII

**DAVID THE MANY-SIDED**, 261

### CHAPTER XIV

**SOLOMON THE WISE**, 283

### CHAPTER XV

**ELIJAH THE IMPULSIVE**, 304

### CHAPTER XVI

**ELISHA THE IMITATIVE**, 326

### CHAPTER XVII

**JOB THE PATIENT**, 349
CHAPTER I

INTRODUCTION

In a previous work I attempted a study of the Portrait of Christ, as delineated by the Four Evangelists. I propose to stand once more in the Great Gallery of the Jewish nation and to study for a while those other figures which have made the history of ancient Israel more familiar to the average man than the history of modern England. I would come to the new study as I came to the old. I would leave historical questions in the background. I would not ask what is proved, but what is painted. It matters not to me when the artist lived; it matters not whether the Portrait has been attributed to the real hand; it matters not even, to my present purpose, whether the events delineated on the canvas were reproduced from the actual life. The
point is that the Portraits are there, that they speak to us from a far past, and that their voice, which originally was local and national, has in the course of the years become cosmopolitan and universal. I want to ask, what do they say? When you hear a stir around you, caused by certain words that have escaped your ear, is not that the question you first ask? You do not inquire, who is the speaker? how is he dressed? where does he come from? You inquire, what has he said to raise such a commotion? So is it here. We seek the reason for a universal interest. That reason cannot lie in anything historical. It must lie in something which belongs to no special date, no particular town, no single land. To localise it is to weaken it. To associate it with a definite place and time is to lessen its interest for the race. The Biblical critic may insist on knowing the name of Jacob’s wrestling angel; but the man in the Gallery is content with the message to the eye, content to see the picture and to receive the blessing.

I intend, then, to study these Portraits, not