

the divine work," and are not to be thought of as diurnal.

Lewis says of Augustine:

He could not read the first of Genesis and think of ordinary days. It was the wondrous style of the narrative that affected him, the wondrous nature of the events and times narrated; it was the impression of strangeness, of vastness, as coming directly from the account itself, but which so escapes the notice of unthinking, ordinary readers. Wonderful things are told out of the common use of language, and therefore common terms are to be taken in their widest compass, and in their essential instead of their accidental idea. It is the same feeling that affects us when we contemplate the language of prophecy, or that which is applied to the closing period, or great day of the world's eschatology. No better term could be used for the creative morae, pauses, or successive natures, as Augustine styles them; and so no better words than evening and morning could be used for the antithetical vicissitudes through which these successions were introduced. See Augustine wherever the subject comes up, in his books De Genesi ad Literam, Contra Manichaeos, and De Civitate Dei. (p. 131)

2. The statements in Genesis 1:2, that the earth was originally "waste and void," and that "darkness was upon the face of the deep," strongly imply that the period of emptiness and darkness was one of significant duration. (Otherwise we would have to say that the second great declaration of the creation account merely tells us that for the first few hours everything was mixed up, until God began to organize it.)

3. The use of the article "the" in the last part of verse 5, in the King James Version, to form the statement, "the evening and the morning were the first day," has given a wrong impression to many. The Hebrew text does not possess the article here, so "the true rendering is, 'and there was an evening, and there was a morning, the first day'" (p. 133).

4. Since there is no mention of any solar or astronomical time keepers in the early verses of the chapter, it is unlikely that the terms "morning" and "evening" have any reference to the influence of these bodies. The terms "morning" and "evening" probably were placed here by the divine author of the text to indicate the definiteness of the different stages of creation, "without any computed duration" being indicated (p. 133).

5. The use of the Hebrew word olam, "from olam to olam," in Psalm 90:2 does not mean "from everlasting to everlasting," as most English versions read, but conveys the idea of great units of divine time measurement, during which God's creative processes may have been going on. The next few verses following verse 2 support this view, and lead us to believe that the Hebrew writer was not thinking of the creative days as being mere ordinary days. Also supporting this view is the fact that the word translated "worlds" in Hebrews 11:3 is