

Roland Meynet

THE HISTORY
OF RHETORICAL ANALYSIS

CHAPTER 1

THE FORERUNNERS 18th Century

*The year 1753 can be considered a symbolic date in the history of exegesis. Two books which were at the origin of two ways of approaching the Biblical texts as literary texts were published that year.¹ The French doctor Jean Astruc, with his *Coniectures sur les mémoires originaux dont il paroît que Moÿse s'est servi pour composer le livre de la Genèse*, is the initiator or the forerunner of the study of sources and of historical criticism. The Reverend Robert Lowth, future bishop of Oxford and London, with the publication of his thirty-four *Lectures on the Sacred Poetry of the Hebrews*, as he gave them at Oxford between 1741 and 1751, was to be recognized as the father of the 'poetical' analysis of the Bible.²*

Robert LOWTH

In his nineteenth lecture, Lowth presented a description of the biblical parallelism that was to have a considerable success. His classification of 'parallelism of the members' into three categories, synonymous, antithetical and synthetic (or constructive) parallelism, can be found in all dictionaries. Twenty-five years later, in 1778, Lowth published an English translation of Isaiah where the text of the prophet was for the first time disposed in verse, following the principles of parallelism.³ This translation was preceded by a dissertation wherein the author gave an improved version of his nineteenth lesson. It would have been interesting to give here a few extracts of this dissertation since, according to the very opinion of the author, it was a marked progress on what had been done a quarter of a century earlier. But although Isaiah had been re-published several times,⁴ it is mostly the text of the nineteenth lecture which has influenced

¹ G.B. Gray, *The Forms of the Hebrew Poetry* (London, 1915; New York: KTAV, 1972) p. 5.

² *De sacra poesi Hebraeorum praelectiones academicae Oxonii habitae* (Oxford, 1753).

³ *Isaiah: a new Translation; with a Preliminary Dissertation and Notes, Critical, Philological and Explanatory* (London: J. Dodsley & T. Cadelle, 1778).

⁴ The thirteenth edition was published in London in 1843.

his successors, such as it is found, in Latin, in his De sacra poesi hebraeorum and very soon in English translation,⁵ and French.⁶ Here, then, are some large extracts from his nineteenth lesson:

After having described

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The psalmody of the Hebrews.—The manner of chanting the hymns by alternate choirs: whence the origin of the poetical construction of the sentences, and that peculiar form, in which verses and distychs run parallel or correspondent to each other.⁷

Lowth moves on to:

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Such appears to have been the origin and progress of that poetical and artificial conformation of the sentences, which we observe in the poetry of the Hebrews. That it prevailed no less in the Prophetic Poetry than in the Lyric and Didactic, to which it was, in the nature of things, most adapted, [p. 34] is evident from those very ancient specimens of poetical prophecy already quoted from the historical books; and it only remains to show, that it is no less observable in those which are contained in the volumes of the prophets themselves. In order the more clearly to evince this point, I shall endeavour to illustrate the Hebrew parallelism according to its different species, first by examples taken from those books commonly allowed to be poetical, and afterwards by correspondent examples from the books of the prophets.

The poetical conformation of the sentences, which has been so often alluded to as characteristic of the Hebrew poetry, consists chiefly in a certain equality, resemblance, or parallelism between the members of each period; so that in two lines (or members of the same period) things for the most part shall answer to things, and words to words, as if fitted to each other by a kind of rule or measure. This parallelism has much variety and many gradations; it is sometimes more accurate and manifest, sometimes more vague and obscure; it may however, on the whole, be said to consist of three species.

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1. The first species is the **Synonymous Parallelism**,⁸ when the same sentiment is repeated in different, but equivalent terms. This is the most frequent of all, and is often conducted with the utmost accuracy and neatness: examples are

⁵ By Lowth and Michaelis in 1763.

⁶ Two 'first' French translations: *Leçons sur la poésie sacrée des Hébreux traduites pour la première fois en français du latin du Dr Lowth par M. Sicard* (trans. M. Sicard; 2 vols.; Lyon, 1812; Avignon: Segin aîné, 2nd edn, 1839) and *Cours de poésie sacrée par le Dr Lowth traduit pour la première fois du latin en français par F. Roger* (trans. F. Roger; Paris, 1813).

⁷ We quote according to *Lectures on the Sacred Poetry of the Hebrews*, II (Hildesheim: Georg Olms, 1969; reprint of the 1787 edition).

⁸ The decimal numbering of the paragraphs has been added for greater clarity.

very numerous, nor will there be any great difficulty in the choice of them: on this account I shall select such as are most remarkable in other respects.⁹

When Israel went out from Egypt;
The house of Jacob from a strange people:

Judah was as his sacred heritage:
Israel his dominion.

The sea saw, and fled;
Jordan turned back:

The mountains leaped like rams;
The hills like the sons of the flock. [...]

Ps. 114.1-6

[...]

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The Prophetic Muse is no less elegant and correct:

Arise, be thou enlightened; for thy light is come
And the glory of JEHOVAH is risen upon thee.

For behold darkness shall cover the earth;
And a thick vapour the nations:

But upon thee shall JEHOVAH arise;
And his glory upon thee shall be conspicuous.

And the nations shall walk in thy light;
And kings in the brightness of thy rising.

Isa. 60.1-3

[...]

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Isaiah is indeed excellent, but not unrivalled in this kind of composition: there are abundant examples in the other prophets.

[...]

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There is great variety in the form of the synonymous parallelism, some instances of which are deserving of remark.

1.1 The parallelism is sometimes formed by the iteration of the former member, either in the whole or in part:

Much have they oppressed me from my youth up,

⁹ To make reading easier, a gap has been added between the 'periods'.

May Israel now say;

Much have they oppressed me from my youth,
Yet have they not prevailed against me.

Ps. 129.1-2

[...]

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Thus Isaiah:

Because in the night Ar is destroyed, Moab is undone!
Because in the night Kir is destroyed, Moab is undone.

Isa. 15.1

[...]

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1.2 There is frequently something wanting in the latter member, which must be repeated from the former to complete the sentence:

The king sent and released him;
The ruler of the people, and set him free.

Ps. 105.20

In the same manner Isaiah:

Kings shall see him and shall rise up;
Princes, and they shall worship him [...]

Isa. 48.7

1.3 Frequently the whole of the latter division answers only to some part of the former:

JEHOVAH reigneth, let the earth rejoice;
Let the multitude of islands be glad.

Ps. 97.1

Arise, be thou enlightened; for thy light is come
And the glory of JEHOVAH is risen upon thee.

Isa. 60.1

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1.4 Sometimes also there are triplet parallelisms. In these the second line is generally synonymous with the first, whilst the third either begins the period, or concludes it, and frequently refers to both the preceding:

The floods have lifted up, O JEHOVAH,
The floods have lifted up their voice;
The floods have lifted up their waves.

Than the voice of many waters,

The glorious waves of the sea,
JEHOVAH on high is more glorious. Ps. 93.3-4

Come and let us return unto JEHOVAH;
For he hath torn, and he will heal us;
he hath smitten and he will bind us up.

After two days he will revive us;
On the third day he will raise us up
And we shall live in his sight. Hos. 6.1

1.5 In stanzas (if I may so call them) of five lines, the nature of which is nearly similar, the line that is not parallel is generally placed between the two distychs:

Like as the lion growleth,
Even the young lion over his prey;

Though the whole company of shepherds be
called together against him: [p. 43

At their voice he will not be terrified,
Nor at their tumult will he be humbled. Isa. 31.4

Askalon shall see it, and shall fear;
Gaza shall also see it, and shall be greatly pained:

And Ekron shall be pained, because her expectation
is put to shame;

And the King shall perish from Gaza;
And Askalon shall not be inhabited. Zech. 9.5

1.6 Those which consist of four lines generally form two regular distychs; but there is sometimes a peculiar artifice to be perceived in the distribution of the sentences:

From the Heavens Jehovah looketh down,
He seeth all the children of men;
From the seat of his rest he contemplateth
All the inhabitants of the earth. Ps. 33.13, 14

[...]

the latter members are to be alternately referred to the former.

[...]

[p. 45

2. *The Antithetic Parallelism* in the next that I shall specify, when a thing is illustrated by its contrary being opposed to it. This is not confined to any particular form: for sentiments are opposed to sentiments, words to words, singulars to singulars, plurals to plurals, &c. of which the following are examples:

The blows of a friend are faithful;
But the kisses of an enemy are treacherous.

The cloyed will trample upon an honey-comb;
But to the hungry every bitter thing is sweet. Prov. 27.6-7

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There is sometimes a contra position of parts in the same sentence: [...]

I am swarthy but comely, O daughters of Jerusalem;
As the tents of Kedar, as the pavilions of Solomon. Cant. 1.5

The last line here is also to be divided and separately applied to the preceding, "swarthy as the tents of Kedar; comely as the pavilions of Solomon." [...]

This form of composition, indeed, agrees best with adages and acute sayings: it is [p. 47] therefore very prevalent in the proverbs of Solomon, in some of which the principal force and elegance depend on the exactness of the antithesis. It is not however inconsistent with the superior kinds of Hebrew poetry.

[...]

[p. 48

The sublimer poetry seldom indeed adopts this style. Isaiah, however, by means of it, without departing from his usual dignity, adds greatly to the sweetness of his composition in the following instances:

In a little anger have I forsaken thee;
But with great mercies will I receive thee again:

In a short wrath I hid my face for a moment from thee;
But with everlasting kindness will I have mercy on thee. [...]

Isa. 54.7

3. There is a third species of parallelism, in which the sentences answer to each other, not by the iteration of the same image or [p. 49] sentiment, or the opposition of their contrary, but merely by the form of construction. To this, which may be called *the Synthetic or Constructive Parallelism*, may be referred all such as do not come within the two former classes: I shall however produce a few of the most remarkable instances:

The law of JEHOVAH is perfect, restoring the soul;
The testimony of JEHOVAH is sure, making wise the simple:

The precepts of JEHOVAH are right, rejoicing the heart;
The commandment of JEHOVAH is clear, enlightening the eyes:

The fear of JEHOVAH is pure, enduring for ever;
The judgements of JEHOVAH are truth, they are just altogether.

More desirable than gold, or than much fine gold;
And sweeter than honey, or the dropping of honey-combs.

Ps. 19.8-11

3.1 This kind of parallelism generally consists of verses somewhat longer than usual, of which [p. 50] there are not wanting examples in the prophets:

How hath the oppressor ceased! the exactness
of gold ceased!
Jehovah hath broken the staff of the wicked,
the sceptre of the rulers

He that smote the people in wrath with a stroke unremitted;
He that ruled the nations in anger is persecuted, and none hindereth. [...]

Isa. 14.4-9

3.2 Triplets are frequently formed of this kind of parallelism:

The clouds overflowed with water;
The atmosphere refounded;
Thine arrows also issued forth;

[p. 51]

The voice of thy thunder was in the skies;
The lightnings enlightened the world;
The earth trembled and shook.

Ps. 77.18

I will be as the dew to Israel
 He shall blossom as the lily;
 And he shall strike his roots like Lebanon.

His suckers shall spread,
 And his glory shall be as the olive-tree,
 And his smell as Lebanon.

Hos. 14.6, 10

[...]

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3.5 The variety in the form of this synthetic parallelism is very great, and the degrees of resemblance almost infinite: so that sometimes the scheme of the parallelism is very subtle and obscure, and must be developed by art and ability in distinguishing the different members of the sentences, and in distributing [p. 53] the points, rather than by depending upon the obvious construction. How much this principle pervades the Hebrew poetry, and how difficult of explication it is, may in some degree be illustrated by one example. This appears to consist of a single line, if the sentiment only be considered:

I also have anointed my King on Sion, the
 mountain of my sanctity.

Ps. 2.6

But the general form and nature of the Psalm requires that it should be divided into two parts or versicles; as if it were,

I also have anointed my King;
 I have anointed him in Sion, the mountain of my sanctity.

Which indeed the Masoretes seem to have perceived in this as well as in other places.¹⁰

In this peculiar conformation, or parallelism of the sentences, I apprehend a considerable part of the Hebrew metre to consist; [p. 54] thought it is not improbable that some regard was also paid to the numbers and feet. But of this particular we have at present so little information, that it is utterly impossible to determine, whether it were modulated by the ear alone, or according to any settled or definite rules of prosody. Since however this, and other marks or vestiges, as it were, of the metrical art are alike extant in the writings of the prophets, and in the books which are commonly allowed to be poetical, I think there is sufficient reason to rank them in the same class.

¹⁰ For they mark the word *malkî* with the distinctive accent Athnac, by which they generally distinguish the members of the distichs [...] (Lowth's note).

Lest I should seem to have attributed too much to this conformation of the sentences, and to have rashly embraced an opinion not supported by sufficient authority, I shall beg leave to quote to you the opinion of Azarias, a Jew Rabbi, not indeed a very ancient, but a very approved author:¹¹

Without doubt, says he, the sacred songs have certain measures and proportions, but these do not consist in the number of the syllables perfect or imperfect, according to the form of the modern verse; but in [p. 55] the number of things, and of the parts of things; that is, the subject and the predicate, and their adjuncts, in every sentence and proposition". [...]

For instance, "Thy right hand O Jehovah,"¹² according to Azarias, consists of two terms, or parts of a proposition; to which is connected, "is all glorious in power," consisting likewise of two terms; these joined together make a Tetrameter. The following is constructed on a similar principle:

Thy right-hand, O Jehovah, hath crushed the enemy.

Exod. 15.6

[p. 56]

Thus in the following propositions there are three terms or measures,

My-doctrine shall-drop, as-the-rain; my-word
shall-distil, as-the-dew.

Deut. 32.2

"And thus joined together they form an Hexameter."

In fact, what he has here remarked is neither groundless nor altogether just. For with respect to many passages, in which the distribution of sentences is very unequal, and in which the propositions have but little correspondences with each other, as happens frequently in the Psalms, we must have recourse to some other solution; and when the sentences are most regular and correct, they cannot at all times be reduced to his rules. But although the present question does not depend upon this single point, no man,

I think, who reads with attention the poetic books, and especially what may be properly called the prophetic part of them, will entertain a doubt that it is of the utmost importance to distinguish the system of the verses.

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But should all that has been remarked concerning the members and divisions of the sentences appear light and trifling to some persons, and utterly undeserving any labour or attention; let them remember that nothing can be of greater avail to the proper understanding of any writer, than a previous

¹¹ *Mantissa Dissert. ad librum Cosri*, p. 418.

¹² Exod. 15.6.

acquaintance with both his general character, and the peculiarities of his style and manner of writing: let them recollect that translators and commentators have fallen into errors upon no account more frequently, than for want of attention to this article; and indeed, I scarcely know any subject which promises more copiously to reward the labour of such as are studious of sacred criticism, than this one particular.

Predecessors of LOWTH

*Other Jewish scholars had noticed the existence of parallelism besides R. Azarias, among them, Rashi (1040-1105), his grandson Rashbam, and most importantly David Kimshi (1160-1235).¹³ The awareness of the parallelism of the members goes, in fact, much farther back in time: the Latin word *fasucium* used by Cassiodorus in order to translate the Hebrew *pasûq* seems to describe the same reality indeed.¹⁴ Saint Augustine, whom Cassiodorus considers as his master, had noted the phenomenon several times, and calls it *geminatio* or *repetitio*.¹⁵ The habit of writing certain biblical texts according to lines of meaning, a habit which must go back several centuries before our era,¹⁶ indicates that a certain awareness of the parallelism of the members is extremely ancient. No author previous to the eighteenth century, however, has presented a typology such as the one elaborated by Lowth.*

¹³ G.B. Gray, *The Forms of the Hebrew Poetry*, p. 17s; J. Kugel, *The Idea of Biblical Poetry; Parallelism and Its History* (New Haven/London: Yale University Press, 1981); Kugel explains the 'omission' of parallelism in anterior Rabbinic exegesis by the theological principle of biblical omniscience which was then unanimously admitted: the second stich of what Lowth would call synonymous parallelism could simply not be the repetition of the same idea in other words; another meaning was always found, even if what would now seem spurious explanations were resorted to.

¹⁴ A. Vaccari, 'Cassiodoro e il *pasûq* della Bibbia ebraica', *Bib* 40 (1959) pp. 309-21.

¹⁵ Vaccari, 'Cassiodoro', pp. 313-14. Several other Church Fathers were aware of the parallelism (Kugel, *The idea*, p. 135s). On this point see L. Alonso Schökel, *Estudios de Poética Hebrea* (Barcelona: Juan Flors, 1963), pp. 197s.

¹⁶ For example, it is in this way that Deut. 32 is written in the manuscripts of Qumran.

Christian SCHÖTTGEN

Twenty years before Lowth's first book, however, Christian Schöttgen published two large volumes entitled Horae Hebraicae et Talmudicae.¹⁷ He added, in an appendix, a few dissertations. The sixth is called De exergasia sacra. This dissertation is composed of three parts. In the first chapter, dedicated to exergasia in general, the author starts with a definition:]

All the rhetorical treatises teach that *exergasia* is the 'conjunction of entire sentences of similar signification'. They mark, however, a difference between synonymy and *exergasia*: 'the first consists in repeating in a different way a single word, whereas the second consists in repeating in a different way either several words, either members of entire sentences' (p. 1249). It is what authors like Cicero (*Rhetoric to Herennius*, 4.42) call *expolitio*, or others like Aquila call it *isocolon* (*De figuris sententiarum*, p. 18), or *epexegesis* (Glassius, *Rhetorica sacra*), *pleonasmus* (Hennischius, *Thesaur. Disput. Loc. XII*, p. 471), *tautologia* (Martianus Capella; Luther). The figure is known to the poets: J.C. Scaliger (*De re poetica*, 3,41-43) enumerates three categories; *repetitio*, *frequentatio*, *acervatio*. The Rabbis that have noted the existence of *exergasia* in the Scriptures often use this expression: 'the same sentence is repeated twice using different words' (Kimshi, *ad Os* 2.3; R. Solomon ben Melech, *ad Ps.* 56.5). On the other hand the Christian writers have neglected it, despite the fact that it occurs frequently, not only in the poetical books, but also in the Prophets and Hagiographs.

The second chapter which describes the ten laws of exergasia should be quoted in full:

LAW I: *exergasia* is perfect when the elements (*membra*) of the two members (*commata*) correspond to each other perfectly without any more or less text.

Ps. 33.7

He gathered	as in a bottle	the waters of the sea
And he put	in storehouses	the deeps.

Num. 24.17

A star	shall come forth	out of Jacob
And a sceptre	shall rise	out of Israel.

¹⁷ (Dresde and Leipzig: apud Hekelii, 1733).

Lk. 2.47

My soul		magnifies		the Lord
And my spirit		rejoices		in God my Saviour.

LAW II: Sometimes, however, the subject is not repeated in the second half of the sentence, but it is omitted in an ellipsis and implied because of the proximity.

Isa. 1.18

Though your sins		are like scarlet,		
Though — —		they are red like crimson,		
				they shall be as white as snow
				they shall become like wool.

Prov. 7.19

For my husband		is not at home
— —		he has gone on a long journey.

Ps. 129.3

Plowed upon my back		the plowers
they made long their furrows.		— —

LAW III: One part of the subject only might be missing.

Ps. 37.30

The mouth of the righteous		utters		wisdom
An his tongue —		speaks		justice.

Where it is simply part of the subject which is repeated since the pronoun 'his' is not the whole subject.

Ps. 102.28

The children of your servant		shall dwell secure
And their posterity —		shall be established before you.

Isa. 53.5

But he		was wounded		for our transgressions,
—		was bruised		for our iniquities.

LAW IV: There are some cases when it is the predicate which is omitted in the repetition of *exergasia*.

Num. 24.5

How fair are		your tents,		O Jacob
— —		your encampments,		O Israel!

Ps. 33.12

Blessed is		the nation		whose God is the Lord,
— —		the people		whom he has chosen as his heritage.

Ps. 123.4

Our soul		has been sated		with the scorn of those who are at ease,
—		— —		the contempt of the proud.

LAW V: Sometimes it is only part of the predicate which is missing.

Ps. 57.10

I will give thanks to you		among the peoples,		O Lord
I will sing praise to you		among the nations		—

Ps. 103.1

Bless		the Lord,		O my soul;
And —		all that is within me		his holy name.

Ps. 129.7

The reaper		does not fill		his hand
Or the binder		— —		his bosom.

LAW VI: Certain elements are added in a member and cannot be found in the other.

Num. 23.18

Rise,		Balak,		and hear;
—		O son of Zippor		hearken to me.

Ps. 102.28

The children of your servants	— —	shall dwell secure
Their posterity	before thee	shall be established.

Dan. 12.3

And those who are wise	—	shall shine
And those who turn to righteousness	many	— —
like the brightness of the firmament	— —	
like the stars		for ever and ever.

LAW VII: Sometimes, two propositions describe different things which, explained by ‘merism’,¹⁸ can and should be referred to a single general proposition.

Ps. 94.9

He who planted	the ear	does he not ear?
he who formed	the eye	does he not see?

Ps. 128.3

Your wife	like a fruitful vine	within your house
Your children	like olive shoots	around your table.

Sir. 3.16

Whoever forsake	his father	is like a blasphemer
And whoever angers	his mother	is cursed by the Lord.

No-one will think that one means that ‘the eye’ and ‘the ear’ are the same thing, or ‘the father’ and ‘the mother’, et c... But those two propositions express together a more general one; thus the general proposition of the first quote is: *God knows everything*. That of the second quote is: *You will be happy in matrimony*. That of the third: *Woe onto he who offends his parents*.

LAW VIII: There are some cases of *exergasia* where the second proposition means the contrary to the first.

¹⁸ ‘Merism’ is a way of expressing the whole in coordinating its constituent terms: e.g. ‘the sky and the earth’, in order to say ‘the whole of creation’; ‘from dawn till dusk’ to say ‘incessantly’ (author’s note).

Prov. 15.8

The sacrifice	of the wicked	is an abomination to the Lord,
But the prayer	of the upright	is his delight.

Prov. 14.1

Wisdom of women	builds her house,
But folly with her own hands	tears it down.

Prov. 14.11

The house	of the wicked	will be destroyed,
But the tent	of the upright	will flourish.

LAW IX: We also have examples of *exergasia* where it is entire propositions which answer one another, although the subjects and their predicate are not the same like in the preceding example.

Ps. 51.5

Behold, I was brought forth in iniquity,
And in sin did my mother conceive me.

Ps. 119.168

I keep thy precepts and testimonies,
For all my ways are before you.

Jer. 8.22

Is there no balm in Gilead, is there no physician there?
Why then has the health of the daughter of my people not been restored?

LAW X: There also is an *exergasia* with three members.

Ps. 1.1

Blessed is	the man	who walks not	in the counsel	of the wicked
—	—	nor stands	in the way	of sinners
—	—	nor sits	in the seat	of scoffers.

Ps. 130.5

I wait for the Lord,
My soul waits,
And in his word I hope.

Ps. 52.7

See the man		who would not make God his refuge,
But	—	trusted in the abundance of his riches
And	—	sought refuge in his wealth.

The third chapter of the sixth dissertation is entitled: 'Of the usefulness of sacred exergasia'. For Schoettgen it is double.

Exergasia first allows us to better understand the meaning of the Hebraic words. For example in Ps. 34.10, the meaning of the first word has been the focus a long controversy:

<i>kefarîm</i>		suffer want and hunger;
but those who seek the Lord		lack no good thing.

Some have translated it as 'the lions', others as 'the rich'. Law VIII of exergasia leads us to the hypothesis that this word is opposed to 'those who seek the Lord', which is confirmed by a lexicographic inquiry in other oriental languages as well as in the Bible.

Exergasia also makes difficult and corrupted texts easier and safer to interpret; Schoettgen will devote an entire dissertation on the case of Gen. 49.10 (seventh dissertation).

*Predecessors to Lowth other than Schöttgen have been found.¹⁹ But it nonetheless the Oxford professor who was recognized by all his successors as the father of Hebraic poetic criticism. His *De sacra poesi Hebraeorum* has known many different editions,²⁰ translations,²¹ and plagiaries.²²*

¹⁹ A. Baker, 'Parallelism: England's Contribution to Biblical Studies', *CBQ* 35 (1973) pp. 429-40; U. Bonamartini, 'L'epesegesi nella Santa Scrittura', *Bib* 6 (1925) pp. 424-44; R. Jakobson, 'Grammatical Parallelism and Its Russian Facet', *Languages* 42 (1966) pp. 399-429 (see p. 403s); reprinted in *Selected Writings*, III. *Poetry of Grammar and Grammar of Poetry* (The Hague/Paris/New York: Mouton, 1981), pp. 98-135.

²⁰ As early as 1758 (then in 1761 and 1770), the famous Michaelis edition (with additions) of Göttingen.

²¹ In English, by Lowth and Michaelis in 1763.

²² Du Contant de la Molette, *Traité sur la poésie et la musique des Hébreux* (Paris: Moutard, 1781) p. 49s (Lowth is not quoted except on page 95); and especially A. Henry, *Éloquence et Poésie des Livres Saints* (Paris: Lecoffre, 1849) pp. 99-109. Both quote the same examples as Lowth. The latter plagiarizes Lowth in plagiarizing Sicard's translation (pages 99-108 and 108-109 in Henry are exact reproductions of pages 287-305 and 284-87 in Sicard; it is Lowth's 19th lecture).

Johann-Albrecht BENGEL

Lowth, however, had only discovered, so to speak, half the truth. Indeed he did not limit himself to the analysis of the distych and also studied stanzas of five members and more. He even remarked that 'some periods may be considered as making stanzas of five lines, in which the odd line or member [...] comes in between two distychs'.²³ But he does not endow any particular significance to this phenomenon. He manifestly missed the relevance of concentric constructions, as the following example clearly shows:

Askalon shall see it, and shall fear;
 Gaza shall also see it, and shall be greatly pained;
 And Ekron shall be pained,
 because her expectation is put to shame;
 And the King shall perish from Gaza;
 And Askalon shall not be inhabited Zech. 9.5²⁴

without noticing that the place names answer one another in a concentric fashion around the central member 'Ekron':

Askalon GAZA EKRON GAZA Askalon.

But, a few years earlier, a German exegete, Johann-Albrecht Bengel²⁵ had discovered the existence of concentric constructions and had noted their importance:

Chiasm is a figure of speech, when two pairs (AB and CD) of words or propositions are disposed in such a way that a relation is obtained between one or the other word or proposition of the first pair and one or the other word or proposition of the second pair.

Chiasm is either *direct* if the relation is found between A and C and between B and D:

A LOVE
 B the enemies of *you*
 ----- and -----
 C PRAY for
 D those who persecute *you*

²³ *Isaiah*, xii.

²⁴ *Lectures on the Sacred Poetry of the Hebrews*, II (Hildesheim, 1969) p. 43; other examples in *Isaiah*, p. xii.

²⁵ *Gnomon Novi Testamenti* (Tubingen: Io. Henri Philippi Schranii, 1742).

Mt. 5.44 (cf Lk. 6.27s)

(Also) Jn 5.26-29.²⁶or *inverted* when the relation is between A and D and B and C:

Then was brought to him a demoniac
 A blind
 B and dumb;
 and he healed him, so that the dumb man
 C spoke
 D and saw

Mt. 12.22

(Also) Jn 5.21-25; 8.25-28; Acts 2.46; 20.21; 1 Cor 9.1.

... because I hear

A of your love
 B and of the faith which you have

C toward the Lord Jesus
 D and all the saints.

Phlm. 5 (cf. Eph. 1.15)²⁷*And he adds:*

Knowledge of this figure is of the utmost importance in order to perceive the beauty of the discourse and to remark its vigour, to understand the truth and full meaning, to bring to light the genuine and well proportioned structure of the sacred text.²⁸

When Lowth classifies according to the content, Bengel does it according to form, i.e. according to the order of symmetrical elements. The difference between the two pioneers can be explained by the genre of texts that each has studied and by their respective preoccupations. Lowth,

²⁶ Bengel is content with giving references; it seemed useful to include some of the most demonstrative texts, laid out according to a visualization that he does not use himself but using, for more clarity, the letters which symbolizes the terms of his structures.

²⁷ This example will be taken up by J. Jebb, who explains that his 'faith' is addressed to 'the Lord Jesus' in the centre, and that 'love' is aimed at the 'saints' (i.e. the christian brothers) at the edges (see below, p. 96).

²⁸ *Gnomon Novi Testamenti* (Stuttgart, 1887) p. 1144. Bengel uses 'chiasm' for symmetry; his 'direct chiasm' is not a chiasm, since the elements are not alternated, but a parallelism.

studying poetical texts, is concerned with the structures of the verse and his observations on ensembles of verses are but marginal. Bengel works on New Testament texts, almost exclusively in prose, and he is sensitive to the composition of the texts, from the sentence to larger ensembles, where Lowth sees nothing but a string of distichs of synonymous parallelism:

The sea looked, and fled;
 Jordan turned back:
 The mountains skipped like rams;
 The hills like the sons of the flock.
 What ails you, O Sea, that you flee;
 Jordan, that you turn back:
 Mountains, that you skip like rams;
 And hills, like the sons of the flock?²⁹

Bengel would have noted a 'direct chiasm' between the first four members and the following four:

a	The	sea looked	and FLED,	
b		Jordan	TURNED	back.
	c	The	MOUNTAINS	SKIPPED
	d	the	HILLS	like rams, like the sons of the flock.

a'	What ails you,	O sea,	that you FLEE,	
b'		Jordan,	that you TURN	back,
	c'	MOUNTAINS,	that you SKIP	like rams,
	d'	and HILLS,	like the sons of the flock?	

In Isa. 60.2, where Lowth sees nothing but a global (i.e. semantic) correspondence between two members of synonymous parallelism,

But upon thee shall Jehovah arise
 And his glory upon thee shall be conspicuous³⁰

Bengel would have noted a 'inverted chiasm':

²⁹ Ps. 114.1-6; *Lectures on the Sacred Poetry of the Hebrews*, II, p. 35.

³⁰ *Lectures on the Sacred Poetry of the Hebrews*, II, p. 36.

a But <i>upon thee</i>	SHALL ARISE
b Jehovah	
and	
b' his glory	
a' <i>upon thee</i>	SHALL BE CONSPICUOUS ³¹

Predecessors of Bengel

Bengel is considered by his successors as the discoverer of concentric constructions. The awareness of this structure, however, was already present in the Jewish world, at least since the 14th century. A text of the Kabbala³² interprets the Psalm 67 as representing the menorah, the seven branch candelabra. The concentric composition of Psalm 67, analogous to that of the menorah,³³ was thereon commonly represented visually by oriental Jews: the Psalm 67, called ‘psalm-menorah’, is written in a way to show the seven branch candelabra (see illustration on next page). It should be said that this seems to be an isolated occurrence and that it did not provoke the discovery of this structure in other texts.

³¹ This translation respects the order of words in hebrew. The ‘layout’ adopted here in order to make the reading easier is not Bengel’s; very rare in his work, it remains rudimentary (the most elaborate is found in 1 Cor 13.5).

³² Vatican Manuscript n° 214 (*Encyclopoedia Judaica*, II, 1971, col. 1368).

³³ The text which describes it in Ex 25 is itself a good example of concentrical composition: R. Meynet, *Treatise on Biblical Rhetoric*, International Studies in the History of Rhetoric 3, Brill, Leyden – Boston 2012, 108.

Ps. 67³⁴

+² May God be gracious to us and *BLESS* us,
+ and make his face to shine upon us,

–³ that may be known upon EARTH your way,
– among all HEATHENS your salvation.

.⁴ Let praise thee THE PEOPLES, God,
. Let praise thee THE PEOPLES, all!

⁵ Let be glad
and sing for joy
THE NATIONS

for thou dost judge
THE PEOPLES with equity
and
THE NATIONS upon earth
thou guide.

.⁶ Let praise thee THE PEOPLES, God,
. Let praise thee THE PEOPLES, all!

–⁷ THE EARTH
gave its fruit:
+ he *BLESSES* us God
our God
+⁸ he *BLESSES* us God
and they fear him
– all the ends of THE EARTH.

³⁴ For the rhetorical analysis of this psalm, see R. Meynet, L. Pouzet, N. Farouki and A. Sinno, *Ṭarīqat al-tahlīl al-balāḡī wa-l-tafsīr. Tahlīlāt nuṣūṣ min al-kitāb al-muqaddas wa min al-Ḥadīṯ al-nabawī (Méthode rhétorique et Herméneutique. Analyse de textes de la Bible et de la Tradition musulmane)*, (Beyrouth: Dar el-Machreq, 1993) pp. 168-175; French rev. edn.: *Rhétorique sémitique. Textes de la Bible et de la Tradition musulmane* (Patrimoines. Religions du Livre; Paris: Cerf, 1997) pp. 163-173.

CHAPTER 2

THE FOUNDERS

19th century

While Lowth's 'parallelism of the members' was largely adopted by exegetes, Bengel's 'direct or inverted chiasm' did not benefit from the same notoriety.³⁵ Only a few English authors of the 19th century have pursued Bengel's intuitions as well as Lowth's work, although their work was never properly acknowledged.³⁶ And yet their contribution is far from negligible.

John JEBB

John Jebb published in 1820 a work in which he refers specifically, down to the title, to Robert Lowth: Sacred Literature comprising a review of the principles of composition laid down by the late Robert Lowth, Lord Bishop of London in his Praelectiones and Isaiah: and an application of the principles so reviewed, to the illustration of the New Testament in a series of critical observations on the style and structure of that sacred volume,³⁷ but he offers a profound revision of his principles which leans towards Bengel's discoveries.³⁸ Lowth had showed that the parallelism of passages known as 'poetical' before him was also found in the prophets: Jebb proposed to extend this observation to the New Testament. His most striking contribution is the emphasis on what Bengel called 'chiasmus inversus' and that he calls 'introverted parallelism'. Given the importance of this work, it is necessary to quote broad passages of it.

[p. 1

It is the design of the following pages, to prove, by examples, that the structure of clauses, sentences, and periods, in the New Testament, is frequently regulated after the model afforded in the poetical parts of the Old: and it is hoped, that, in the course of investigation necessary for the

³⁵ See the translations of the plagiaries of Lowth's *Praelectiones* (quoted above, p. 63, nn. 21.22); see articles in dictionaries under 'hebraic poetry', and 'parallelism'.

³⁶ F. Bussby, 'Bishop Jebb, A Neglected Biblical Scholar', *ExpTim* 60 (1948-49) p. 193.

³⁷ London: Cadell & Davis, 1820.

³⁸ Whom he quotes on several occasions, for example on pp. 70, 358.

accomplishment of this design, somewhat may be incidentally contributed, towards the rectification or establishment of the received text; some grammatical difficulties may be removed; some intricacies of construction may be disentangled; some light may be thrown on the interpretation of passages hitherto obscure; and several less obvious proprieties of expression, and beauties, both of conception and of style, may be rendered familiar to the attentive reader: while, if the thoughts, not hastily or indeliberately submitted to the public, shall approve themselves to competent minds, a new, and, if my own experience be not deceitful, an agreeable field of enquiry will be opened to students of the Sacred Volume.

In the second section, Jebb recalls and summarizes Lowth's theory on the parallelism of the members.

He devotes his third section to a criticism of the synonymous parallelism:

[p. 35

in the parallelisms commonly termed synonymous, the second, or responsive clause invariably diversifies the preceding clause; and generally so as to rise above it, forming a sort of climax in the sense.

[p. 36

Within a brief compass, this point probably cannot be more fairly brought to issue, than by examining Bishop Lowth's own examples, of what he terms parallel lines synonymous; [...]

O Jehovah, in thy strength the king shall rejoice;
And in thy salvation, how greatly shall he exult:
The desire of his heart, thou hast granted him;
And the request of his lips, thou hast not denied.

Ps. 21.2.

The gradation of member above member, and line above line, in each couplet of this stanza, is undeniable: "salvation" is an advance upon "strength"; an "how greatly shall he exult", an advance upon "he shall rejoice": again, "the request of the lips", is something beyond "the desire of the heart",—it is desire brought into act.

[p. 38

[...] And if, in any instance, the sense may, at first view, appear to stand still, a nearer inspection will not fail to disclose some distinction of meaning; and, in the great majority of cases, an unquestionable climax.

On the whole, therefore, it would appear, that Bishop Lowth's definition of this species of parallelism ought to be corrected; and, that the *name* also, should, at least, not be at *variance* with the *thing*. The term *Progressive Parallelism* would apply in all cases where there is a *climax* in the sense but it

may be preferable to use a term that will include other varieties: the *anti-climax* occasionally occurs, and with powerful effect; sometimes there is an accent from *species* to *genus*, for the purpose of generalisation; sometimes a descent from *genus* to *species* for the purpose of particularisation: with these, and other varieties in view, if I might venture to suggest a name, it should be the COGNATE PARALLELISM; in all such cases, there is a close relationship, though by no means absolute identity.

This is no idle disquisition about *words*: if *things* were not intimately concerned, it should [p. 39] assuredly be spared. But it is no trifling object to rescue the language of Scripture from the imputation of gross tautology; an imputation which could not easily be repelled, if the Sacred Volume were admitted to abound in consecutive pairs of lines *strictly synonymous*.³⁹ But another, and not less important consideration remains. It can, I apprehend, be satisfactorily shown, that a great object of the duality of members in Hebrew poetry, accompanied by a distinction, and, commonly, either a progress or antithesis, in the sense of related terms, clauses, and periods, is, to make inexhaustible provision for marking, with the nicest philosophical precision, the moral differences and relations of things. The *Antithetic Parallelism* serves to mark the broad distinctions between truth and falsehood, and good and evil: the *Cognate Parallelism* discharges the more difficult and more critical function, of discriminating between different degrees of truth and good on the one hand, of falsehood and of evil on the other. And it is probable, that full justice will not be done to the language, either of the Old Testament, or of the New, till interpreters qualified in all respects, and gifted alike with sagaciousness and sobriety of mind, shall accurately investigate these nice distinctions. One [p. 40] or two specimens shall now be given, of passages exemplifying this moral discrimination:—

Who shall ascend the mountain of Jehovah?
And who shall stand within his holy place?
The clean of hands, and the pure in heart.

Ps. 24.3-4

To *ascend* marks progress; to *stand*, stability and confirmation: the *mountain of Jehovah*; the site of the divine sanctuary; *his holy place*, the sanctuary itself: and in correspondence with the advance of the two lines which form the first couplet, there is an advance in the members of the third line: *the clean of hands; and the pure in heart: the clean of hands, shall ascend the mountain of Jehovah: the pure in heart, shall stand within his holy place.* [...]

³⁹ The imputation is not new; and the defence has been long since *almost* anticipated: “Nothing is thought more impertinent in Scripture than the frequent repetitions: but the learned need not to be told, that many things seem to the ignorant *bare repetitions*, which yet ever bring along with them some LIGHT, or some ACCESSION.” — *Boyle on the Style of Scripture*, p. 90 [Jebb’s note].

[p. 54

From the hand of hell I will redeem them;
 From death I will reclaim them:
 Death! I will be thy pestilence;
 Hell! I will be thy burning plague.

Hos. 13.14

And I saw as the colour of electrum;
 As the appearance of fire round about within it:
 From the appearance of the loins even upward;
 And from the appearance of the loins even downward:
 I saw as the appearance of fire;
 And it has brightness round about.

Ezek. 1.27

And I shall come to pass in that day;
 Jehovah shall make a gathering of his fruit:
 From the flood of the river; [scil. Euphrates.]
 To the stream of Egypt:
 And ye shall be gleaned up, one by one;
 O ye sons of Israel.

And it shall come to pass in that day;
 The great trumpet shall be sounded:
 And those shall come, who were perishing in the
 land of Assyria;
 And who were dispersed in the land of Egypt;
 And they shall bow themselves down before Jehovah;
 In the holy mountain, in Jerusalem.

Isa. 27.12-13

In these two stanzas of Isaiah, figuratively in the first, and literally in the second, is predicted the return of the Jews from their several dispersions. The first line of each stanza is parallel with the sixth; the second with the fifth; and the third with the fourth: also, on comparing the stanzas one with another, it is manifest, that [p. 55] they are constructed with the utmost precision of mutual correspondence; clause harmonising with clause, and line respectively with line: the first line of the first stanza with the first line of the second, and so throughout. It is extraordinary that the peculiarity of construction in this passage should have escaped the penetration of Bishop Lowth: in the first stanza, *his* distribution of the clauses into lines is subversive of the order manifestly designed by the prophet; yet, so indestructible is that order, that it is here exhibited in the precise language of the Bishop's own version, without the translocation of a single word. The stanzas are merely separated; the lines properly distributed, and the parallelism distinctly marked.

A difficult passage in the Psalms may, perhaps, derive some partial elucidation from a simple reduction to this form of stanza:

Blessed is the man whose strength is in Thee:
 The passengers in whose heart are the ways;
 In the valley of Baca make it a spring,
 The rain also filleth the pools;
 They go from strength to strength;
 He shall appear before God in Zion.

Ps. 84.5-7

The first and sixth lines are here considered, at once, as constructively parallel, and as affording a *continuous* sense [...]: the intermediate four lines may be accounted parenthetical; the second, constructively parallel with the fifth; and the third with [p. 56] the fourth. The first line seems to contain the character of a confirmed proficient in religion,—*his strength is in God*; the sixth line, to describe his final beatification,—*he shall appear before God in Zion*. The intermediate quatrain may be regarded as descriptive of the intermediate course pursued by those who desire to be good and happy: they are passengers; but they know their destination, and they long for it; at a distance from the temple, (the mystical “*sapientum templa serena*,”) they are anxious to arrive there; the very highways to Jerusalem are in their heart. And what is the consequence? Affection smoothes all difficulties: the parched and sandy desert becomes a rich well-watered valley; and they cheerfully advance from strength to strength; from one degree of virtuous proficiency to another.

Whether the above distribution throws any light on the passage, it is for others to determine: commentators have been so perplexed by it, that even a total failure cannot be attended with disgrace; while partial success may be serviceable to those who shall come after. [...]

[p. 57

One more example of the same kind:

The idols of the heathen are silver and gold:
 The work of men’s hand;
 They have mouths, but they speak not;
 They have eyes, but they see not;
 They have ears, but they hear not;
 Neither is there any breath in their mouths;
 They who make them, are like unto them:
 So are all they who put their trust in them.

Ps. 135.15-18

The parallelism here marked out, will, it is presumed, be found accurate:
 In the first line, we have the idolatrous heathen;

In the eighth, those who put their trust in idols:
 In the second line, the fabrication;
 In the seventh, the fabricators:
 In the third line, mouths without articulation;
 In the sixth, mouths without breath:
 In the fourth line, eyes without vision;
 And, in the fifth line, ears without the sense of hearing.

The parallelism of the extreme members, may [p. 58] be rendered more evident, by reducing the passage into two quatrains; thus;

The idols of the heathen are silver and gold:
 The work of men's hand;
 They who make them, are like unto them:
 So are all they who put their trust in them.

They have mouths, but they speak not;
 They have eyes, but they see not;
 They have ears, but they hear not;
 Neither is there any breath in their mouths;

The construction of the original passage, though artificial, is easy: the parallelism, though involved, is unembarrassed: and perhaps it may be no unreasonable conjecture, that this, and similar instances of obvious though extended parallelism, may have been provided, among other purposes, as so many moulds and forms, by means of which, shape and consistency may hereafter be given to passages, at present, if not wholly unintelligible, at least, "hard to be understood". We have seen (Sect. II) that, in some four-lined stanzas, the sense is not directly, but *alternately* continuous: something not dissimilar, may be analogically expected, in stanzas of eight lines or of ten; and in the introverted, no less than the alternate stanza: the first line and the tenth, for example, of some hitherto obscure passage, may, very possibly, be not only parallel in construction, but consecutive in sense; in like manner, the second line, with the ninth; and so, throughout, in the introverted order. This, indeed, is at present no more than [p. 59] an hypothetical case; but the bare possibility of its real existence may serve to show, that these technical niceties are by no means unimportant. I wish not to recommend *theory*, but *experiment*. And, in this view, that student cannot surely be ill employed, who tries to gain a familiarity with Hebraic stanzas of all descriptions; and to acquire a well-regulated habit of analysing their component members. At the very least, experiments of this kind, if not *immediately* profitable, towards the interpretation of Scripture, and the establishment of sound doctrine, may lay the foundation of *future* profit, to a large extent: [...] Meantime, obscurities in abundance remain in the Sacred Volume; most of all, perhaps, in the books

most susceptible of involved versicular arrangements,—the writings of the prophets: and it were presumptuous to conjecture, but more presumptuous to limit, the possibilities of future discovery in the much-frequented, but entangled walks of prophetic interpretation, by those who shall bring along with them prudence, penetration, perseverance, but, above all, a properly chastised imagination, to the study of Hebraic parallelism.

Jebb noted an analogous phenomenon at the level of the distich and attempts to explain it:

There is, in Hebrew poetry, an artifice of construction much akin to the introverted parallelism, [p. 60] which I will endeavour to describe. Distichs, it is well known, were usually constructed with a view to alternate recitation, or chanting, by the opposite divisions of the choir, in Jewish worship; and when one line of the couplet closed with an important word or sentiment, it was often so contrived, that the antiphonal line of the couplet should commence with a word or sentiment precisely parallel: a practice obviously in the order of nature; for, if you present any object to a mirror, that part of it which is most distant from you will appear nearest in the reflected image. This artifice, however, was by no means capriciously employed, or for the sake of mere ornament.

Curiously, after having described what seems to give primacy to the centre, for Jebb it is the extremities that are highlighted in the reversed construction of the four elements of the distich:

Its *rationale* may be thus explained: two pair of terms, or propositions, conveying two important, but not equally important notions, are to be so distributed, as to bring out the sense in the strongest and most impressive manner: now, this result will be best attained, by commencing, and concluding, with the notions to which prominence is to be given; and by placing in the centre the less important notion, or that, which, from the scope of the argument, is to be kept subordinate: an arrangement, not only accordant with the genius of Hebrew poetry, and with the practice of alternate recitation, but sanctioned, also, by the best rules of criticism:—for, an able rhetorician recommends, that we should reserve for the last, the most emphatic member of a sentence; and for this reason, that, if placed in the middle, it must lose its energy. [...]

[p. 61

But my meaning will be made clearer by an example. In the hundred and seventh Psalm, the wish is earnestly and repeatedly expressed, that the subjects of Jehovah's goodness, would praise him for that goodness, and for his wonderful interposition on behalf of mankind. Special motives to call forth suitable expressions of gratitude are urged; particularly in the ninth and

sixteenth verses; which verses are both constructed in the manner just described:

For he hath satisfied the craving soul;
And the famished soul, he hath filled with goodness.

Ps. 107.9

Here are two pairs of terms, conveying the two notions of complete destitution by famine; and of equally complete relief, administered by the divine [p. 62] bounty. The notion of relief, as best fitted to excite gratitude, was obviously that, to which prominence was to be given; and this, accordingly, was effected by placing it *first* and *last*: the idea of destitution, on the contrary, as a painful one, and not in unison with the hilarity of grateful adoration, had the *central*, that is, the less important place assigned it. [...]

Abandoning the particular case of the four members distich, Jebb comes back to the essential of his inquiry; the concentric construction, his 'inverted parallelism'.

[...]

[p. 65

The figure of speech, for such it may be called, the grounds and reasons of which I have here attempted to explain, has not been unnoticed by commentators and critics; several, indeed, have observed the *phaenomenon*; but not one, that I am aware of, has hitherto explored the *rationale* of it. Some are disposed to maintain that it is purely classical; and it does *sometimes* occur in Greek and Latin authors; but it is so prevalent, and so peculiarly marked, in the Sacred Volume, that it may be justly accounted a Hebraism; and, as I am disposed to believe, a feature of Hebrew poetry. Rhetoricians have given it various names; for example, *hysterèsis*, *chiasmus*, *synchysis*, *epanodos*: the last is its most frequent appellation. That, which I have ventured to call the introverted parallelism, is a species of *epanodos*; and, in every instance of it, the reasons may be clearly shown, why this order has been chosen.

In the fifth section, Jebb initiates the movement which will lead him to prove that parallelism, whose existence in the Old Testament he has shown after Lowth, is also found in the New. Firstly he noticed that the parallelism of the Hebrew text was kept in the oldest Greek translation done by the Jews themselves, the Septuagint, and that it was applied in the Apocryphal books and in the writings of the Rabbis.

[p. 77

Now, the question may be confidently asked, is it in any degree probable, that such a manner should have been abruptly and altogether discarded in the New Testament?

Three reasons are then presented to give a negative answer to his question: the unity of Scriptures; the fact that the authors of the New Testament were Jews who had been brought up in the Old Testament techniques of composition; and moreover the observation of the facts, i. e. of the parallelism which is indeed found in the New Testament.

In the next three sections, Jebb is concerned with following up parallelism in the quotes of the Old Testament that are found in the New: pure quotes in the sixth section (Mt. 2.6 which reproduces Mic 5.2; Mt. 2.18 which reproduces Jer. 31.15, etc.); quotes which combine several passages from the Old Testament in the seventh section (for example: Mk 11.17 which combines Isa. 56.57 and Jer. 7.11); lastly quotes which are intimately linked to the text of the New Testament author (for example Rom. 10.13-18 which starts with a quote of Joel 2.32, and carries on with Paul's question and ends with a distich from Isa. 52.7). In all cases, minutely analysed, the law of biblical parallelism is scrupulously respected.

The following sections are devoted to the analysis of the original material of the New Testament. Jebb follows an approach initiated by Lowth, i. e. by starting with the shorter units, distichs and tristichs (section IX), quatrains (section X), stanzas of five or six verses⁴⁰ (section XI), and finally stanzas of more than six verses (sections XII). He will try to show how several stanzas form a paragraph or a section (sections XIII and XIV); nothing of these two sections will be reproduced here since, if intuition serves, the analyses are less than satisfactory.

Section IX

[p. 143

I have now sufficiently exemplified the manner, in which the writers of the New Testament were accustomed to cite, to abridge, to amplify, and to combine, passages from the poetical parts of the Old Testament; and frequently to annex, or intermingle with their citations, parallelisms by no means less perfect, of their own original composition. Henceforward, I shall confine myself to parallelisms purely original; commencing with parallel couplets and triplets; examples of which, with occasional annotations, will form the present section.

⁴⁰ Which, after Lowth, we will call 'members'.

1. In the first place, then I shall give a few plain specimens of parallel couplets:

My soul doth magnify the Lord;
And my spirit hath exulted in God my Saviour.

Lk. 1.46-47

To him that asked thee, give;
And him that would borrow from thee, turn not away.

Mt. 5.42

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For with what judgement ye judge, ye shall be judged;
And with what measure ye mete, it shall be measured
unto you.

Mt. 7.2

[...]

Unto whomsoever much is given, of him shall be
required;
And to whom they have committed much, of him will
they demand the more.

Lk. 12,48

He who soweth sparingly, sparingly also reap;
And he who soweth bountifully, bountifully also shall
reap.

2 Cor. 9.6

He who soweth to his flesh, of the flesh shall reap
corruption;
And he who soweth to the spirit, of the spirit, shall reap
life eternal.

Gal. 6.8

[...]

[p. 149

2. The next examples to be adduced, are examples of triplet; that is, of three connected and correspondent lines, at least constructively parallel with each other; and forming, within themselves, a distinct sentence, or significant part of a sentence:

The foxes have dens;
And the birds of the air have nests;
But the son of man hath not where to lay his head.

Mt. 8.20

[...]

And I will give unto thee the keys of the kingdom of
 Heaven;
 And whatsoever thou shalt bind on earth, shall be bound
 in heaven;
 And whatsoever thou shalt loose on earth, shall be loosed
 in heaven.

Mt. 16.19

[...]

Ask, and it shall be given to you;
 Seek, and ye shall find;
 Knock, and it shall be opened unto you:

For every one who asketh, receiveth;
 And every one who seeketh, findeth;
 And to every one who knocketh, it shall be opened.

Mt. 7.7-8

These triplets are closely connected, not merely in their subject-matter, but by their form of construction; [p. 157] the first, second and third lines of each, being respectively parallel to the first, second, and third lines of the other: the parallelisms will be obvious, by reducing the passage to a stanza of six lines, thus:

Ask, and it shall be given unto you;
 For every one who asketh, receiveth:
 Seek, and ye shall find;
 For every one who seeketh, findeth:
 Knock, and it shall be opened unto you;
 For to every one who knocketh, it shall be opened.

The existing order, however, is incomparably preferable. [...]

[p. 159

Commentators have variously explained the terms *ask*, *seek*, *knock*. The explanation of Euthymius Zigabenus is worthy of attention: 'He commanded us to ASK, and promised the gift: not, however, simply to ask, but with perseverance and alacrity; for this is indicated by the word SEEK: and not only with perseverance and alacrity, but with fervour also, and vehemence; for this is the force of the word KNOCK.' An interpretation, it must be observed, which Euthymius extracted and abridged from S. Chrysostom. See this Father's twenty-third homily on S. Matthew.

Perhaps, without doing any violence to the moral meaning, the continuity and progress of the metaphor may be thus exhibited:

Ask the way, and information shall be given to you;
Seek the house, and ye shall find it;
Knock at the door, and it shall be opened unto you.

[...]

Section X

[p. 168

I proceed with examples of the quatrain; that is, of two parallel couplets, so connected, as to form one continued and distinct sentence; the pairs of lines being either directly, alternately, or inversely parallel:

I, indeed, baptize you with water, unto repentance;
But he who cometh after me, is mightier than I;
Of whom I am not worthy to carry the shoes;
He will baptize you with the Holy Spirit and with fire.

Whose fan is in his hand;
And he will thoroughly purge his floor:
And will gather the wheat into his granary;
But the chaff he will consume with unquenchable fire.

Mt. 3.11-12

[p. 170

For since by man came death;
By man also came the resurrection of the dead;
For as in Adam all die;
Even so, in Christ shall all be made alive.

1 Cor. 15.21-22

[...]

[p. 191

It will be recollected, that, in the second section of this work, some specimens were produced of alternate quatrains, in which, by peculiar artifice of construction, the third line form a continuous sense with the first, and the fourth with the second. This variety occurs also in the New Testament; for example:

Being darkened in the understanding,
Being alienated from the life of God:
Through the ignorance which is in them;
Through the blindness of their hearts.

Eph. 4.18

That is, adjusting the parallelism:

Being darkened in the understanding,
Through the ignorance which is in them;
Being alienated from the life of God,
Through the blindness of their hearts.

Again:

And they sought to seize him;
And they feared the people:
For they knew, that against them he spake the parable;
And having left him, they departed.

Mk 12.12

That is:

And they sought to seize him;
For they knew, that against them he spake the parable;
But they feared the people;
Therefore, having left him, they departed.

Section XI

[p. 193

I propose, in this Section, to exemplify stanzas consisting of five lines; and those also which contain six.

1. The five-lined stanza admits considerable varieties of structure: sometimes the odd line or member commences the stanza; frequently, in that case, laying down a truth to be illustrated in the remaining four lines: sometimes, on the contrary, after two distichs, the odd line makes a full close; often containing some conclusion deductible from what preceded: sometimes the odd line forms a sort of middle term, or connective link, between two couplets: and occasionally the five-lined stanza begins and ends with parallel lines; a parallel triplet intervening. Of all these varieties, some exemplification shall be given:—

Are there not twelve hours in the day?
If a man walk in the day, he stumbleth not;
Because he seeth the light of this world:
But if a man walk in the night he stumbleth;
Because the light is not in him.

Jn 11.9-10.

[...]

[p. 195]

By their fruits ye shall thoroughly know them:
 Do men gather from thorns the grape?
 Or from thistles the fig?
 Thus, every sound tree beareth good fruit;
 But every corrupt tree beareth evil fruit:

A sound tree cannot bear evil fruit;
 Nor a corrupt tree bear good fruit: [p. 196]
 Every tree not bearing good fruit,
 Is hewn down and cast into the fire:
 By their fruits, therefore, ye shall thoroughly know them.

Mt. 7.16-20.

[...]

These two connected stanzas are distributed with masterly skill. In the first stanza, the odd line commences the paragraph; laying down a proposition to be proved, or illustrated; “by their fruits ye shall thoroughly know them.” In the second stanza, on the contrary, the odd line makes a full close, re-asserting with authority the same proposition, as undeniably established by the intermediate quatrains—“by their fruits, *therefore*, ye shall thoroughly know them.” The entire illative force of the particle *arage*, it is impossible to convey in any single English word. This passage unites the most exact logic, with the most beautiful imagery: the *repetition*, too, is no less poetical than it is argumentative.

[...]

[p. 199]

For he is not a Jew, who is one outwardly
 Neither is circumcision that which is outward in the flesh:
 But he is a Jew, who is one inwardly; [p. 200]
 And circumcision that of the heart, in spirit, not in letter:
 Whose praise is not from men, but from God.

Rom. 2.28-29

In this specimen, it will be observed, the first, third, and fifth lines not only are parallel, but keep up a continuous sense, through that sense be twice suspended, by the intervention of the second and fourth lines. I shall hereafter have occasion to show, that this alternation of distinct and incommiscible senses is sometimes carried to a far greater extent in the New Testament.

Consider the ravens:

They neither sow, nor reap;

They have neither store-house nor barn;

And God feedeth them:

How much are ye superior to those birds?

Lk. 12.24

[...] The habit of observing such niceties is far from trifling; everything is [p. 201] important which contributes to illustrate the *organisation* of Scripture.

2. The six-lined stanza sometimes consists of a quatrain, with a distich annexed: sometimes of two parallel couplets, with a third pair of parallel lines so distributed, that one occupies the centre, and the other the close: and occasionally, of three couplets alternately parallel; the first, third, and fifth lines corresponding with one another; and in like manner, the second, fourth, and sixth. The parallelism in this form of stanza is also frequently introverted; a variety, which, for the most part, comes under the description of *epanodos*; and which will hereafter, in that character, be more largely exemplified.

Specimens of the six-lined stanza must now be given:

When it is evening, ye say, "A calm!

For the sky is red:"

And in the morning, "to-day a tempest!

For the sky is red and lowering:"

Hypocrites! The face of the sky ye know how to discern;

But ye cannot [discern] the signs of the times!

Mt. 16.2-3

[p. 204

The first man, from earth, earthy;

The second man, the Lord from heaven:

As the earthy man, such also the earthy men;

And as the heavenly man, such also the heavenly men;

And as we have borne the image of the earthy man;

We shall bear also the image of the heavenly man.

1 Cor. 15.47-49

[p. 205

Fear not them who kill the body,

And after that have no more that they can do;

But I will show you whom ye shall fear:

Fear him, who after he hath killed,

Hath power to cast into hell;

Yea, I say unto you, fear him.

Lk. 12.4-5

[p. 208

Come unto me, all ye who labour, and are burdened:
And I will give you rest:
Take my yoke upon you, and learn of me;
For I am meek, and lowly in heart;
And ye shall find rest unto your souls:
For my yoke is easy, and my burden light.

Mt. 11.28-30

The parallelism here marked, will, it is presumed, appear both unquestionable and intentional, when the related lines are brought into contact with each other; thus:

[p. 209

Come unto me, all ye who labour, and are burdened;
For my yoke is easy, and my burden light:
And I will give you rest;
And ye shall find rest unto your souls:
Take my yoke upon you, and learn of me;
For I am meek, and lowly in heart.

[p. 212

Section XII

It frequently happens, that more than six parallel lines are so connected, by unity of subject, or by mutual relationship, as to form a distinct stanza. Examples of this kind of distribution shall be given in the present section.

[p. 213

Whosoever, therefore, heareth these my words, and doeth them,
I will liken him to a prudent man,
Who built his house upon the rock:
And the rain descended,
And the floods came,
And the winds blew,
And fell upon that house;
And it fell not; for it was founded upon the rock.

And every one hearing these my words, and doing them not,
Shall be likened to a foolish man,
Who built his house upon the sand;
And the rain descended,
And the floods came,
And the winds blew,
And struck upon that house;
And it fell; and the fall thereof was great.

Mt. 7.24-27

[p. 223]

The princes of the nations lord it over them;
 And the great ones exercise harsh authority over them;
 It shall not be so among you;
 But whosoever would among you become great,
 Shall be your servant;
 And whosoever would among you be chief,
 Shall be your slave;
 Even as the Son of Man
 Came not to be served, but to serve,
 And to give his life a ransom for many. Mt. 20.25-28⁴¹

[p. 226]

The whole construction of this passage is eminently beautiful; the several divisions of it are linked together by a close, but neither “obvious nor obtrusive” correspondence of related members; which correspondence must be strictly examined, and clearly exhibited, in order to a just disclosure of [p. 227] the sense. The central quatrain may be regarded as the key of the whole paragraph or stanza: it stands connected, antithetically, with the commencing, and homogeneously, with the concluding triplet: which triplets again, by the explanatory intervention of the same central quatrain, will approve themselves antithetically parallel with each other, in the introverted order.

The antithesis to be first noticed, is that between the first two lines of the first triplet, and the two distichs of the central quatrain: the lines in question, are severally taken up in the introverted order; the second line first:

And the GREAT ONES exercise harsh authority over them:

which is provided with its antithetical relative in the first couplet of the adjoining quatrain:

But whosoever would among you become GREAT,
 Shall become your SERVANT.

The first line of the first triplet is next referred to:

The PRINCES of the nations lord it over them:

antithetical to which, is the second couplet of the central quatrain:

⁴¹ Jebb’s analysis, reproduced here, illustrates at once the keenness of his mind, and the intelligence of the text that the method enables. See the study of the same text, done before I could benefit from Jebb’s hindsight: R. Meynet, *A New Introduction to the Synoptic Gospels*, *Rhetorica Semitica*, Convivium Press – Gregorian University Press, Miami FL 2010, 173.

And whosoever would among you be CHIEF;
Shall become your SLAVE.

In the first couplet of the stanza at large, there is an anticlimax, or descending scale of dignity:

[p. 228

The princes of the nations lord it over them;
And the great ones exercise harsh authority over them:

the *archontes* being kings or autocrats, who rule over their subjects with supreme dominion; *katakurieusousin*: and the *megaloi*, only lords or satraps, who exercise over those entrusted to their charge a delegated sway; *katexousiazousin*.

In the quatrain, on the contrary, there is a climax, or ascending scale of dignity:

But whosoever would among you become great,
Shall be your servant,
And whosoever would among you be chief,
Shall be your slave:

The *me gas*, or *great one*, is here correspondent to the lords or satraps; and the *prōtos*, or *chief*, is equivalent to the *archontes*, kings or autocrats. This change from anti-climax to climax, is subservient to a high moral purpose: it shows us, “by due steps,” how Christians are to attain the first dignity of the Christian character; “he that would become *great*; let him be as a *servant*; but he that would become CHIEF, let him be as a SLAVE.” In the religion of our crucified Redeemer, the deepest humiliation, is the path to the most exalted pitch of glory: it is thus, in that true sense, of which Stoicism was but the mockery, that men may become not only “*priests*”, but “KINGS unto God.” See Rev. 1.6.

[p. 229

The third line of the first triplet,—“it shall not be so with you,”—though not brought into parallelism with any part of the central quatrain, is by no means inactive, or inefficient; that it is provided with a correspondent or parallel member, we shall presently see: meantime, considered in itself, and independently of parallelism, it serves as a most apt transition, from the case of Gentile kings and satraps, to the case of aspirants after Christian greatness and perfection. “It shall not be so among you.”

The connection between the central quatrain and the concluding triplet, is, as I have already intimated, not of the antithetical, but of the homogeneous kind; in other words, the parallelism is, what I term cognate. Into this parallelism, the first line of the last triplet does not, strictly speaking, enter: it is the turning point, or connecting link, between the couplets of the preceding

quatrain, and the other two lines of the same triplet: and with the last line of the first triplet, it forms an antithetical parallelism, thus:

It shall not be so with you;
Even as the son of Man:

that is, in other words:

You shall not resemble the ambitious heathen;
But you shall resemble the meek and lowly Saviour of mankind.

The cognate parallelism between the central quatrain, and the last two lines of the concluding [p. 230] triplet, is not in the reversed, but in the direct order: the first couplet of the quatrain, is first provided with its homogeneous relative:

But whosoever would among you become great,
Shall be your *servant*:
[Even as the Son of Man]
Came not to be served, but to *serve*.

The second couplet of the quatrain, is then similarly provided:

And whosoever would among you be chief,
Shall be your *slave*:
[Even as the Son of Man came]
to give his life a ransom for many.

In the first of these parallelisms, the relationship is brought out with strict verbal identity: *diakonos—diakonēsai*; a *servant*, to *serve*. In the second parallelism, the *verbal* coincidence is not equally striking, but the *reality of agreement* is, if possible, more strong. It is not said, that Christ became a slave; but much more; *that he gave his LIFE A RANSOM to redeem many from the SLAVERY of sin and death*.

[p. 231

Finally, the commencing and concluding triplets, especially after the above explanatory intervention, approve themselves antithetically parallel, in the introverted order: the last line of the first triplet, we have already seen, is opposed to the first line of the last triplet. The second line of each are, in like manner, antithetical:

The great ones exercise harsh authority:—
Came not to be served, but to serve:

The authority of the oppressive noble, opposed to the voluntary obedience of the servant: while the first line of the commencing, is antithetical to the last line of the concluding triplet:

The princes of the earth lord it over them:—
To give his life a ransom for many:

The tyranny of early potentates, opposed to the humiliation, even to the death of the cross, of Him who is KING OF KINGS, AND LORD OF LORDS.

[p. 335]

Section XVI

In the fourth section of these observations it was intimated, that, when I should have proceeded some way in the examination of New Testament parallelisms, I would resume the subject of the epanodos. That engagement I am now about to fulfil.

The Epanodos is literally *a going back*; speaking first to the second of two subjects proposed; or, if the subjects be more than two, resuming them precisely in the inverted order; speaking first to the last, and last to the first. The *rationale* of this artifice in composition, I ventured to explain. [...]⁴²

[p. 336]

No man can serve two masters:

For, either he will hate the one, and love the other;

Or he will adhere to the one, and neglect the other:

Ye cannot serve God and mammon.

Mt. 6.24

In this quatrain at large, there is a clear *epanodos*: in the first line, the impossibility is, in general terms, asserted, of serving two masters; that is, two masters of opposite tempers, issuing opposite commands: in the fourth line, this impossibility is re-asserted, and brought personally home to the secular part of our Lord's hearers, by the specification of the two incompatible masters, GOD and MAMMON. These two assertions, as the leading [p. 337] members of the passage, are placed first and last; while, in the centre, are subordinately given the moral proofs by which the main propositions are established. But the two central members are so disposed, as to exhibit an epanodos yet more beautiful and striking. In a divided service, the dispositions and conduct of the servant, towards the opposite powers who claim his obedience, are distributable into two classes; each class containing two degrees: on the one side *love*, or at least, *adherence*: on the other side, *hatred*, or at least, *neglect*.

⁴² See above page 60 [Jebb's note]; in the present work, pp. 79-80.

[p. 338]

Give not that which is holy to the dogs;
 Neither cast your pearls before the swine;
 Lest they trample them under their feet;
 And turn about and rend you.

Mt. 7.6

The relation of the first line to the fourth, and that of the second to the third, have been noticed by almost all the commentators. A minor circumstance, is not altogether undeserving of attention: [p. 339] the equal lengths, in the original, of each related pair of lines; the first and fourth lines being short, the second and the third lines long. The sense of the passage becomes perfectly clear, on thus adjusting the parallelism:

Give not that which is holy to the dogs;
 Lest they turn about you and rend you:
 Neither cast your pearls before the swine,
 Lest they trample them under their feet.

[...] The more dangerous act of imprudence, with its fatal result, is placed first and last, so as to make, and to leave, the deepest practical impression.

[p. 342]

Behold therefore the gentleness,
 And the severity of God;
 Towards those indeed who have fallen, severity;
 But towards thee, gentleness.

Rom. 11.22

Gentleness at the beginning; at the close gentleness: this epanodos speaks for itself.

[p. 344]

We are a sweet odour of Christ;
 To those who are saved;
 And to those who perish;
 To the one, indeed, an odour of death, unto death;
 But to the other, an odour of life, unto life.

2 Cor. 2.15-16

[p. 345]

The painful part of the subject, is here kept subordinate; the agreeable, is placed first and last.

Hearing of thy love;
 And of the faith which thou hast,
 Toward the Lord Jesus,
 And to all the saints:

Phlm. 5

that is, the epanodos being reduced:

Hearing of thy love,
To all the saints;
And of the faith which thou hast,
Toward the Lord Jesus:

An arrangement of the same thoughts, elsewhere afforded by S. Paul himself, only that he places *faith* first, and *love* last:

Having heard of your faith, in the Lord Jesus;
And of your love, to all the saints.

Eph. 1.15

After three sections which deal with secondary questions, there are five more sections devoted to the analysis of entire passages (Magnificat, Benedictus, Nunc Dimittis, most important the Sermon on the mount in Mt. 5–7, and lastly Rev. 18) which cannot be reproduced here, partly for lack of space, but mostly because these analyses as so shallow that they have very little to offer.

It would not be an exaggeration to say that Jebb is the genuine inventor of 'rhetorical' analysis of the biblical texts. He was the first to carry out the synthesis of all the discoveries of his predecessors, in a large volume dedicated to the question.

But he was to be followed and amplified by a number of other scholars, mostly English, but also German and French.

Thomas BOYS

Four years after Jebb, Thomas Boys published his first book.⁴³ From the very beginning, Boys pays a tribute to his immediate predecessor, John Jebb:

[p. 1

I was but little acquainted with Bishop Lowth; and it is to "Sacred Literature" that I stand indebted for some of my lights on the subject upon which I am now writing.

Only to immediately add, and that is how he defines his own contribution:

⁴³ *Tactica Sacra. An attempt to develop, and to exhibit to the eye by tabular arrangements, a general rule of composition prevailing in the Holy Scriptures* (London: T. Hamilton, 1824).

Those principles which previous writers on parallelism have applied to short passages, are applied by me to long ones; and I arrange chapters and whole epistles as they arrange verses.

In fact, Jebb had already completed his study by presenting a series of long texts. But, for the Magnificat, the Benedictus or the Nunc Dimittis, he had failed to grasp their general composition; as for the last two texts he analysed, he had merely provided an elementary page layout. Boys is therefore the first to analyse the composition of complete texts (four epistles: 1 & 2 Thess., 2 Pet., Phlm). He is also the first to organize his work in two parts; the first describing and justifying the composition of the epistles, complete by a page layout (in Greek and English) in the second half. Before this, he gives a summary description of the principles of parallelism in his introduction, where he reproduces Jebb's presentation, but synthesizes it. He particularly insists on 'introverted parallelism', and provides new examples of it. He goes on to show that the parallelism, and particularly introverted parallelism, can largely be found in the four analysed epistles.⁴⁴

Given that Boys did not reproduce in his second book any of the 29 examples of introverted parallelism that he had himself found in the New Testament, it will be useful to cite a few here, with the analysis that he provided.⁴⁵

[p. 4

- a. { Follow not that which is evil,
- b. { But that which is good.
- b. { He that doeth good is of God:
- a. { He that doeth evil hath not seen God.⁴⁶

3 Jn 11.

Here we have evil in the extreme, and good in the central members.

⁴⁴ In fact, the two epistles to the Thessalonians, for example, are of parallel construction, according to his analysis: the very brief dedication and final formula, which frame the body of the epistle, are not enough to make it a concentric construction.

⁴⁵ Boys has arranged them along the order of the books in the New Testament. Brief examples are alternated with longer ones. The five examples that were chosen here are true to this order, with preference given to the longer ones.

⁴⁶ Boys is the first to emphasize the correspondences by the use of the letters a, b, etc. (on top of the indentation of the margins that had also been used by Jebb).

- a. | And now also the axe is laid unto the root of the trees:
therefore every tree which bringeth not forth good
fruit, is hewn down, and cast into the fire.
- b. | I indeed baptize you with water unto repen-
tance;
- c. | But he that cometh after me is mightier than I,
- c. | Whose shoes I am not worthy to bear.
- b. | He shall baptize you with the Holy Ghost, and with
fire.
- a. | Whose fan is in his hand, and he will thoroughly purge
his floor, and gather his wheat into the garner; but he
will burn up the chaff with unquenchable fire.

Mt. 3.10-12⁴⁷

Here, in *a.*, the Lord is referred to under the similitude of a hewer of trees; and in *a.*, under that of a winnowing of corn. In *a.*, we have the axe, the instrument of the hewer; in *a.*, the fan, the instrument of the winnowing. In *a.*, we have the distinction between the good and the bad trees; in *a.*, the distinction between the wheat and the chaff. In *a.*, the unproductive trees are consigned to the fire; and in *a.*, the chaff. In *a.*, we have the immediate danger of the trees, “the axe is laid to their root;” in *a.*, that the chaff, “his fan is in his hand.”

In *c.* and *c.*, we have our Lord’s superiority to John: in *b.* and *b.*, the superiority of our Lord’s baptism to John’s.⁴⁸

⁴⁷ The four central members are here disposed as above in *Sacred Literature*, p. 168 [Boys’ note].

⁴⁸ We have reproduced here, for the two preceding examples, the system used by Boys. For reasons of convenience, we will replace from now on the letters in italics (*a. b.*) by the same letters followed by an apostrophe (*a’, b’*). For the same reasons, the full stop after each letter will be omitted.

A | a And when he was come into his own country,
 | b He taught them in their synagogue.

B | Insomuch, that they were astonished, and said,

C | Whence hath this man this wisdom
 | and these mighty works?

D | c Whence hath this man this wisdom
 | and these mighty works?
 | d Is not this the carpenter's
 | son?

D' | c' And his brethren, James, and Joses,
 | and Simon, and Judas?
 | d' And his sisters, are they not
 | all with us?

C' | Whence then hath this man all
 | these things?

B' | And they were offended in him.

A' | a' But Jesus said unto them, A prophet is not
 | without honour, save in his own country,
 | and in his own house.
 | b' And he did not many mighty works there,
 | because of their unbelief.

Mt. 13.54-58

Here, in D, we have the father and mother of Christ; in D', his brethren and sisters: that is, his father and brethren in c and c'; his mother and sisters in d and d'—In C and C', we have the corresponding inquiries, "Whence hath this man," &c. "Whence then hath this man," &c.: in B, the people "astonished" at Jesus; in B', "offended in him."

In A and A', the extreme members, the correspondence is two-fold, as it is in the central ones: a' answering to a, and b' to b—With regard to a and a', a

relates to our Saviour's coming "Into his own country;" a' to the treatment he there met with.—With regard to b and b', these refer to two things which generally went together in our Lord's ministrations; namely, teaching and the working of [p. 6] miracles. In the present instance, "He taught them in their synagogue," (b) but "He did not many mighty works there, because of their unbelief," (b')

[p. 7

- a If he does not give him,
- b having risen,
- c because he is his friend;

- c' because of his importunity,
- b' he will get up,
- a' and give him as many as he needeth.⁴⁹

Lk. 11.8

Here observe that b'. means more than b.—*Anastas* ("having risen") merely implies getting up. *Egertheis* ("getting up") implies being roused, or rousing himself up.
[...]

⁴⁹ Boys quotes the greek text; a translation is here given, for the convenience of the reader who is not a classisist.

- a Jesus saith unto him, Rise, take up thy bed, and walk.
- b And immediately the man was made whole,
- c And took up his bed, and walked.
- d And on the same day was the sabbath.
- d' The Jews therefore said unto him that was cured,
It is the sabbath day.
- c' It is not lawful for thee to carry thy bed.
- b' He answered them, He that made me whole,
- a' The same said unto me, Take up thy bed, and walk.

Jn 5.8-11

In d. and d'., the sabbath; in c. and c'., the bed carried; in b. and b'., the man made whole; in a. and a'., the words of our Lord.

It is necessary to spent more time on Boys' second book, published a year later, A Key to the Book of the Psalms,⁵⁰ since his methodological presentation is remarkably more elaborate:

[p. 4

As the present work may fall into hands of some readers who are not acquainted with my former publication, [...] it may here be proper to go over some of the preliminary ground a second time. This I shall now attempt to do with rather more regularity than before; yet I would not be understood as attempting to offer any thing like a complete theory, or a perfect view: the subject is still in its infancy.

Let us begin, as before, with the *parallel couplet*, which is the simplest form of parallelism. In examining a verse, or other small portion of Scripture, we very commonly find that it falls into two equal, or nearly equal, lines, which mutually correspond: as in the following examples:—⁵¹

- a. Seek ye the Lord, while he may be found;
a'. Call ye upon him, while he is near.

Isa. 55.6 (1.)

⁵⁰ T. Boys, *A Key to the Book of Psalms* (London: L.B Seeley & Sons, 1825).

⁵¹ The numbers in parenthesis that follow the biblical references correspond to the order set out by Boys.

- a. Have mercy upon me, O Lord, for I am weak:
 a'. Heal me, O Lord, for my bones are vexed.

Ps. 6.2 (2.)

- a. They provoked him to jealousy with strange gods,
 a'. With abominations provoked they him to anger.

Deut. 32.16 (3.)

- a. Ye shall eat the flesh of your sons,
 a'. And the flesh of your daughters ye shall eat.

Lev. 26.29 (4.)
 [p. 5

- a. Put away from thee a forward mouth,
 a'. And perverse lips put far from thee.

Prov. 4.24 (5.)

In each of these instances the reader will readily perceive that a', the second line, corresponds to a., the first.

The examples here given, however, have one material difference. They all admit a subdivision, but not all a subdivision of the same kind. The first and second examples, on being subdivided, may be best exhibited in an *alternate* form.

a	b Seek ye the Lord, c While he may be found;
---	---

a'	b' Call ye upon him, c' While he is near. (1.)
----	---

a	b Have mercy upon me, O Lord, c For I am weak.
---	---

a'	b' Heal me, O Lord, c' For my bones are vexed. (2.)
----	--

In each of these examples, a., the first line of the parallel couplet, is subdivided into the two portions, b. and c.; and a', the second, into the two corresponding portions, b'. and c': b'. answering to b., and c'. to c.; and therefore the whole b'. c'. or a', to the whole b. c. or a., as before. (The reader will excuse the technicality with which these arrangements invest the Sacred Text. Their object will appear as we proceed.)

In the two preceding examples, then, the correspondence is *alternate*: b', the third number, answering to b., the first ; and c'. , the fourth, to c. the second. But if we pass on to the three next parallel couplets, we find the case is altered. Here we shall in vain attempt an alternate arrangement. The composition is now no longer alternate, but *introverted*: the last portion answering to the first, the last but one to the second.

a	b	They provoked him to jealousy
	c	With strange gods:
a'	c'	With abominations
	b'	Provoked they him to anger.

[p. 6]

a	b	Ye shall eat
	c	The flesh of your sons,
a'	c'	And the flesh of your daughters
	b'	Ye shall eat.
a	b	Put away from thee
	c	A forward mouth
a'	c'	And perverse lips
	b'	Put far from thee.

In these *introverted* parallelisms the construction is somewhat more artificial than in the alternate arrangements previously exhibited. The clauses do not follow here, as there, in what might be called their natural order. "Put away from thee—a forward mouth, and put far from thee—perverse lips." The sacred writer inverts that order: so that we have no longer an alternate correspondence; but the last member, b', answering to the first, b, and the third, c', to the second, c; yet still, as before, the whole c' b', or a', answering to the whole b c, or a.

Thus the parallel couplet contains the principle both of the alternate and introverted parallelism. Whether the subdivision of a passage give us the alternate form, b c b' c', or the introverted form, b c c' b', the passage is equally reducible to the simplest couplet; that is, in the former instance, to the couplet,

a	b c
a'	b' c'

in the latter, to the couplet

a | b c

a' | c'.... b'....

Not, indeed, that every parallel couplet admits of one or other of these arrangements. Some, as couplets, are arranged as far, perhaps, as they can be. Others, again, fall into other forms, not a present to be considered. It is to the alternate and the introverted parallelism that I am now desirous to call the reader's attention; and both these may be reduced, [p. 7] whatever be their length, and, indeed, whatever be their variety, to the character of the simple couplet.

Boys moves on to show that the parallelism is not only found in the so-called 'poetical' books but also in the prose. For example:

[p. 9

a | Then the children of Ammon were gathered together
 b | And he encamped in Gilead:
 a' | And the children of Israel assembled themselves together,
 b' | And encamped in Mizpeh.

Judg. 10.17 (11.)

We have nothing here out of the simplest style of narrative.

[p. 14

A ¹² To deliver thee from the way of the evil man, from the man that speaketh froward things;

B ¹³ Who forsake the paths of uprightness to walk in the ways of darkness; ¹⁴ Who rejoice to do evil, and delight in the frowardness of the wicked; ¹⁵ Whose ways are crooked, and they froward in their paths.

A' ¹⁶ To deliver thee from the strange woman, even from the stranger that flattereth with her words;

B' ¹⁷ Who forsaketh the guide of her youth, and forgetteth the covenant of her God. ¹⁸ For her house inclineth unto death, and unto the dead her paths.

Prov. 2.12-18 (20.)

Here we have a twofold object set before us in A and A': "To deliver thee from the way of the evil man," (A); "To deliver thee from the strange woman." (A'). [...]

The evil man and the strange woman are characterized, in A and A', respectively, by their speech or words. "From the man that speaketh forward things;" "From the stranger that flattereth with her words." Thus the end of A' answers to the end of A, as well as the beginning of A' to the beginning of A.

In B and B', the persons spoken of in A and A' respectively, are described at length. "Who forsake the paths of uprightness," &c. (B) "Who forsaketh the guide of her youth," &c. (B'). The conclusions of B and B' correspond, as well as the beginnings; both referring to the ways, or paths, of the persons described. Thus at the end of B, we [p. 15] have, "Whose ways are crooked, and they froward in their *paths*;" and at the end of B' (following the order of the Hebrew), "And unto the dead her *paths*." Thus, the end of B' corresponds to the end of B, as well as the beginning of B' to the beginning of B.

The terms at the beginning of A, B, A' and B', may be called *leading terms*; and it is important to observe the use of these leading terms in making out to us the beginnings of corresponding passages. Something of this kind I have already had occasion to point out more than once; but the present instance is, perhaps, more remarkable than any of the preceding.

A | 12 To deliver thee, &c.

B | 13-15 Who forsake, &c.

A' | 16 To deliver thee, &c.

B' | 17,18 Who forsaketh, &c.

Thus the beginnings of A and A' correspond, and also those of B and B'; and adopting the division, of which these leading terms give us an intimation, we discover two objects proposed in A and A', "To deliver thee from the way of the evil man," "To deliver thee from the strange woman;" and two descriptions given in B and B' "Who forsake the paths of uprightness," &c. "Who forsaketh the guide of her youth," &c.

As we proceed, we shall become more and more convinced of the importance of these leading terms. The leading term serves as a kind of catchword to introduce the whole clause or member; and a correspondence in leading terms often serves to distinguish corresponding members, and thus helps us to discover them.

Nor it is of less importance that we should attend to the *final* terms and phrases. In these also there is often a correspondence, of great assistance to us in determining the limits [p. 16] of corresponding members. Somewhat of this correspondence in final terms and phrases, I have pointed out in the passage from Proverbs now under consideration.

A | 12 from the man that speaketh froward things.

B | 13-15 and they froward in their paths.

A' | 16from the stranger that flattereth with her words.

B' | 17,18 and unto the dead her paths.

Thus A and A', B and B', respectively, correspond in their final, as well as in their leading terms; and, adopting the division thus marked out for us, we find a twofold object or design in A and A', and a twofold description in B and B'.

[p. 19

A ⁸ My son, hear the instruction of thy father, and forsake not the law of thy mother:

 B ⁹ *For* they shall be an ornament of grace unto thy head, and chains about thy neck.

A' ¹⁰ My son, if sinners entice thee, consent thou not. ¹¹ If they say, "Come with us, let us lay wait for blood, let us lurk privily for the innocent without cause; ¹² Let us swallow them up alive, as the grave, and whole, as those that go down into the pit; ¹³ We shall find all precious substance, we shall fill our houses with spoil; ¹⁴ Cast in thy lot among us, les us all have one purse:" ¹⁵ My son, walk not thou in the way with them, refrain thy feet from their path:

 B' ¹⁶ *For* their feet run to evil, and make haste to shed blood. ¹⁷ (Surely in vain the net is spread in the sight of any bird.) ¹⁸ And they lay wait for their own blood; they lurk privily for their own lives. ¹⁹ So are the ways of every one that is greedy of gain; which taketh away the life of the owners thereof.

Prov. 1.8-19 (23.)

Here in A and A' we have a twofold exhortation, and in B [p. 20] and B' a twofold motive for compliance. The exhortation in A is, "My son, hear the instruction of thy father, and forsake not the law of thy mother." Then follows in B the motive or inducement to comply, "FOR they shall be an ornament of grace unto thy head, and chains about thy neck." The exhortation in A' is, "My son, if sinners entice thee, consent thou not," (beginning),... "My son, walk not thou in the way with them, refrain thy foot from their paths," (end). Then follows in B' the inducement to comply with this second exhortation;

“FOR their feet run to evil, and make haste to shed blood” &c. The beginning of A and A’ correspond; “Hear, my son, the instruction of thy father,” “My son, if sinners entice thee, consent thou not,”: and the beginnings of B and B’ have the particle “For”. “FOR they shall be an ornament,” &c.; “FOR their feet,” &c.

[p. 21

It will be objected, perhaps, to these alternate arrangements, that, after all, they exhibit nothing more than we are likely to meet with in every regular composition; an orderly succession of ideas expressed in orderly terms. For instance, in the passage already cited,

- a Then the children of Ammon were gathered together,
- b And encamped in Gilead:
- a’ And the children of Israel assembled themselves together,
- b’ and encamped in Mizpeh.⁵²

It may be said, What have we here but a sentence constructed with rather more than the usual attention to regularity? I answer, If we met with only one such a sentence, and that in any book, we should think it a remarkable one, but if we meet with many such, and that in a book which we are bound to study with particular attention, then their frequent occurrence can but be a circumstance deserving our express notice and regard. [p. 22

It may be said, such arrangements are obvious. No doubt they are obvious when pointed out. But I believe, in the ordinary reading of the Scriptures, they are constantly overlooked. It is certain they have been, in many instances, overlooked by the translators; for we frequently find the corresponding or identical terms of parallel members translated with so little regard to their mutual reference, that the correspondence, however obvious in the original, in the altered garb of the version is completely lost; and that, in some instances, to the no small detriment of the sense and import of the passage. Nor will I allow that even in the original the arrangement is always so obvious. On the contrary, it is only to be discovered, in many instances, by study and examination. In such cases, our knowledge of the force and purport of a passage often depends upon our knowledge of its arrangement; and it is not till we are in possession of the arrangement that we are really in possession of the sense. The idea that such alternate correspondences as I have been exhibiting, are obvious of themselves, and therefore need no exhibition, has certainly been carried too far. With regard to some shorter passages of Scripture it may be correct; though even there the regular construction of periods, for want of being exhibited, has been by no means sufficiently attended to. But in many longer passages, I believe, there exists a demonstrable arrangement, which, so far from being obvious, has perhaps *never* been noticed. The first chapter of

⁵² Jdg. 10.17 (11.); quoted p. 9 [Boys’ note; see above, p. 105].

Proverbs is a well-known passage of Scripture, being the first evening lesson for the twenty-first Sunday after Trinity: yet how many of my readers, I will ask, have noticed the methodical arrangement, just pointed out, prevailing in a considerable portion of this very chapter; two exhortations, with motives or inducements for each? And similar questions might be asked respecting other passages.—But I will not confine myself to these longer portions. I allege, that in shorter passages, passages consisting of only a single verse, or less than [p. 23] a verse, there sometimes exists an alternate arrangement of no very obvious kind till it be pointed out; but, when it is pointed out, of material, nay, of essential use, in developing the writer's meaning. And, be it observed, since this is the case, it is also necessary to point out similar arrangements in passages where they are more obvious: in order that we may not be charged with inventing a peculiar kind of arrangement for the sake of clearing up a difficulty; and in order to show that we are only exhibiting that kind of arrangement, which commonly prevails.

Various passages have been adduced by preceding writers, in which the alternate mode of arrangement clears up the meaning; and lays open a complicate idea, if I may so say, by disentangling or unravelling it. On this subject let me be permitted to quote, entire, a passage from which I have partly borrowed in my former work:—

“Sometimes, in the alternate quatrain, by a peculiar artifice of construction, the third line forms a continuous sense with the first, and the fourth with the second. Of this variety a striking example occurs in Bishop Lowth's Nineteenth Praelection. Its distinguishing feature, however, is not there sufficiently noted: more justice has been done to the passage by Mr. Parkhurst, (*Heb. Lexicon, voce para'*), whose translation follows:

I will make mine arrows drunk with blood;
And my sword shall devour flesh:
With the blood of the slain and the captive;
From the hairy head of the enemy.

Deut. 32.42

That is, reducing the stanza to a simple quatrain:

I will make mine arrows drunk with blood;
With the blood of the slain and the captive:
And my sword shall devour flesh;
From the hairy head of the enemy.

[p. 24

Again,

From without, the sword shall destroy;
 And in the inmost apartments terror;
 Both the young man and the virgin;
 The sucking, with the man of gray hairs.

Deut. 32.25

The youths and virgins, led out of doors by the vigour and buoyancy natural at their time of life, fall victims to the sword in the streets of the city: while infancy and old age, confined by helplessness and decrepitude to the inner chambers of the house, perish there by fear, before the sword can reach them.” (Sacred Literature, p. 29, 30. See also p. 378).

We are then referred to a similar hyperbaton in Isaiah.

a The sword of the Lord is filled with blood;
 b It is made fat with fatness:
 a' With the blood of lambs and goats;
 b' With the fat of the kidneys of rams.

Isa. 34.6

Here we have the same connection between the first and third lines, and between the second and fourth, as in the two preceding examples; that is, in a and a', the blood; in b and b' the fat.

The same sort of alternate correspondence seems to have been discovered by Bishop Lowth in Isaiah 51.20; the first part of which verse points and renders thus: —

Thy sons lie astounded; they are cast down;
 At the head of all the streets, like the oryx taken in the toils.

That is, connecting the corresponding portions:

Thy sons lie astounded, at the head of all the streets;
 They are cast down, like the oryx taken in the toils.

Not that it would be right actually to make this transposition [p. 25] in the Sacred Text. The object in making it here is to show the alternate connection.

[p. 26

Let us now pass on from the alternate to the introverted [p. 27] arrangement.—The reader will remember that I began by pointing out a very remarkable difference in the construction of the parallel couplets. Some admit of an *alternate* arrangement; and the consideration of these introduced us to

the various alternate correspondences which we have now been examining. But others, on being subdivided, were found to fall into an *introverted* form. Such was the case with the couplet,

They provoked him to jealousy with strange gods;
With abominations provoked they him to anger. Deut. 32.16

That is,

a They provoked him to jealousy
b With strange gods;
b' With abominations
a' Provoked they him to anger. (1.)

Here the arrangement is no longer alternate, but introverted: a', the last member, answering to a, the first; and b', the third, to b, the second. It is, then, to these introverted arrangements that our attention is now to be directed.

Constructions of this kind are much more common in the Hebrew Scriptures than many persons are aware. In general, the extreme fidelity of our translators has preserved the arrangement of the original.

a For the vineyard of the Lord of Hosts
b Is the house of Israel;
b' And the men of Judah
a' His pleasant plant. Isa. 5.7 (2.)

The house of Israel and the men of Judah appear in the centre; the vineyard of the Lord of Hosts and his pleasant plant, in the extremes.

Boys gives here twelve other examples of introverted parallelism, in short texts.

[p. 30

I proceed to other examples, in which the corresponding members are somewhat longer, and not always symmetrical. The character of the arrangement, however, still continues the same; that is, introverted.

- a For my thoughts are not your thoughts,
 b Neither are your ways my ways, saith the Lord.
 b' For as the heavens are higher than the earth, so are
 my ways higher than your ways,
 a' And my thoughts than your thoughts.

Isa. 55.8-9 (15.)

This passage is longer than the preceding ones; and there is not that symmetry, in its corresponding members, which we connect with the idea of parallelism. Still the correspondence is evident. We have "My thoughts" and "Your thoughts", both in a and in a'; "My ways" and "Your ways", both in b and b'.

[p. 34

I am speaking [now] of those particular cases of introversion, in which two distinct topics are proposed, and afterwards resumed. Sometimes the two topics thus proposed, are two kinds or classes of persons. [...]

[p. 35

- a Now there was long war between the house of Saul,
 b And the house of David.
 b' But David waxed stronger and stronger,
 a' And the house of Saul waxed weaker and weaker. 2 Sam. 3.1 (26.)

Saul in a and a'; David in b and b'.

The next passage is much longer, but it partakes of the same character.

- A ³ Neither let the son of the stranger, that hath joined himself to the Lord, speak, saying, "The Lord hath utterly separated me from his people:"
 B Neither let the eunuch say, "Behold, I am a dead tree."
 B' ⁴ For thus saith the Lord unto the eunuchs that keep my sabbaths, and choose the things that please me, and take hold of my covenant: ⁵ Even unto them will I give in mine house and within my walls a place and a name better than of sons and of daughters: I will give them an everlasting name, that shall not be cut off.
 A' ⁶ Also the sons of the stranger that join themselves to the Lord, to serve him, and to love the name of the Lord, to be his servants, every one that keepeth the sabbath from polluting it, and taketh hold of my covenant: ⁷ Even them will I bring to my holy mountain, and make them joyful in my house of prayer: their burnt-offerings and their sacrifices shall be accepted upon mine altar; for mine house shall be called an house of prayer for all people.

Isa. 56.3-7 (27.)

Here we have the sons of the stranger, in a and a'; the eunuchs in b and b'. The leading terms sufficiently mark the arrangement.

- a (3-) Neither let the son of the stranger, that hath joined himself to the Lord, &c.
- b (-3) Neither let the eunuch, &c.
- b' (4-5.) For thus saith the Lord unto the eunuchs, &c.
- a' (6-7.) Also the sons of the stranger, that join themselves to the Lord, &c.

Here we may make the same remark as on a former occasion. Two kinds of persons are set before us in a and b; the son of the stranger in a, the eunuchs in b. Reading on, we find a promise first given to the latter: "For thus saith the Lord unto the eunuchs," &c. This leads us to expect [p. 36] that we shall afterwards find a promise to the former. Nor are we disappointed: the promise to the sons of the stranger follows; "Also the sons of the stranger," &c.

[p. 37

The instances of introverted arrangement which have hitherto been given in the present work, consist of no more than four members each. There are, however, similar ones of six members, or more. Take, for instance, the following example:—

- a Ashkelon shall see it, and fear;
- b Gaza also, and be very sorrowful;
- c And Ekron:
- c' For her expectation shall be ashamed;
- b' And the king shall perish from Gaza;
- a' And Ashkelon shall not be inhabited. Zech. 9.5 (32.)

Here we have Ashkelon in a and a', Gaza in b and b', Ekron in c and c'.

It is also, I believe, by having recourse to the introverted and six-membered form, that we must arrange the following catalogue of Abraham's riches. "And he had sheep and oxen, and he asses, and menservants, and maidservants, and she asses, and camels." (Gen. 12.16.) Can any thing appear less methodical, at least according to our ideas of method, than this catalogue? Why mention the asses before the menservants, then the maidservants, and then the she asses? But arrange the passage according to the scriptural method, and every thing appears in its place.

- a And he had sheep and oxen,
- b And he asses,
- c And menservants,
- c' And maidservants,
- b' And she asses
- a' And camels. (33.)

Here we have maidservants in c' answering to menservants in c; she asses in b' answering to he asses in b; and camels in a' answering to sheep and oxen in a.

In one respect there seems to be some little want of symmetry; namely, that we have two particulars, "sheep and oxen," in the first member, a; but only one in each of the [p. 38] succeeding members, b, c, &c. In the Hebrew, however, sheep and oxen here go together as one kind of property; and therefore the two words are coupled together by a makkaph or hyphen, [...] (as if we were to write them "sheep-and-oxen.") Thus we have one sort of property in a, and another sort of property, corresponding to it, in a': and a' answers to a, as well as b' to b, and c' to c.

[p. 39]

Various instances, also, might be given, of arrangements extending to eight members. Let the four following suffice.⁵³

- a And he shall take the cedar wood, and the hyssop, and the scarlet;
- b And the living bird;
- c And dip them in the blood of the slain bird, and in the running water,
- d And sprinkle the house seven times.
- d' And he shall cleanse the house,
- c' With the blood of the bird, and with the running water,
- b' And with the living bird,
- a' And with the cedar wood, and with the hyssop, and with the scarlet.

Lev. 14.51-52 (36.)

Here, in a and a', we have the cedar wood, the hyssop, and the scarlet; in b and b', the living bird; in c and c', the blood of the slain bird, and the running water; in d and d', the house.

[p. 41]

If those who have but loose notions on subjects connected with the Sacred Text, should be disposed to say of the alternate arrangements, previously considered by us, that they are merely casual, they will not probably hazard a similar assertion respecting these introverted forms. Here we have the most

⁵³ Only the first of these four examples is reproduced here; the others are Num. 15.35-36; Isa. 60.1-3; Lev. 24.16-22.

evident traces of art, contrivance, and design. It has been said, respecting the specimens which have been adduced from one, in particular, of the sacred writers, namely, St. Paul, that these specimens must be imaginary, because that writer composed hastily and was unmethodical. But this is perhaps as bare a *petitio principii* as was ever employed to put down the truth.—I would only observe, at present, that the introverted, as well as the alternate arrangement, is sometimes of considerable service to us, in the explanation of difficult passages, and in the [p. 42] unravelling of such as are complicated. A few examples it will be well to offer.

a The incense that ye burned in the cities of Judah, and
in the streets of Jerusalem,

b Ye, and your fathers, your kings, and your
princes, and the people of the land,

b' Did not the Lord remember them,

a' And came it not into his mind?

Jer. 44.21 (40.)

Here we immediately perceive that the “them”, in b’, refers to b. But if, passing on to a’, the last member, we were to ask a person what it was that “Came into the Lord’s mind,” he would probably answer, in general terms, The idolatry of the Israelites, their bad conduct, spoken of in the preceding members; not perceiving that a’ has a particular reference to the *incense* spoken of in a.—“Did not the Lord remember *them*?” that is, “Your fathers,” &c. (b): “And came it not into his mind?” that is, “The incense that ye burned,” &c. (a). This is clear from the Hebrew of a’, *watta^aayleh^a al-libbô* [litt. ‘came it not into his mind’ en a’]: *ta^aayleh* [‘came’] evidently referring to *kit-t-eçr*, the incense, in a.

[p. 43

a And ye shall make no league with the inhabitants of this land;

b Ye shall throw down their altars.

b' But ye have not obeyed my voice;

a' Why have ye done this?

Judg. 2.2 (42.)

In a we have a thing forbidden, “Ye shall make no league,” &c.; in b a thing commanded, “Ye shall throw down their altars.” The guilt of the Israelites, in each particular, appears in b’ and a’. They had done that which was forbidden, (“Why have ye *done* this?” a’) They had left undone that which was commanded, (“Ye have not obeyed my voice,” b’) Thus a’ answers to a, and b’ to b.

[p. 44]

Let us take another example.

- a And he called the name of the place Massah,
 b And Meribah,
 b' Because of the chiding of the children of Israel,
 a' And because they tempted the Lord.

Exod. 17.7 (44.)

The place was called Massah (*massâ*) because of their tempting the Lord (*nassoṭtaḥm*) and Meribah (*m^eribâ*) because of their chiding (*rib*).—Thus, in order to discover the sense of the passage, it is necessary to observe the correspondence of a and a', and also that of b and b'.

Thus an attention to the arrangement of a passage will often help us to discover its sense or purport.—“These alternate and introverted arrangements,” it will be said, “are not peculiar to the sacred writings, but are to be met with in every regular composition.”

And Boys goes on to quote several examples in other languages.

[p. 46]

Though these forms of composition, then, are neither so frequent nor so extensive in uninspired writings as in the Sacred Scriptures, it cannot be denied that, even in uninspired writings, they are sometimes to be found. But when we do find them, it appears, we must not neglect them, unless we would also neglect the sense. Their occasional occurrence, then, in [p. 47] uninspired works, is no reason whatever why we should disregard their constant occurrence in the Word of God.

[p. 48]

It was my endeavour, in my former work, to show that whole Epistles are composed, and admit of a division, according to the principles here laid down. The attempt is now to be made, with reference to whole Psalms.

[p. 50]

With regard to the technicalities of the present work, the term parallelism is still sometimes used, even with reference to the more extensive arrangements. This term was originally employed, only for the purpose of expressing the correspondences prevailing in couplets, clauses, parts of verses, and members of sentences. The doctrine, however, has been since extended, and with it the use of the term. Nor will any serious evil arise from this wider application, if we are aware of the sense in which it is made. Even when two corresponding members of an arrangement do not strictly resemble each other in every part, still, if their correspondence be evident, appearing in their leading topics, in their relative situations, and, in addition to these, perhaps, in their leading and final terms, to express that correspondence I employ the term

parallelism. The word may not be thought, in these cases, so strictly applicable, as where the corresponding passages are shorter, and their resemblance more exact. Still the two cases are, in their nature, the same; and a paragraph may be parallel to a paragraph, as well as the end of a verse to its beginning.

I wish to say a few more words on the kind of correspondence, which we may expect to find in the parallel members of longer passages. If, in my former work, I was not sufficiently explicit upon this subject, let me now take to myself the whole blame of any apprehensions, or misapprehensions, that may have arisen from my neglect. The resemblance, I say, in the corresponding members of the larger parallelisms, will not always be found exact in every point; yet still it may be an evident, a demonstrable, and a designed resemblance. On examining, for instance, a Psalm, A B A' B', I find it falls into two parts, A B, and A' B'. Here, A and A' may be two prayers, and B and B' two Thanksgivings; or A and A' two exhortations, and B and B' two reasons or inducements in support of the exhortations; or A and A' may be addresses to the Almighty, B and B' no addresses, but merely descriptions [p. 51] of his attributes, operations, or judgements: then I say, in each of these cases, A and A', and B and B' respectively, though they may not exactly resemble each other in every particular, do certainly correspond. They correspond in their topics; they correspond in their relative situations; and on examination, probably, it will further be found that they correspond in their leading terms; I mean, that A and A' begin with the same or similar words or phrases, and also B and B'. If, on examining further, we find that they also correspond in their final terms; that A and A', and B and B', respectively, not only begin, but end alike; and if, on a still closer comparison, we find other corresponding terms besides those at the beginnings and the ends: then, taking all these particulars together, the correspondence in respect to topics, the correspondence in respect to relative situations, the correspondence in respect to leading terms, in respect to final terms, and also in respect to other and intervening terms, this is as strong a case of parallelism as in most instances we now have to offer. Nor do I allege that there is a concurrence of even all these circumstances in every case. This, indeed, would be too much to expect.

Such is the character of the correspondences and resemblances which I profess to exhibit in the Psalms. The advantages of knowing and observing them are, I conceive, indisputable. They will not always tell us, indeed, whether David wrote the Psalm at Gath or at Mahanaim: but they will tell us what he was writing about; what was the plan of the composition, and what its drift or purport; where its various topics begin, where they terminate, and at what point they are resumed. And on these grounds it is that I call my theory a key to the interpretation of the Psalms.

It will also, I trust, appear evident to the candid reader, that the arrangements which I offer exist in the Psalms considered; that they are not my own, but those of the Sacred Writer: and [p. 52] this, even in those cases where is little more than a general or relative correspondence, and where the resem-

blance of particular members is the least obvious. Let me be allowed to illustrate my views on this subject. There is no *absolute* likeness between a crown and a sceptre, between a camel and an elephant, a mattock and a ploughshare, a lily and a rose. There is, however, a *relative* likeness, or a correspondence; that is, if on one side we had a crown, a camel, a mattock, and a lily, and on the other side, a rose, a ploughshare, an elephant, and a sceptre; and if we were desirous to arrange these objects, after the most suitable method, in four pairs, it is evident that the sceptre would go with the crown, the elephant with the camel, the ploughshare with the mattock, and the rose with the lily. And further, this would not only be an allowable arrangement: it would be *the* arrangement, (for this is the point we are now to bear in mind), there would be a manifest correspondence in the various objects on each side, which would demand this arrangement and no other. And the moment we made it, its propriety would appear. We should have the two emblems of royalty, the two quadrupeds, the two instruments of agriculture, and the two flowers of the garden. Moreover, in point of order, the arrangement would be attended with great advantage. The four first objects, the crown, the camel, the mattock, and the lily, by themselves present a mere jumble of incongruous images. So also do the four second. But the four couples go off in regular order. We have now arranged our Noah's ark in pairs, and the jumble exists no longer. Hence the advantage of attending to that relative likeness, or correspondence, of which I am now speaking. At the same time, however, it must be observed, that I here understate the question as far as the Psalms are concerned; for in most instances, as we shall find, there is not only this relative likeness in the corresponding members, but a greater or less degree of actual resemblance; a resemblance [p. 53] sometimes of a very striking kind, though not always amounting to that exact symmetry or conformity, which we occasionally observe in the corresponding members of shorter passages.

These remarks have been offered, in explanation of the sense in which I employ the term parallelism. [...]

[p. 54

It being the main object of the present work to exhibit the construction of the whole Psalms, the niceties of arrangement in shorter passages will not always be noticed. Single members of the longer parallelisms often admit of subdivision, as couplets, triplets, or even as alternate or introverted parallelisms in themselves. This is in some measure a separate subject, though the principle of the arrangement is much the same in both cases. In referring to the more delicate task of subdivision, "Sacred Literature" is the work to which our attention is naturally directed: a work to which we are particularly indebted, for exhibiting with so much originality, power, and conviction, the important doctrine of the introverted parallelism. This is the grandest step, perhaps, that has yet been made, towards the recovery of the true principles of biblical composition.

CHAPTER I

[p. 55

ALTERNATE ARRANGEMENTS
OCCURRING IN THE PSALMS

One instance of a parallel couplet from the Psalms, admitting of an alternate division has been already given.⁵⁴

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[...] Perhaps, it will be best to begin with those cases, in which the corresponding members take up two distinct subjects. For instance:[...]

[p. 57

- a They that sow in tears,
- b Shall reap in joy.
- a' He that goeth forth and weepeth, bearing precious seed,
- b' Shall doubtless come again with rejoicing, bringing his sheaves with him.

Ps. 126.5-6 (4.)

Two topics are here set before us, in a and in b; and afterwards taken up in order and expounded, in a' and b'. First comes the sowing in tears, in a. This subject is resumed in a' "He that goeth forth and weepeth," (here we have the "tears,") "bearing precious seed," (here we have the "sowing.")—Then comes the reaping in joy, in b; and this part of the subject is resumed in b' "Shall doubtless come again with rejoicing," (here we have the "joy,") "bringing his sheaves with him," (here we have the "reaping".)—Thus a' answers to a, and b' to b.—A very observable distinction seems also to be intended in the following passage; though it may not immediately strike us.

⁵⁴ *A Key*, p. 4 (quoted above, p. 103).

- a Mine enemies speak evil of me, "When shall he die, and his name perish?"
 - b And if he come to see me, he speaketh vanity: his heart gathereth iniquity to itself: when he goeth abroad, he telleth it.
- a' All that hate me, whisper together against me; against me do they devise my hurt: "An evil disease," say they, "cleaveth fast unto him; and now that he lieth he shall rise up no more."
 - b' Yea, mine own familiar friend, in whom I trusted, which did eat of my bread, hath lifted up his heel against me.

Ps. 41.6-10 (5.)

The distinction appears to be, that a and a' refer to the enemies of the Psalmist, b and b' to a false friend.—The persons, spoken of in a and a', are described as enemies at the beginning of those members. "Mine enemies," (beginning of a): "All that hate me," (beginning of a')—But the individual who appears in b and b' is evidently a false *friend*. In b', indeed, we find the term employed: "Yea, mine own familiar *friend*." But friendly intercourse is intimated both in b and b' "If he come to see me," (b): "Which did eat of my bread," (b').

[p. 58

Neither let us neglect the circumstance of our finding the plural number in a and a', but the singular number in b and b' —In a and a', I say, we have the plural number. "Mine *enemies*," (a): "All that hate me," "*They* devise," " 'An evil disease,' say they," (a')—But in b and b', the singular number appears throughout. "If *he* come," "*He* speaketh," "His heart," "He goeth," "He telleth," (b): "Mine own familiar friend... hath lifted up his heel," &c. (b')—This alternation of the plural and singular numbers is an additional proof of the correspondence of a and a', and b and b', respectively.

a and a' correspond in their leading terms. "Mine enemies speak evil of me," "All that hate me whisper together against me." Both in a and a', also, the Psalmist tells us what his enemies say; that is, he gives us their words. "Mine enemies speak evil of me, 'When will he die?' " &c. "'An evil disease,' they say, 'cleaveth fast unto him,' &c. (a') The subject of their conversation is his expected dissolution, in both instances.

There is a reason, in the nature of things, for the change from plural to the singular number, in passing from a to a', and from b to b'. The Psalmist complains of numerous enemies, but only one false friend. This is a rarer, as it is a more odious character.—There were many Pharisees, Scribes, and priests, but only one Judas. And it is with reference to Judas, that our Saviour quotes the conclusion of the very passage now before us (Jn 13,18).

These are instances, in which the alternate numbers treat of two distinct subjects. There are other alternate arrangements, in which the distinction lies

between assertion and negation; or in which one pair of members has a positive, and the other a negative character.

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[...] In the following instance, the negative members take the precedence.

- a He will not suffer thy foot to be moved: he that keepeth thee will not slumber: behold, he that keepeth Israel shall neither slumber nor sleep.
- b The Lord is thy keeper, the Lord is thy shade, upon thy right hand.
- a' The sun shall not smite thee by day, nor the moon by night.
- b' The Lord shall keep thee from all evil, he shall keep thy soul, the Lord shall keep thy going out and thy coming in, from this time forth and even for evermore.

Ps. 121.3-8 (7.)

Here a and a' are negative; b and b' positive.—The negative character pervades the whole of a, in which we have three clauses, all of this description. (1) “He will not suffer thy foot to be moved.” (2) “He that keepeth thee will not slumber.” (3) “Behold, he that keepeth thee will not slumber nor sleep.”—In a', again, we have negation. “The sun shall not smite thee by day, nor the moon by night.”—But, passing from a and a' to b and b', we discover the negative character no longer. Here the whole is positive. First b:

The Lord is thy keeper,	Upon thy right hand.
The Lord is thy shade,	

Then b', similar in construction as well as character,

[p. 60

The Lord shall keep thee from all evil,	From this
He shall keep thy soul,	time and for
The Lord shall keep thy going out and thy coming in,	evermore.

Thus the positive character prevails in b and b', as well as the negative in a and a': a' answering to a, and b' to b—The leading terms also of b and b' are similar, especially in the Hebrew: *Yhwh Boçmrekaç*, *Yhwh yiBmaçr^ekaç*. [...]

The next example, which is very similar, extends to a whole Psalm.

PSALM 101

- A ¹ I will sing of mercy and judgment; unto thee, O Lord, will I sing.
² I will behave myself wisely in a perfect way. O, when wilt thou come unto me? I will walk within my house with a perfect heart.
- B ³ I will set no wicked thing before mine eyes: I hate the work of them that turn aside; it shall not cleave to me. ⁴ A froward heart shall depart from me; I will not know a wicked person.
⁵ Whoso privily slandereth his neighbour, him will I cut off: him that hath an high look and a proud heart will not I suffer.
- A' ⁶ Mine eyes shall be upon the faithful of the land, that they may dwell with me: he that walketh in a perfect way, he shall serve me.
- B' ⁷ He that worketh deceit shall not dwell within my house: he that telleth lies shall not tarry in my sight. ⁸ I will early destroy all the wicked of the land; that I may cut off all wicked doers from the city of the Lord.

(1.)

The whole of this Psalm is a promise, or a declaration of the Psalmist's resolutions and intentions. There is, however, a distinction of an obvious kind. In A and A', the first and third members, the Psalmist sets forth what he will do, and whom he will encourage; in B and B', the second and fourth, what he will avoid, and whom he will discourage and destroy.

In order to perceive the truth of this representation, it will be necessary for the reader to examine the several members for himself. In A the Psalmist says, "I will sing," &c. "I will behave myself wisely," &c. "I will walk," &c.—So again, in A', "Mine eyes shall be upon the faithful," &c. "He shall serve me."—But B and B', on the contrary, set forth what the Psalmist disapproves, and whom he will avoid, discountenance, or suppress. "I will set *no* wicked thing," &c. "I *hate* the work of them," &c. "Whoso privily slandereth will I *cut off*." "Him that hath an high look will I *not suffer*." "He that worketh deceit *shall not dwell* within my house," &c. "I will *destroy* all the wicked," &c. "That I may *cut off* all wicked doers."

A "perfect way," (*derek tamim*), is spoken of both in A and A'—The reader will also observe many correspondences in B and B'. In each of these members the Psalmist describes the persons whom he will discountenance or destroy. Thus in B he speaks of "The work of them that turn aside," (*'ăšô sē'îm*) [p. 62] in B', of him "That worketh deceit," (*'oseh r^emiyyah*). In B he says, "I will set no wicked thing *before mine eyes*;" in B', "He that telleth lies shall not tarry *in my sight*." The Hebrew expression is the same in both instances, *l'neged 'enay* (3, 7)—It is also the same Hebrew word, *'aşmît*, which is rendered in B to "cut off," (5.) and in B', to "Destroy," (8.) In the

Hebrew, too, there is something very symmetrical in the opening clauses of B and B', though it would be difficult to preserve the resemblance in a translation.

lō'-'āšīt l'neged 'ēnay d'bar-b'liyyā'al
lō'-yēšēb b'qereb bêtī 'ōseh r'miyyā

[...]

It sometimes happens, in the alternate arrangement, that the distinction is of a nicer kind, and lies in a change of persons; as in the following instance.

[p. 63

- a For thou wilt lighten my candle:⁵⁵
 b The Lord my God will enlighten my darkness.

- a' For by thee I have run through a troop:
 b' And by my God have I leaped over a wall.

Ps. 18.29-30 (9.)

Here the distinction is, that the Psalmist, in a and a', the first and third members, speaks *to* the Almighty; and in b and b', the second and the fourth, speaks *of* him. It will be said, perhaps, that b and b', are, in reality, as much an address to the Almighty as a and a'. But what I mean is, that in a and a' the Psalmist employs the second person, "For *thou* wilt lighten my candle," "For by *thee* I have run through a troop;" but in b and b' the third, "The Lord my God will enlighten," &c. "By my God have I leaped," &c. Thus, though there is a change of persons, there is no irregularity: the change taking place twice in order; and the result being a regular arrangement; a' answering to a, and b' to b.

"*Mira est personarum confusio*" is, I believe, the remark of Bishop Hare, on a passage in the Forty-ninth Psalm. With this Psalm I do not at present meddle. But where there is this marvellous confusion, we are sometimes able to reduce it, by the help of our brackets and parallels, to as marvellous a regularity. And the change of persons, which often appears to be needless, and sometimes to perplex the sense, is, in many cases, the key to an arrangement, which lays open the whole plan and purport of the passage in which it occurs.

This change of persons we have already traced in a passage of two verses. Let us now proceed to consider it as the principle of composition in entire Psalms.

⁵⁵ The translation follows the partition of the two stychs by Boys. Most people use the partition of the masoretic text:

For thou wilt lighten my candle, Lord;
 my God will enlighten my darkness.

PSALM 128

[p. 64]

A¹ Blessed is every one that feareth the Lord; that walketh in his ways.

B² For thou shalt eat the labour of thine hands: happy shalt thou be, and it shall be well with thee. ³ Thy wife shall be as a fruitful vine by the sides of thine house: thy children like olive plants, round about thy table.

A'⁴ Behold, thus shall the man be blessed, that feareth the Lord.

B'⁵ The Lord shall bless thee out of Zion: and thou shalt see the good of Jerusalem all the days of thy life. ⁶ Yes, thou shalt see thy children's children, and peace upon Israel. (II.)

In this Psalm we have an alternate parallelism of four members, A, B, A', B': the third member, A', answering to the first A; and the fourth, B', to the second, B.

The principle of the arrangement is this. In A and A', the first and third members, the man "that feareth the Lord," is spoken *of*; in B and B', the second and fourth, he is spoken *to*. Thus A and A' go together; and also B and B'.

On casting the eye over the above arrangement, its propriety becomes obvious. In the first and third members, A and A', the blessedness of him that feareth the Lord is simply *declared*. "Blessed is every one that feareth the Lord," &c. (A) "Behold, thus shall the man be blessed that feareth the Lord," (A') But in the second and fourth members, B and B', the nature of the blessing is *particularized*. "Thou shalt eat the labour of thy hands: happy shalt thou be," &c. (B) "The Lord shall bless thee out of Zion: and thou shalt see the good of [p. 65] Jerusalem," &c. (B') "Children" are promised in B, and "Children's children" in B'. But I would principally justify the arrangement given, by the circumstance first alleged; namely, that in the first and third members, the person in question is merely spoken *of*, or described; while, in the second and fourth, he is spoken *to*, or addressed. In one instance, the Psalmist uses the third person; in the other, the second person throughout, as may be seen by casting the eye over B and B'. The following arrangement, then, will represent the plan upon which the Psalm is composed:

- A 1 Third person.
- B 2-3 Second person.
- A' 4 Third person.
- B' 5-6 Second person.

This distinction of person, I say, is particularly worthy of our attention: as it is a key that will open to us, wholly or in part, the arrangement of several of the Psalms. The advantage is, to be able to see an arrangement where none was before observed. This, surely, must be satisfactory to all who read the Scriptures, and wish to understand what they read. To those whose office it is to preach from the Scriptures, it is not merely matter of satisfaction, but of bounden duty, to ascertain, as far as possible, whatever arrangement prevails in the passages which they select. [p. 69]

It happens, in some instances of alternate arrangement, that the second and fourth members offer two reasons, confirmations, or inducements, in support of what is advanced in the first and third respectively. [...]

After a series of brief examples (Pss. 6.2; 142.6; 143.8; 86.3-4), Boys moves on to the analysis of entire psalms: first Psalm 96, then Psalm 98:

PSALM 98

[p. 74]

A O sing unto the Lord a new song.

B *For* he hath done marvellous things: his right hand, and his holy arm, hath gotten him the victory.² The Lord hath made known his salvation, his righteousness hath he openly shewed; in the sight of the heathen.³ He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God.

A'⁴ Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.⁵ Sing unto the Lord with the harp, with the harp and the voice of a psalm.⁶ With trumpets and sound of cornet make a joyful noise before the Lord, the King.⁷ Let the sea roar, and the fulness thereof, the world, and they that dwell therein.⁸ Let the floods clap their hands, let the hills be joyful together,⁹ Before the Lord.

B' *For* he cometh to judge the earth: with righteousness shall he judge the world, and the people with equity. (V.)⁵⁶

The construction of this Psalm so nearly resembles that of the last [Psalm 96] that the same arrangement will serve for both.

A 1— Exhortation to glorify God.

B —1—3 Inducements.

A' 4—9— Exhortation to glorify God.

B' —9 Inducements.

⁵⁶ Boys separates the first two stychs of the psalm, spreading them between A and the beginning of B; and he does the same for the two stychs of the beginning of verse 9, spreading them between the end of A' and the beginning of B'.

Here the first and third members begin with the corresponding expressions, “Sing unto the Lord,” “Make a joyful noise unto the Lord.” And the second and fourth commence with the particle *ki*, as before [in Psalm 96]: “FOR he hath done,” “FOR he cometh.”

[...]

[p. 96]

CHAPTER II

INTROVERTED ARRANGEMENTS OCCURRING IN THE PSALMS

There are some couplets in the book of Psalms, as well as in other part of the Bible, in which any attempt at *alternate* arrangement would be useless. For instance:

We are consumed by thine anger,
And by thy wrath we are troubled. Ps. 90.7

[p. 97]

Here the arrangement must be *introverted*.

- a We are consumed
- b By thine anger,
- b' And by thy wrath
- a' We are troubled. (1.)

[p. 98]

- a Blessed be the name of the Lord,
- b From this time forth and for evermore.
- b' From the rising of the sun unto the going down of the same,
- a' The name of the Lord be praised.

Ps. 113.2-3 (6.)

The worship due to God's holy name is enjoined in a and a'; the extent to which it is to be rendered, both of time and space, appears in b and b'.⁵⁷

⁵⁷ In fact, the concentric construction can even be taken a step further, since the last two members answer one another in chiasm:

THE NAME OF THE LORD
be blessed
[...]
be praised
THE NAME OF THE LORD.

[p. 101]

I have dwelt, in former parts of the present work, upon those examples in which the arrangement turns upon two distinct subjects. Many such are to be found in the Psalms. In some instances, the distinction lies between the righteous and the wicked; as in the following examples:

- a Better is a little that the righteous man hath,
- b Than the riches of many wicked:
- b' For the arms of the wicked shall be broken,
- a' But the Lord upholdeth the righteous.

Ps. 37.16-17 (15.)

Similarly in Ps. 11.5-7 (16.)

Here we have the righteous in a and a', the wicked in b and b'.

[p. 104]

The next example, though not much longer than this, is an entire Psalm:⁵⁸

PSALM 70

- A Make haste, O God, to deliver me; make haste to help me, O Lord.
- B ² Let them be ashamed and confounded, that seek after my soul. Let them be turned backward and put to confusion, that desire my hurt. ³ Let them be turned back for a reward of their shame, that say, Aha, Aha.
- B' ⁴ Let them rejoice and be glad in thee, all that seek thee. And let them say continually, Let God be magnified, that love thy salvation.
- A' ⁵ But I am poor and needy: make haste unto me, O God. Thou art my help and my deliverer; O Lord, make no tarrying. (1.)

I have arranged the Psalm before us as an introverted [p. 105] parallelism of four members, A, B, B', A', for the purpose of intimating that the fourth member, A', answers to the first, A, and the third, B', to the second, B.

⁵⁸ The preceding example was Ps. 18.3-6 (20.). The numbering that Boys added, in between brackets after the references of his examples, is still being used here, so that the reader can appreciate their considerable number; the fact that all these examples cannot be reproduced here might weaken his demonstration, which is for a large part due to the numerous examples that he brings to the attention of his reader.

The whole of the seventieth Psalm is prayer; but there is this distinction: that the prayer of the Psalmist refers, in the two extreme members, A and A', to himself; and in the two central members, B and B', to others.

In the extreme members, A and A', the Psalmist prays, and that in corresponding terms, for *himself*: saying in A, "Make haste, O God, to deliver me; make haste to help me, O Lord;" and in A', "But I am poor and needy: make haste unto me, O God. Thou art my help and deliverer; O Lord, make no tarrying." Thus the Psalmist prays for himself, and prays for *speedy* deliverance, both in A and in A'. In A, we have *ḥûšâ* "Make haste;" in A', *ḥûšâ* "Make haste," *'al-t'ahar* "Make no tarrying." In both A and A' he speak for help. In A' we have *'ezrî* "My help," answering to *l'ezrâtî* "To help me," or rather, "To my help," in A. Such is the mutual correspondence of A and A', in each of which members the prayer of the Psalmist refers to himself.

In B and B', however, his prayer refers to *others*; that is, to the wicked, or his enemies, in B, and to the righteous, or his friends, in B'. "Let them be ashamed and confounded, that seek after my soul," &c. (B) "Let them rejoice and be glad in thee, all that seek thee, &c. (B') (*m^ebaqšê napšî* "That seek after my soul:" *m^ebaqšêkâ* "That seek thee.")

The peculiar and very regular construction, however, of B and B', deserves our attention.

[p. 106

B	<p>a Let them be ashamed and confounded, a' That seek after my soul.</p> <p>b Let them be turned backward, and put to confusion, b' That desire my hurt.</p> <p>c Let them be turned back, for a reward of their shame, c' That say, Aha, Aha.</p>
B'	<p>d Let them rejoice and be glad in thee, d' All that seek thee.</p> <p>e And let them say continually, Let God be magnified, e' That love thy salvation.</p>

Here we have the Psalmist's petitions, with great regularity, in the five members, a, b, c, d, e; and the persons to whom they refer, with equal regularity, in a', b', c', d', e'. Thus a regularity of construction prevails throughout B and B'; with this distinction, however, that B relates to the enemies of the Psalmist, B' to the righteous, his friends.

Thus A and A' relate to the Psalmist himself, B and B' to others. And, moreover, B and B' are properly separated from one another, because they refer to two different classes of persons. The following, then, is the plan of the Psalmist's prayer:

[p. 107]

- A 1 Himself.
 B 2,3 His enemies.
 B' 4 His friends.
 A' 5 Himself.

Here the correspondence of the extreme members, A and A', is homogeneous; but that of the central ones, B and B', is antithetical.

Boys moves on to the analysis of Psalm 15 (pp. 107-110), Psalm 89 (pp. 111-117), and Psalm 148 (pp. 117-122), which will not be reproduced here.

PSALM 25

[p. 123]

- A ¹ Unto thee, O Lord, do I lift up my soul. ² O my God, I trust in thee. Let me not be ashamed, let not mine enemies triumph over me. ³ Yea, let none that wait on thee be ashamed. Let them be ashamed which transgress without cause. ⁴ Shew me thy ways, O Lord; teach me thy paths. ⁵ Lead me in thy truth and teach me: for thou art the God of my salvation; on thee do I wait all the day. ⁶ Remember, O Lord, thy tender mercies and thy loving-kindnesses; for they have been ever of old. ⁷ Remember not the sins of my youth, nor my transgressions. According to thy mercy remember thou me, for thy goodness' sake, O Lord.
- B ⁸ Good and upright is the Lord: therefore will he teach sinners in the way. ⁹ The meek will he guide in judgment; and the meek will he teach his way. ¹⁰ All the paths of the Lord are mercy and truth, unto such as keep his covenant and his testimonies.
- C ¹¹ For thy name's sake, O Lord, pardon mine iniquity, for it is great.
- B' ¹² What man is he that feareth the Lord? Him shall he teach in the way that he shall choose. ¹³ His soul shall dwell at ease; and his seed shall inherit the earth. ¹⁴ The secret of the Lord is unto them that fear him; and he will shew them his covenant.
- A' ¹⁵ Mine eyes are ever toward the Lord; for he shall pluck my feet out of the net. ¹⁶ Turn thee unto me, and have mercy upon me; for I am desolate and afflicted. ¹⁷ The troubles of my heart are enlarged: O bring thou me out of my distresses. ¹⁸ Look upon mine affliction and my pain, and forgive all my sins. ¹⁹ Consider mine enemies; for they are many; and they hate me with cruel hatred. ²⁰ O keep my soul, and deliver me: let me not be ashamed: for I put my trust in thee. ²¹ Let integrity and uprightness preserve me; for I wait on thee. ²² Redeem Israel, O God, out of all his troubles. (V.)

[...]

This Psalm partakes of the introverted form: A' the last member, answering to A the first; and B' the last but one, to B the second. The reader, however, will have observed one peculiarity; namely, that in the centre there stands a member, C, with nothing to correspond to it. I have met with similar instances in other parts of the Scriptures. In such cases, there is no want of regularity; as there would be if the single member stood in any part of the arrangement, except the centre. A stone in one side of an arch, must have a corresponding stone in the other side. The keystone alone may [p. 124] be single. I have remarked, that where a solitary member stands thus in the heart of a parallelism, it is usually parenthetical: but this does not appear to be the case in the present instance.

The correspondence of A' to A, and of B' to B, appears in a circumstance, which we have more than once noticed in other examples. In A and A' the Psalmist speaks *to* the Almighty; in B and B' he speaks *of* him.—The whole of A and A', with the exception of one verse to be noticed presently, is an address. Thus, in A, the Psalmist says, "Unto thee, O Lord, do I lift up my soul," (1.); "Shew me thy ways, O Lord," &c. (4.); "Remember, O Lord, thy tender mercies," (6–); and so throughout. In A' the Psalmist begins by saying, "Mine eyes are ever toward the Lord; for he shall pluck my feet out of the net," (15.) This verse is certainly not, strictly speaking, an address, like the rest of A': but it so evidently corresponds to the beginning of A,

"Unto thee, O Lord, do I lift up my soul," (beginning of A)

"Mine eyes are ever toward the Lord," (beginning of A')

that I have placed it where it stands, rather than at the end of B'—The whole of the remainder of A' is, like A, an address. "Turn thee unto me," &c. (16.) "O bring thou me out of my distresses," (17.) "Look upon mine affliction," &c. (18.) "Consider mine enemies," (19.) "O keep my soul," (20.) "I wait on thee," (21.) "Redeem Israel, O God," (22.)

In B and B', on the contrary, the Lord is the Subject of the Psalmist's discourse, no longer the Object of his address. The particular design of the Psalmist, in these two members, is not, as in A and A', to obtain blessings, but to set forth God's general dealings with his people: so that A and A' are supplicatory, B and B' didactic or declaratory. Thus, at the beginning [p. 125] of B, we have, "Good and upright is the Lord: therefore *will he teach sinners in the way:*" and corresponding to this, at the beginning of B', "What man is he that feareth the Lord? *Him shall he teach in the way* that he shall choose:" So again, at the end of B, we have, "All the paths of the Lord are mercy and truth, unto such as keep his covenant and his testimonies:" and corresponding to this, at the end of B', "The secret of the Lord is unto them that fear him, and he will shew them his covenant."—Thus the beginning and end of B' correspond, respectively, to the beginning and end of B.

C, the central member, is supplicatory, like A and A', the extreme ones. In this character, it stands between B and B', partaking of the nature of neither, and separating them on from the other.—The following, then is the arrangement of the Psalm:

- A 1-7 Supplicatory.
- B 8-10 Didactic.
- C 11 Supplicatory.
- B' 12-14 Didactic.
- A' 15-22 Supplicatory.

Boys also analyses Psalms 30, 105 and 135 (pp. 127-143).

Of his long conclusion (pp. 144-165), it will be useful to retain a few short passages. Firstly, it is interesting to note his standpoint on an issue which does not cease to be brought up nowadays, that of the conscience of the author. The first lines of the six pages that he devotes to this problem summarize adequately his position:

[p. 147

with regard to the correspondences exhibited in the present work, there seem to be several ways of accounting them. We may say that they are merely accidental; we may say that they are evidently designed; or, steering a middle course between these two opinions, we may say, that at the time of composing, there was indeed a degree of perception in the mind of the Author; but that, on the one hand, there was no absolute intention to pursue a peculiar mode of arrangement, while, on the other hand, there was not absolute unconsciousness. For my own part, I see no way of accounting for [p. 148] the various phenomena exhibited, but by supposing positive design and actual intention somewhere.

The following point, what he calls 'the independence of the proofs', is worth quoting in full:

[p. 153

How far the tokens of arrangement which I have offered, whether in flanks or centre, will be deemed satisfactory, it is not in my power to divine. On one circumstance, however, I may be allowed to insist; namely, that the proofs which I allege are independent one of another. Take, for instance, the following form: —

A {.....
 B {.....
 C {.....
 D {.....

A' {.....
 B' {.....
 C' {.....
 D' {.....

Here, perhaps, I am guided to my arrangement, in the first instance, by the *leading terms*; that is, I discover that A and A', and B and B', C and C', D and D', respectively, begin alike: and upon the hint thus furnished me, I place A' in correspondence with A, B' with B, C' with C, &c. But having done this, I next discover a farther correspondence; namely, in the *final terms*; that is, I find that the several pairs of members, A and A', B and B', &c. not only begin, but also end alike. This, then, is a new, and what I call an *independent* proof of the propriety of my arrangement. Presently, however, I make a farther discovery; namely, that there is a correspondence not only in leading and final, but also in *intervening terms*; that is, I find correspondences not only in the opening and final clauses respectively, of the various pairs of members, but also in some of the intervening clauses; A' containing words and phrases answering to words and phrases in A, B' to those in B, &c. Thus, in regard to corresponding terms alone, without coming to the general meaning and purport of the passages, I am able to produce three distinct classes of evidence, attesting the propriety of my arrangement, under the character of leading, final, and intervening terms. I then pass on from terms to *topics*. And on examination it appears, that the same topic appears in A' as in A, the same in B' as in B, &c. Here we have a fourth kind of proof, then, independent of all the preceding. Then also comes the consideration, that the four topics in A, B, C, D, and the four corresponding [p. 155] topics in A', B', C', D', succeed one another in the same order. Here, then, we derive a farther confirmation and argument from *relative situation*. And then, perhaps, in the last place, I discover, a final evidence, in regard to *corresponding transitions*; that is, there is a transition in passing both from A to B, and from A' to B', from the second to the third person, or *vice versa*; from the singular to the plural, or *vice versa*: there is a corresponding change of speakers again, in passing from B to C, and from B' to C'. In B and B', the Almighty speaks; in C and C', the Psalmist speaks. Thus do I derive my proofs from five or six independent sources; leading, final, and intervening terms; leading topics; relative situation; and corresponding transitions of various kinds. Not that all these proofs meet in every arrangement. It generally happens, however, that where there is less proof of one kind, there we find more of another; and also, that when we have

been conducted to the true arrangement of our passage by one sort of proofs, then others come to our aid, and confirm us in the arrangement previously made. In Psalm 128, for instance, we are led, as we have seen, page 64,⁵⁹ to make our arrangement, in the first instance, by the change of persons, (the *mira personarum confusio*, as it has been called, but I should rather call it the *lucidus personarum ordo*) the third person appearing in A and in A', and the second in B and B'. But, having made an arrangement upon this principle, we immediately discover, in justification of it, a circumstance of a totally independent character; namely, that A and A', the members in which the person who feareth the Lord is spoken *of*, merely declare his blessedness; while B and B', the members in which he is spoken *to*, particularize the circumstances in which his blessedness consists. And in other cases we find similar confirmations.

Boys then insists (pp. 156-158) on the importance of these analyses with regard to understanding and making others understand the sacred texts; in the same way that knowledge of the original language is indispensable, knowledge of the parallelism can be of great use.

His conclusion ends with a list of the advantages of parallelism. The first of these is that a study of this type often enables the grasping of otherwise unsuspected relationships between different parts of the text; the second is that knowledge of the true construction of a text is a major trump for the translation, which should respect the formal traits of the original; the third advantage concerns textual criticism, because a serious analysis of the construction enables one to take a standpoint, often critical, in the face of proposed corrections; the last advantage mentioned is the ability to refute the frequent allegation that the sacred texts are ill-composed.

Boys adds, in the end of his book, five appendices. In the first one, which includes 52 pages (pp. 167-219), he attempts to find external proofs which would confirm the existence of the uncovered structures. But from the start he relativizes the scope of his inquiry:

[p. 167

Since we allege that peculiar modes of arrangement prevail in the Scriptures, it may be asked, what external evidence we are able to produce in support of our allegation; whether we have discovered any intimations of such a circumstance, either in the Scriptures themselves, or in other authentic sources of information?

I would by no means agree to rest the question upon these grounds. The fact which we allege is only to be proved by the production of examples, and

⁵⁹ In the present work, p. 128.

by the moral and ocular demonstration thus afforded. And it is upon such evidence that I rest my cause.

From the second appendix, one must quote the following passage where Boys is manifestly aware that the texts are organized on different levels:

[p. 220

Another topic of inquiry is that which relates to Subordinate Parallelism. When I have arranged an integral passage, [p. 221] such as an Epistle or a Psalm, this, technically speaking, may be called a parallelism of the first order. But if, as we have seen in some instances, any one member of this parallelism of the first order admits of a separate and internal arrangement, we have then what I call a parallelism of the second order. Nay, there may be minor divisions and subdivisions, down to the arrangement of single verses and couplets. All these, then, I call by the common name of subordinate parallelisms.

After two more appendices devoted to the analysis of some Jewish texts and a few Latin sentences where the laws of parallelism are found, the work ends with a final appendix wherein Boys offers a few exercises to those who would want to train in the art of discovering how the biblical texts are composed.

If we can say that Jebb was the inventor of rhetorical analysis, one has to concede that it is Boys who founded it: he knew how to systematize the method that he applied, in a remarkably organized long piece of work (which should be re-edited in full), particularly in detailing all the criteria that he used.

Friedrich KÖSTER

Lowth's 'discovery' did not only bear fruit in England. Parallelism of the members also gave rise to new developments in Germany. A very few years after the work of Jebb and Boys, in 1831, Friedrich Köster⁶⁰ published a large article where, as Condamin writes:

he exposed, following Lowth's book, what we call the parallelism of the members; and in a paragraph entitled 'The parallelism of the verses', he writes: 'We have found that the parallelism of the members of the verse was probably linked to the double choirs of the oriental circles (Exod. 15.20). But it is safer to derive it from the great law of symmetry' (p. 45). Were entire verses and groups of verses, as well as the members of the verse, not ruled by the law of parallelism? We have never asked ourselves this question, he

⁶⁰ 'Die Strophen oder der Parallelismus der Verse der Hebraischen Poesie', *ThStKr* (1831) pp. 40-114

writes, and we were contented with an arbitrary grouping of verse without rule. 'However it is not only plausible in itself, but it can become self evident by a careful study *that the verses of Hebrew poetry are subject to the same rules of symmetry as the members of the verse; and, by the same token, that this poetry is essentially of the nature of stanzas, i.e. that it arranges the verses in symmetrical groups*' (p. 47; underlined by Koester).⁶¹ As Koester has justifiably seen, a hundred years ago, it is the law of parallelism which rules the groups of verse to form stanzas, as well as the groups of stichs to form verses. Two or three stichs are united to form verses; the verses are united, by twos or threes; those groups, in turn, often in twos or threes as well, are combined to form stanzas; at last, the arrangement of stanzas makes the poem. *It is always the meaning which rules thoses groups.*⁶²

And this is how the 'stanza theory' would know a great success east of the Rhine. It is out of the question to follow in detail the development of the 'stanza theory' here.⁶³ Partly because this school, wanting so much to find models related to Greek poetry in Hebrew poetry, had finally come to a dead-end; also because what was to become 'rhetorical method' did not receive Lowth's heritage through this strand, but through Jebb's and Boys'.⁶⁴

The starting point of the stanza theory, however, was in fact remarkable: the extension of the laws of parallelism of the members to the superior levels is, indeed, the key to the composition of the texts. The only flaw of Koester's stanza theory—but it is a considerable one and would corrupt the whole system—was to consider that the verse was composed of two or three members (distichs and tristichs), and not to have noticed that there were also verses which are only composed of one member (monostich); also, that the level superior to the verse could be formed of one, two or three verses, and so on and so forth. But such an observation would have in fact ruined the stanza theory and would have by the same token avoided an avenue of research which led to a dead-end.

Before abandoning this avenue for good to go back to the English tradition, it is nonetheless necessary to acknowledge two German authors of the turn of the century who brought in elements which rallied the discoveries of Jebb and Boys.

⁶¹ This is how A. Condamin would present it a century later, in *Poèmes de la Bible, avec une introduction sur la strophique hébraïque* (Paris: Beauchesne, 1933) pp. 1-2.

⁶² A. Condamin, *Poèmes*, pp. 19-20.

⁶³ See the historical account that Condamin gives of it in *Poèmes*, pp. 2-3.

⁶⁴ On the difference between the two schools, anglo-saxon and continental, see H. Van Dyke Parunak, 'Transitional Techniques in the Bible', *JBL* 102 (1983) pp. 525-48.

David Heinrich MÜLLER

‘In 1896, David Heinrich Müller, lecturer at the University of Vienna, published a book entitled: *The prophets in their primitive form*, with a subtitle full of promises: *Fundamental laws of primitive Semitic Poetry, established and demonstrated in the Bible, cuneiform inscriptions and the Koran, and found in the choruses of Greek tragedy where their influence was felt*.⁶⁵ The essential characteristics of ancient Semitic poetry were, according to Müller, “the structure of the stanzas and the *responsio*”. [...] The stanza is defined as “a group of lines or verses which, in itself, or in relation to other groups, forms a complete unit” (p. 1). The *responsio* resides in the fact that the stanza and the anti-stanza answer one another by the metre, division of the sentences, the disposition of the members, and frequently also by the thoughts, by identical words or words of similar assonance (p. 2). Add to this, still according to the same author, *concatenatio* repetition, at the beginning of a stanza, of one or more words from the end of the preceding stanza; and *inclusio*, a kind of frame for a stanza, formed of the repetition of the same words at the beginning and at the end (pp. 3, 200)’.⁶⁶

Johannes Konrad ZENNER

*In the same year, 1896, Johannes Konrad Zenner invented what he calls ‘the alternating stanza’ which will be called by Condamin the ‘intermediary stanza’.*⁶⁷

John FORBES

But it is necessary to go back some forty years in time to re-integrate the English lines of inquiry inaugurated by Jebb and Boys. In 1854, John Forbes, taking after his predecessors,⁶⁸ wanted to ‘introduce a new element, a parallelism of numbers’.⁶⁹ What he meant was that the interrelated textual units are often of the same length or, for example, that the number of certain lexical recurrences can be relevant. The weakness of several of his demonstrations would by no means jeopardize the truth of

⁶⁵ *Die Propheten in ihrer ursprünglichen Form* (Vienn: Hoebder, 1896).

⁶⁶ A. Condamin, *Poèmes*, p. 3. Those terms are not Müller’s inventions; even if *inclusio* is not his innovation, since it is also found in Donat and Rufin, it remains nonetheless true that it is to Müller that we owe its modern use.

⁶⁷ We will come back to this theory when we deal with Condamin’s work (see below, p. 152).

⁶⁸ *The Symmetrical Structure of Scripture: or the principles of Scripture parallelism exemplified in an analysis of the Decalogue, the sermon on the mount and other passages of the sacred writings* (Edinburgh: T. & T. Clarck, 1854).

⁶⁹ *The Symmetrical Structure*, p. 82.

his intuition. Following *Boys*,⁷⁰ he notes that the function of concentric construction is to heighten the value the centre of the construction: as he would also say in a second publication, 'the central idea may, like a heart, be the animating centre of the whole, sending its vitalizing energy and warmth to the very extremities'.⁷¹ Like *Boys*, he notes that the extremities of a unit are often in direct relation with the centre.

Ethelbert William BULLINGER

One should finally note Ethelbert William Bullinger, who publishes in 1890 an analysis of the Psalms based on *Boys*' notes which completes them.⁷² All the psalms are thus laid out, accompanied by the diagram of their composition. He ends his book by attempting to find the structure of the Book of Psalms as a composed whole. His analyses are often, to say the least, questionable, and his contribution seems to be limited to a better visualization of the page layout: he is the first one to play with typography in order to highlight the symmetries (bold characters, capital letters, italics).⁷³

⁷⁰ *Boys* was the first to compare the centre of a text to the keystone of an arch (the only stone which is unique and does not have another parallel to it, since it is the one which holds the whole; *A Key*, p. 123 [see above, p. 136]).

⁷¹ *Analytical Commentary on the Epistle to the Romans tracing the train of thought by the aid of Parallelism* (Edinburgh: T. & T. Clarck, 1868) p. 82.

⁷² *A Key to the Psalms being a tabular arrangement, by which the Psalms are exhibited to the eye according to a general rule of composition prevailing in the Holy Scripture by the late Rev. Thomas Boys*, (London, 1890).

⁷³ Bullinger would also publish a layout of the Book of Job: *The Book of Job* (London: Eyre & Spottiswoode, 1903). K.E. Bailey said the following words about Bullinger which seem totally justified: 'E.W. Bullinger, wrote *The Companion Bible*, in which he discredited the discipline for a full generation' (*Poet and Peasant and Through Peasant Eyes*, part II: Trought Peasant Eyes, p. XIX).

REDISCOVERY AND EXPANSION

20th century

As regards the structure of the Hebrew verse, the theory of the parallelism of the members presented by Lowth in the middle of the 18th century did not see any major development in the next century. If Jebb had already noted that his 'introverted parallelism' could be found inside the distichs, we were left, with the work of those who followed Lowth, with the distinction between synonymous, antithetical and synthetic parallelism, which takes the distich as a whole, solely from a semantic point of view.

George Buchanan GRAY

George Buchanan Gray was to turn the problematic on its head.⁷⁴ He first classified the distichs according to a purely formal criterion, that of the number of elements, from those which are composed of only two elements in each stich to those which are composed of six. He then systematically studied the various arrangements used by the poet, which he held to be measures to bring variety into the text. In the shorter parallel distich, which contains four elements, the possibilities are reduced to two:

ab / a'b' & ab / b'a'

The higher the number of elements, the higher the number of possibilities which are enabled by permutations of symmetrical elements. He then went on to examine the incomplete parallelism that Schoettgen had already sketchily described;⁷⁵ he makes a distinction between the incomplete parallelism with compensation and the one without. He concludes his study by showing the interest of such a thorough analysis for understanding the text and, first of all, for establishing it. It seems that Gray did not know of the work of Jebb and his successors.

⁷⁴ *The Forms of Hebrew Poetry* (London, 1915).

⁷⁵ See above, pp. 59-60.

Charles SOUVAY

*Gray's book was to draw the attention of modern-day scholars, since David N. Freedman insisted on having it re-edited.⁷⁶ This was not the case for Charles L. Souvay who, a few years before Gray, published in the United States, in French, an *Essai sur la métrique des Psaumes*.⁷⁷ Souvay, despite a overt independence, is in a straight line with the work inaugurated by Lowth which was pursued by the German scholars. The image of parallelism that he offers is worth quoting here:]*

[p. 11

Very rarely, outside the case where the text has suffered, a stich is found on its own in the work of the Hebrew poets. So it is possible to compare the pieces of verse of our holy Books with those necklaces and tiaras made of coins that the Syrian women used to wear. The thoughts conceived of by the artist, his spirit beats them on both sides, and their value is judged as much by the double imprint that they received as by their true and clear sound of pure metal.

As the first words of this quote seems to suggest, one of the major contributions of Souvay is the stress he puts on the monostich verse. He acknowledges no less in his preface:

[p. ii

Among the conclusions which seem to impose themselves despite current opinion, I would point out the precision which were brought to the question of the mutual relations of the verse and the stich or colon; the doctrine which is sustained in these pages is the logical consequence of the fact—undeniable in my opinion—of the existence of the monostich verse.⁷⁸

The second point of the work is the remarkable systematization of what he calls 'stylistic devices'; i. e. the marks of composition of the texts. Like Lowth, he starts from the careful examination of alphabetical poems in order to establish the existence of the verse (Ch. II, pp. 30-91); after a chapter devoted to the 'Rhyme and assonance' (pp. 92-143), he goes on to study the 'stylistic devices of the Hebrew verse':

[p. 144

The alphabetical and the rhyming pieces are far from constituting all the poetical literature of the Hebrew. Thanks to them we can find a few traces of the laws which presided over the Hebraic versification; but despite their undeniable importance, they are not the only means at our disposal in our

⁷⁶ (New York: KTAV, 1972).

⁷⁷ C. Souvay, *Essai sur la métrique des Psaumes* (St-Louis: Séminaire Kenrick, 1911).

⁷⁸ See also *Essai sur la métrique des Psaumes*, pp. 43, 277.

enquiry. The poetical style, indeed, makes use of not only a nobler, rarer and more researched vocabulary, than that of prose, and of more numerous figures of words or thought; but also of certain literary devices destined to produce a special effect on the reader. We have little to do with the vocabulary and figures which pertain to the vivacity and colour of the style, and the harmony of the language. But we should not leave aside the stylistic devices to which we have just alluded.

Let us explain ourselves through a concrete example. One knows the famous piece by André Chénier: *The young 'Tarentine'*. A few verses will suffice, the first two and the beginning of each stanzas:

Weep, sweet Halcyons, O you, sacred birds,
Birds dear to Thetys, sweet Halcyons, weep.

She lived, Myrto, the young 'Tarentine'!
A ship bore her to the edge of Camarine...
... She falls, she shouts, she is in the bosom of the waters.

She is in the bosom of the waters, the young 'Tarentine'!
Her beautiful body has rolled under the marine wave...

[p. 145

We realize straightaway that the second verse ends with the word which opens the second: *Weep*. In the first verse, this initial word is followed by a vocative: *sweet Halcyons*; in the second, the final word is preceded by the same vocative: *sweet Halcyons*. Furthermore, there is an obvious parallelism between the two expressions: *O you, sacred birds*, and: *Birds dear to Thetys*. Such that the two verses are each formed by three members which reproduce each other and answer one another following this order: 1, 2, 3 = 3, 2, 1:

Weep, **sweet Halcyons**, *O you, sacred birds*,
Birds dear to Thetys, **sweet Halcyons**, weep.

From the beginning to the body of the poem, one notes the artistic effect produced by the repetition, at the beginning of the second paragraph, of the last verse of the preceding paragraph:

She falls, she shouts, she is in the bosom of the waters.
She is in the bosom of the waters, the young 'Tarentine'!

Moreover, one will be struck by the verbal correspondence between the first verse of the first stanza:

She lived, Myrto, the young 'Tarentine'!

and the first verse of the second:

She is in the bosom of the waters, **the young ‘Tarentine’!**

Even if we did not enjoy the help of the typographical processes which have been introduced in the writing of verses in recent years (especially the space between the lines), we would still be able, thanks to the device employed, to find the stanza division of Chénier’s poem. For the attention of the analyst would be drawn to the similitude of those two verses, and he would soon count the number of verses which followed and notice that each of those two verses are accompanied by eleven other verses, thus forming two well defined stanzas of twelve verses each. [p. 146]

One would draw similar conclusions from the analysis of the two initial verses: the peculiar correspondence which flows from it would suggest that, since we are dealing with poetry, we are faced in each of those two lines with one verse. The division of verses in French poetry is undoubtedly shown by the rhyme; but one will concede that in languages where the rhyme is rare or unknown, the study of these literary devices can be of some use to the metricist. [...]

[p. 147]

These processes were carefully registered by the grammarians and the patient collectors of stylistic forms. It is not necessary to reproduce this statistical work: it will be enough to choose among these lists, compiled particularly by Mr. E. König, the cases which fit our needs.⁷⁹ We do not think it is pedantic to accept these categories, which sound learned, under which the various literary devices that can be of use for the metric analysis have been catalogued.

*He then enumerates a catalogue, with examples, of these ‘literary devices’ which describe, following a more traditional terminology, the same phenomenon that Boys had called, a century earlier, ‘leading terms’ and ‘final terms’:*⁸⁰

[p. 147]

. *Anaphora*, also called *epanaphora* is the repetition of one or more words at the beginning of several consecutive sentences.

[p. 178]

. *Epiphora*, or *epistrophè*, is the opposite of *anaphora*. One can thus define it as ‘the repetition of one or more words at the end of several consecutive members’.

[p. 190]

⁷⁹ Ed. König, *Stilistik, Rhetorik, Poetik...*, Leipzig, 1900 [Souvay’s note].

⁸⁰ See above, pp. 106-107.

. *Symploke* is the combination of *anaphora* and *epiphora*. Mr. E. König gives to this figure the characteristic name of *symploke*; it consists in the repetition, at the beginning and at the end of several members of sentences, of one or more words respectively answering one another.

[p. 193

. *Ploke*. 'this term ordinarily describes, says Mr. E. König, the repetition of the same words at the beginning and at the end of one or two successive sentences.'

[p. 199

. *Regressio*. To all the devices described above, Mr. E. König adds another one, which he calls *epanodos* or *regressio*: that is the repetition, in the inverted order, of the members of an enumeration.

[p. 199

. *Anadiplosis*. One of the most commonly used literary devices among biblical writers, especially by the authors of the Psalms, is the repetition at the beginning of a member of sentence the last words [p. 200] of the member of the preceding phrase.

[p. 216

. *Anadiplosis iterata* or *catena*. As the name suggests, *anadiplosis iterata* is an *anadiplosis* which is followed through to several members of successive sentences.

Through the several examples that he presents and discusses, it seems that Souvay has clearly grasped the function of the marks of composition of his 'literary devices'. He will not, however, be content with using those marks to identify the limits of the verses, as the title of his book seems to suggest, since, after having devoted his fifth chapter to 'Poems with choruses', he comes back in the next chapter to 'The stylistic devices and the stanza' (pp. 280-362):

[p. 280

In the same way that one can use certain stylistic devices to discover the rhythm of a good number of passages of the Psalter, it seems possible to use the same process to find the division in stanzas.

[p. 281

The most widely used devices are: *anaphora*—by far the most frequent, because it is the easiest to use and it produces the best results—, *epiphora*, and *concatenatio*—sort of *anadiplosis* whose first member ends a stanza, and whose second, identical to the first, opens the next—, *inclusio*, which is to the stanza what the *plokè* is to the verse. All these devices tend to give the stanzas to which they are applied an inkling of resemblance, or parallelism, which is the principal element of what has been named the *Responsio*. In truth, the *Responsio* can exist independently from these devices: the thoughts, indeed, can answer one another (or be opposed) without a single word being repeated.

Despite the fact that Souvay's book, it seems, has had no influence so far, it was necessary to bring into the light this isolated scholar who, on the particular issue of the identification of the Hebrew verse, has made an almost complete list of the marks of composition of the biblical texts.

Albert CONDAMIN

Souvay mentions in his bibliography a work which was published shortly before his own: Le Livre d'Isaïe by Albert Condamin.⁸¹ Like his compatriote from across the Atlantic, Condamin makes references to Lowth but completely ignores his English successors. On the contrary, this French Jesuit depends largely upon the German tradition. From the beginning of the century,⁸² he adopts the theory of the 'alternating stanza' of Johannes Konrad Zenner⁸³ which corresponds more or less to Jebb's introverted parallelism such as it was applied by Boys to entire texts or even books. In 1933, he took up his observations in Poèmes de la Bible, avec une introduction sur la strophique hébraïque.⁸⁴

It is from Lowth's parallelism of the members that Köster had drawn his stanza theory: for him, the text is organized on several levels: that of the distichs, which are bound in twos or threes; those groups are then organized to form a stanza, and the group of stanzas in turn constitute the poem. The leading principles of these successive groupings are the meaning first, and then the rhythm. While underlining the primacy of meaning, Condamin adds 'a few clues which help distinguish the stanzas':⁸⁵ apart from the chorus, which is very rare, he notes verbal repetitions that he organizes in a remarkable system: in one paragraph, which should be quoted in full, everything, or almost everything, is set out very clearly:

The *parallel* repetition, not only of the thought, but of *words*, is that which takes place at parallel emplacements, more often in different and consecutive stanzas: for example, at the beginning of the stanza and at the beginning of the anti stanza, or at the end of one and the other.⁸⁶ The *symmetrical* repetition⁸⁷

⁸¹ (Paris: Victor Lecoffre, 1905).

⁸² 'Un psaume d'imprécation (Ps CVIII, hébr. 109)', *Revue Théologique Française* (1901) pp. 246-52; and in 1905 in *Le Livre d'Isaïe*; and again in 1920 in *Le Livre de Jérémie* (Paris: Gabalda, 1920).

⁸³ See above, p. 142.

⁸⁴ (Paris: Beauchesne, 1933).

⁸⁵ *Poèmes*, Ch. V, pp. 23-26.

⁸⁶ One recognizes what Boys called 'leading terms' and 'final terms' (see above, pp. 106-107).

⁸⁷ The opposition that Condamin makes between 'parallel' and 'symmetrical' is similar to Bengel's distinction between *chiasmus directus* and *chiasmus inversus*; Condamin's symmetry is

is that which takes place at symmetrical emplacements, either, most often in the same stanza, at the beginning and at the end, or sometimes in successive stanzas, at the beginning of the stanza and at the end of the anti stanza, or in the middle of one and the other.⁸⁸

His chapter VI is devoted to the famous alternating stanza, which he calls the 'intermediary stanza' ('because it occupies, very often, an intermediary place between two pairs of equal stanzas'). He describes its proper characteristics: it distinguishes itself in its shape from the surrounding stanzas; it expresses a stronger thought, in a lighter tone; it is found in the centre, and sometimes at the mathematical centre, of the poem; it cannot be divided in two since it is generally composed of an uneven number of verses. The analyses of the texts he then provides are not all convincing, because of their imprecision, because of the habit, shared with a number of the exegetes of his times, of re-styling the text; the stanza theory no doubt inconvenienced him in his search for the genuine organization of the texts; it remains nonetheless true that he accumulated notations which can still be of use to readers today.

Condamin's theory and discoveries thus met with Jebb's and Boys' and their successors'. The two traditions, English and German, both inheritors of Lowth, nevertheless developed respectively in complete reciprocal ignorance of the other.⁸⁹ Although Condamin's results are largely less assured and less convincing than those of his colleagues from across the Channel, rather than regret it one should note the correspondences.

Marcel JOUSSE

*During the second quarter of the century, another French Jesuit will have a stronger impact than Condamin, if not on the exegetical world, at least in the French intellectual circles. The notoriety that he has enjoyed in recent years does not allow us to omit him from this survey. Marcel Jousse published *Études de Psychologie Linguistique: 'Le Style oral rythmique et mnémotechnique chez les Verbo-moteurs'* in 1924.⁹⁰ Its success was immense. 'A prestigious and inspired book!' exclaimed Henri Bremond who compared Jousse to Christopher Columbus and*

close to Jebb's introverted parallelism. In fact, he does not describe Bengel's or Jebb's figures as such, but only what we might call partial symmetries.

⁸⁸ *Poèmes*, p. 26; we recognize here successively inclusion (which determines short units, longer ones, sometimes the whole text) and the symmetry of the centres.

⁸⁹ This is what we can surmise from the reading of Condamin himself. It is true that Lowth was very well known in Germany, but his English successors were not.

⁹⁰ *ArPh*, II, IV, Paris 1925, pp. 436-674; reprinted *Le Style oral* (Paris: Fondation Marcel Jousse/Flammarion, 1981).

*Copernicus.*⁹¹ The wide readership that Jousse enjoyed is probably due to the fact that, in a period of virulent historical criticism, he claimed the origin of the words of Christ in the Gospel to Jesus of Nazareth himself: the recitations in 'formulaic oral style' of the Galilean Rabbi had been, according to him, faithfully transmitted thanks to the virtue of a flawless oral tradition, down to the script of the gospel.

His major contribution lies in bringing the public, his numerous readers and auditors, to the understanding of the oral, living, characteristic of the texts which were too often dissected as a dead letter in his time, and to have highlighted the value, and demonstrated through his system of recitation by gestures, the nourishing function of the Word. Several 'Jousse groups' continue to memorize and recite in 'rhythmic melody' some biblical texts, at least in France and Quebec; in the Christian communities which have kept alive the oral tradition, Jousse's legacy seems to be perpetuated and enriched.⁹²

Besides, he has insisted on the importance, for those whose culture is definitely marked by writing, of a possible transposition of the rhythm of the texts in 'rhythmic typographies' which gives their composition, hitherto physically transmitted in oral recitation, visually.⁹³ However, not only is he not concerned with justifying his rhythmic typographies, but he too often forces into a parallel frame texts which had manifestly been constructed along concentric lines. Here is for example, his rhythmic typography of Lk. 12.24-28:

⁹¹ See the appraisal made by G. Fessard, 'Une nouvelle psychologie du langage. *Le Style oral*, du P. Marcel Jousse', *Études* 192 (1927), pp. 145-62. One of the best representation of Oral style is that of H. Fleisch, 'Études de psychologie linguistique' [on M. Jousse, *Le style oral*], *RevPhil* (1931), pp. 623-641; (1932), pp. 147-83.

⁹² See J. Fédry, 'L'Afrique entre écriture et oralité', *Études* 346 (1977) pp. 581-600.

⁹³ See his *Rythmo-mélodisme et rythmo-typographie pour le Style oral palestinien* (Paris: Librairie orientaliste Paul Goethner, 1952).

Recitation I

a

Consider the ravens of heaven

b

they do not sow

c

they do not reap

d

they do not have a storehouse

e

And yet he feeds them
your Father of the heavens

f

Are you not
much more than them?

g

And which of you

h

by being anxious

i

can add

j

to his span of life one cubit?

k

If then you are not able to do
as small a thing as that

l

why are you anxious
about the rest?

a	Which of you,	by being	ANXIOUS
	b	CAN	
	c	<i>to his span of life add one cubit?</i>	

	c'	If then	<i>the smallest thing</i>
	b'	you	CAN NOT
a'	why about the rest	are you	ANXIOUS?

Jousse did not make any progress on the analysis of the texts, among other reasons because, like Condamin, he knew Lowth but completely ignored his English successors. The following extract from his lesson of 17th of December 1935 at the 'École des Hautes Études' (p. 117 of the typed class notes) gives us an idea of the knowledge that Jousse had of his predecessors:

There are sometimes discoveries which are apparently valuable for science, but which are the source of posterior blindness.

For perhaps 18 centuries, Latin translations of the Palestinian works were recited in the choirs of monks and nuns, and it was necessary to wait until the 18th century for an Oxford professor of poetry, Lowth, to notice a strange phenomenon which had not been noticed before, which he called the 'Parallelismus membrorum'. It is in the Psalms that he had noticed this parallelism of the members because it was customary to recite them.

A century later, someone noticed that this parallelism of the syntactic members was found elsewhere and the method of dividing the text along typographical lines was used. This method was applied to the prophets because it sprang from a discovery made by a professor of poetry. Since in reality we almost invariably find only what we want to see, the poeticists only sought Parallelism in what they considered poetry. This remained true until the year of the Lord 1925.

Lowth's observations are not limited to the Psalms and it was not necessary to wait for a century to note the parallelism of the members in the prophets: Lowth's famous nineteenth lesson was entitled 'The Prophetic Poetry is sentencious'. At the end of his introduction, just before describing the three sorts of parallelism, Lowth clearly announces his purpose:

Such appears to have been the origin and progress of that poetical and artificial conformation of the sentences, which we observe in the poetry of the Hebrews. That it prevailed no less in the Prophetic Poetry than in the Lyric and Didactic, to which it was, in the nature of things, most adapted, is evident

from those very ancient specimens of poetical prophecy already quoted from the historical books; and it only remains to show, that it is no less observable in those which are contained in the volumes of the prophets themselves. In order the more clearly to evince this point, I shall endeavour to illustrate the Hebrew parallelism according to its different species, first by examples taken from those books commonly allowed to be poetical, and afterwards by correspondent examples from the books of the prophets.⁹⁵

As early as 1820, some one hundred years before 'the year of our Lord 1925' when Jousse's Le style oral was published, Jebb wrote: 'It is the design of the following pages, to prove, by examples, that the structure of clauses, sentences, and periods, in the New Testament, is frequently regulated after the model afforded in the poetical parts of the Old' (Sacred Literature, p. 1)

It must be said in Jousse's defence that those quoted lines are extracted from a lesson which was written in shorthand and typed.

'Marcel Jousse the Prophet'⁹⁶ nonetheless marked his era: his voice continues to be heard,⁹⁷ calling, against the historical criticism which ruled unmatched in his day, to take the text as it is, and to let oneself be taken by it through the Word of life. In this trend, all those who today devote themselves to the analysis of the texts by placing the history of their formation aside can recognize themselves.

Nils Wilhelm LUND

The link with the English scholars of the nineteenth century was made by an American, Nils Wilhelm Lund, who published from 1930 onwards the result of his analyses of the texts of the New as of the Old Testament.⁹⁸ Like many of his predecessors, especially Bengel, Lowth, Jebb, Boys and Forbes, to whom he refers to at the beginning (pp. 35-40), Lund wanted to show that

⁹⁵ *Lectures on the Sacred Poetry of the Hebrews*, II, pp. 33-34.

⁹⁶ C. Pairault, 'Le prophète Marcel Jousse', *Études* 359 (1983), pp. 231-43.

⁹⁷ Through the reedition of his *Style oral* and through the gradual publication of several of the classes he taught in Paris which were taken in shorthand by his faithful collaborators: see *L'Anthropologie du geste* (Paris: Gallimard, 1974); *La Manducation de la parole* (Ibid., 1975); *Le Parlant, la Parole et le Souffle* (Ibid., 1978).

⁹⁸ 'The Presence of the Chiasmus in the Old Testament', *AJSL* 46 (1929-30) pp. 104-28; 'The Presence of Chiasmus in the New Testament', *JR* 10 (1930) pp. 74-93; 'The Influence of Chiasmus upon the Structure of the Gospels', *ATHR* 13 (1931) pp. 27-48; 'The Influence of Chiasmus upon the Gospel According to Matthew', *ATHR* 13 (1931) pp. 405-33; 'The Literary Structure of Paul's Hymn to Love', *JBL* 50 (1931) pp. 260-76; 'Chiasmus in the Psalms', *AJSL* 49 (1933) pp. 281-312; *Outline Studies in the Book of Revelation*, Chicago, 1935.

for the understanding of the meaning of some passages, for the checking of some old problems of the text and the raising of new questions, and for literary appreciation of the New Testament writings themselves a study of chiasmus is likely to yield some important results.⁹⁹

In 1942, he reproduced and synthesized his anterior studies in Chiasmus in the New Testament.¹⁰⁰ Lund defines his aim in this way:

[p. 28

The following pages [...] are devoted to the tracing of the Hebrew literary influence on the Greek text of the New Testament; more definitely, they discuss one particular Hebrew form, namely, the extensive use of the inverted order commonly called [p. 29] chiasmus. Since no satisfactory preliminary work exists dealing with the Old Testament material, a study of characteristic passages from the law, the prophets, and the psalms will be made in order to establish the laws governing chiastic structures. A survey will then be made of the epistles and the gospels in order to ascertain how far the chiastic arrangement of ideas recurs in the writings of the New Testament. The scope of our investigation will be restricted to that residue of form which has resisted all attempts to find a place for it in any of the Greek categories, but which, nevertheless, is of a literary character and therefore may not be dismissed as being merely poor Greek or careless writing.

Lund's great originality lies in the fact that he was the first to attempt to ascertain the organizational laws of the concentric structures:

[p. 40

In the work of attempting to ascertain and classify these laws the present writer has had no help from his predecessors. The fact remains, however, that when a great many passages have been studied and compared, certain recurring features impress themselves upon the reader. They are so definite and recur in so many different combinations, that one is justified in calling them the laws of chiastic structures. These laws are the following:

1. *The centre is always the turning point.* The centre, as we shall see, may consist of one, two, three, or even four lines. [p. 41]
2. At the centre there is often a change in the trend of thought, and an antithetical idea is introduced. After this the original trend is resumed and continued until the system is concluded. For want of a better name, we shall designate this feature *the law of the shift at the centre.*

⁹⁹ 'The significance of Chiasmus for Interpretation', *CrozQ* 20 (1943) pp. 105-23 (105).

¹⁰⁰ The title of this book is somewhat misleading: indeed, although the accent is put on concentric constructions (called 'chiasm'), parallel structures are not neglected either.

3. Identical ideas are often distributed in such a fashion that *they occur in the extremes and at the centre* of their respective system, and nowhere else in the system.
4. There are also many instances of ideas, occurring at the centre of one system and recurring in the extremes of a corresponding system, the second system evidently having been constructed to match the first. We shall call this feature *the law of shift from centre to the extremes*.
5. There is a definite tendency of certain terms to gravitate towards certain positions within a given system, such the divine names in the psalms, quotations in central position in a system in the New Testament, or such terms as “body” when denoting the church.
6. Larger units are frequently introduced and concluded by *frame-passages*.
7. There is frequently a mixture of chiasmic and alternating lines within one and the same unit.

In order to illustrate those seven laws, Lund analyses 28 texts, of greater or lesser length, from the Old Testament. Only the most demonstrative and the most certain among his examples will be used here.

[p. 41

Examples illustrating these laws will be introduced in order to familiarize the reader with them, and references will be made to them from time to time as occasion arises. The reader is asked to accept these attempts to formulate a law *tentatively*, in the light of such evidence as is here briefly presented, awaiting supplementary data which from time to time will be introduced and discussed. We shall then first give a few examples which show clearly how *the centre was regarded as a turning point*.

*Ashkelon shall see it and fear;
Gaza also and be very sorrowful;
And Ekron:
For her (i.e. Ekron's) expectation shall be ashamed,
And the king shall perish from Gaza;
And Ashkelon shall not be inhabited. (Zech. 9.5)*

Boys has given this passage as an example of how these forms occur in passages “where poetry, according to our idea of it, is out of question.” The chiasmic form of the passage is clear, but it shows just as clearly how the centre becomes the turning point. Three statements predict the fate of the Philistine cities, but when [p. 42] the centre is passed, the fourth line, introduced by “for”, begins an *elaboration* of the prediction. This is continued until the end of the system is reached. In whatever way one chooses to describe the

difference between the first and the last half of the system, the difference is clearly marked.

We may now take another example, showing similar characteristics, except that there is a *single central line*.

Seek ye me, and ye shall live.
 But seek not after *Bethel*,
 Nor enter into *Gilgal*,
 And pass not to *Beer-sheba*:
 For *Gilgal* shall surely go into captivity,
 And *Bethel* shall come to naught.
Seek Yahweh, and ye shall live. (Amos 5.4b-6a)¹⁰¹

The first line of this system Harper unites with the words that precede, in order not to make “the prophet give two exhortations in practically the same language.”¹⁰² He also suggests the removal of the central line to some place before the second line, so as not to interrupt the chiasmus formed by the names Bethel and Gilgal. Neither of these changes is needed, nor is it necessary to assume that a line parallel to that dealing with Beer-sheba has fallen out of the centre, for the system runs true to form as it now stands in our arrangement. There are many instances of chiastic systems with single lines at the centre. We observe, however, that while the first and last lines carry an invitation and a promise, the intervening five lines are of a different nature. Of these five lines, the first three give a warning, but the last two, introduced by “for”, as in Zech. 9.5, carry a threat. Consider also the following passage:

And Yahweh said unto Moses:
 He shall surely be put to death, the man,
 They shall stone him with stones,
 All the congregation without the camp.
 And they brought him,
 All the congregation without the camp,
 And stoned him with stones
 To death
 As Yahweh commanded to Moses. (Num. 15.35-36)¹⁰³

[p. 43

In this passage the first four lines are devoted to the command, and the last five to its execution. In the previous passage from Amos, including seven lines in all, the first four formed the first half and the next three the last half of the system. It is not impossible that we are touching a subtle system of *numerical* symmetry in such arrangements to which we shall have occasions to call the

¹⁰¹ This example had already been used by T. Boys, *A Key*, p. 126 (author’s note).

¹⁰² W. R. Harper, *Amos and Hosea*, (I. C. C.), *in loco*.

¹⁰³ This example had already been used by Boys, *A Key*, p. 40 (author’s note).

reader's attention in other passages. The present writer is convinced from his observation of a great number of passages that the Hebrew writers have certain numerical designs woven into their writings. These are found not only when numerical adjectives, like three, seven, etc., are expressed, but also where conspicuous words are grouped in clusters in an artistic fashion so as to express designs. Of this we shall see more presently. The three passages already discussed illustrate one way in which the centre is marked off as the turning-point of a system.

The following passages will show another way in which the centre is emphasized for the same reason. The following verse reads like an inventory but is, nevertheless, chiasmic in form, a fact which shows how wrong it would be to relate these forms to poetry only.

And he had sheep and oxen,
 And he asses,
 And men servants,
 And maid servants,
 And she asses,
 And camels. (Gen. 12.16)¹⁰⁴

This passage, simple as it is, illustrates a principle of construction which frequently occurs in such systems, namely, *a sudden shift from one subject to another* when the centre is reached, after which the former subject is *resumed* and adhered to until the end of the system. In the inventory of Abraham's wealth we observe that the first two and the last two lines enumerate *animals*, while the two central lines enumerate *human beings*. There are, of course, much elaborate and artistic expressions of the law of the shift—if we may call it so for want of a better name—as may be seen from the following passage:

¹⁰⁴ This example had already been used by Boys, *A Key*, p. 37 (author's note).

[p. 44]

Arise,
 Shine,
 For thy light is come,
 And the glory
 Of Yahweh
 Upon thee is risen.

For, behold, darkness shall cover the earth
 And gross darkness the peoples.

But upon thee will arise
 Yahweh,
 And his glory upon thee be seen,
 And nations shall come to thy light,
 And kings to the brightness
 Of thy rising. (Isa. 60.1-3)

In the first two and last lines, as well as in the two central lines, we have a parallelism of *ideas*, but not of words. This condition our English versions do not reveal. In all the other lines of the system, however, there exists, not only a parallelism of ideas, but also a parallelism of *words*. And yet the most striking feature is that the system opens with a beautiful description of the future light and glory of Israel, that the scene suddenly shifts from light and glory to darkness and gross darkness when the centre is reached, and that finally the note of hope and joy is heard once more, amplified now to include all the nations. One who is thinking merely in terms of *parallelismus membrorum* and rhythm, would proceed to arrange such a passage in a strophe of four couplets, or eight lines. However acceptable such an arrangement might be, it is clear that we have in this passage something more than ordinary parallelism and rhythm; here there is a *thought-pattern*, which is chiasmic in form and obeys the laws of such constructions.

Under the discussion of the law of the shift at the centre one may include all those passages which show an artistic and closely knit combination of chiasmic and alternating lines. These systems are of two kinds. One kind begins with chiasmic order, shifts to alternating at the centre, then resumes the chiasmic order once more, maintaining this order until the end of the system is reached. The other kind, beginning with a series of alternating lines, shifts [p. 45] to chiasmic order at the centre; then it resumes the original alternating order after the centre is passed, retaining this order till the system is completed.

Let the wicked forsake his *way*,
 And the unrighteous man his *thoughts*;

And let him return to Yahweh
 And he will have mercy upon him;
 And to our God,
 For he will abundantly pardon.

For my thoughts are not your *thoughts*,
 Neither are your ways my *ways*, saith Yahweh. (Isa. 55.7-8)

This passage is a sample of the first kind of combination of chiasmic and alternating lines. How spontaneous such forms are may be gathered from the last two lines of the structure, in which an extra chiasmic feature is discovered in the forms, “my—your and your—my,” a minor piece of ornamentation, a final flourish. The next passage, far more elaborate and extensive, is the exact reversal of the former passage; here we have chiasmic lines in the centre and alternating lines in the extremes.

Because ye have said, 15

We made a covenant with death,

And with Sheol are we at agreement;

A When the overflowing scourge shall pass through,
 It shall not come unto us;

B For we made lies our refuge,
 And under falsehood have we hid ourselves.

Therefore, thus saith the Lord Yahweh, 16

C Behold, I lay in Zion	a stone, a stone tried, a corner precious a foundation well founded
-------------------------	---

D He that believeth shall not be in haste. 17

C' And I will make justice the line,
 And righteousness the plummet.

B' And hail shall sweep away the refuge of lies,
 And the waters shall overflow the hiding-places;

And your covenant with death shall be annulled, 18

And your agreement with Sheol shall not stand;

A' When the overflowing scourge shall pass through,
 Then shall ye be trodden down by it.

(Isa 28.15-18)

[p. 46

The lines printed in italics in this structure represent introductory statements designating as speakers the rulers, on the one hand, and the Lord, on the other. What is vital for our present purpose is the observation that, while the *extremes* of this passage describe the plans by which the rulers intended to obtain security for Zion (AB) and the frustration of these plans (B'A'), the *centre* carries by way of contrast a description of the refuge provided by the Lord himself. In C the laying of the corner stone is described in a line which branches off into a triplet (of this more will be said presently); in C' the references to the "line" and the "plummet" also point to building operations. The very core of the message is found in the central line, "He that believeth shall not be in haste." Thus, the climax is at the centre, not at the end, where we should expect it. It is remarkable also that it is the centre which is quoted in the New Testament where we often meet with the "corner stone" and the demand for belief in Him. How consciously and minutely the sense of contrast between the centre and the extremes is maintained may be seen in a comparison between the "justice" and "righteousness" with which the Lord himself builds, and the "lies" and the "falsehood" in which the rulers seek their security (BB'). It will not be necessary to point out in detail the parallelism which every reader may be trusted to discover for himself. One new feature, however, calls for some brief remarks. The reader who has observed the alternating order of the lines in AB and passed over the centre (CDC') feels disturbed, when he encounters the couplet B' in its present position. He would perhaps attempt to obtain regularity by moving B' from its present position and by placing it after A'. The puzzle will be solved for him in a much simpler way, since in many passages there are lines which are alternating, while the *clusters* into which these lines are gathered often follow the chiasmic order with [p. 47] reference to one another. In this particular case the clusters ABB'A' form a chiasmic structure, but their lines alternate.¹⁰⁵

In the third chapter, Lund studies some texts of the Torah. Only one such text will be reproduced here.

[p. 51

Any reader of the legal portions of the Pentateuch has observed how repetitious its language is in many sections. He has probably explained the nature of the laws by references to modern legal documents which are also repetitious. A closer examination of the structure of some of these laws will show, however, that the reiterations follow certain verifiable literary patterns, and that mere legal formality is not sufficient to explain their form.

¹⁰⁵ All this discussion on the combination of chiasm and parallelism will be elucidated by the distinction between the levels of organization of the text (see our methodological presentation).

	[p. 57
And <i>Yahweh</i> spoke unto <i>Moses</i> , saying,	13
Bring forth him that hath <i>cursed</i> without the <i>camp</i> ;	14
A And let all that heard him lay their hands upon his head,	
And let all the congregation <i>stone him</i> :	
And thou shalt speak unto the <i>children of Israel</i> , saying	15
B Whosoever curseth his <i>God</i> shall bear his sin.	
	[to death; 16
And he that blasphemeth the name of <i>Yahweh</i> , he shall surely be put	
C All the congregation shall certainly stone him;	
As well the <i>sojourner</i> , as the <i>home-born</i> ,	
When he blasphemeth the Name shall be put to death.	
And he that smiteth any <i>man</i> mortally shall surely be put to death,	17
D And he that smiteth a <i>beast</i> mortally shall make it good, life	
	[for life; 18
And if a man cause a <i>blemish</i> in his <i>neighbor</i> , as he hath done so	
[shall it be done unto him.	19
Breach for breach,	
E Eye for eye,	
Tooth for tooth.	
	[him; 21
As he hath caused a <i>blemish</i> in a <i>man</i> , so shall it be rendered unto	
D' And he that killeth a <i>beast</i> shall make it good;	
And he that killeth a <i>man</i> shall be put to death.	
C' Ye shall have one manner of law,	22
As well for the <i>sojourner</i> , as for the <i>home-born</i> .	
	[p. 58
B' For I am <i>Yahweh</i> your <i>God</i> .	
And <i>Moses</i> spake to the children of <i>Israel</i> :	23
A' And they brought forth him that had <i>cursed</i> out of the <i>camp</i> ,	
And <i>stoned him</i> with stones.	
And the <i>children of Israel</i> did as <i>Yahweh</i> commanded <i>Moses</i> .	
	(Lev. 24.13-23)

This passage contains two separate laws: the one against blasphemy, which fits into the historical context; the other against violence, which has nothing to do with the historical situation. The preceding verses (24.10-12) tell the story of a son of an Israelite woman and an Egyptian father who blasphemed the

Name and cursed; this event gives rise to the law. The central part of this passage however, dealing with violence against man and beast (DED'), is well-knit unit by itself. In the centre we find a triplet stating the law of retaliation (E), while on either side there is a threefold application of the law to man, beast, and man (DD'). We need not discuss in detail the extremely interesting symmetry of this passage in which a great number of parallel terms are found, but it would seem that source criticism of Leviticus would, in this instance at least, receive help from a study of the chiasmic form. On either side of this centre are found two sections, one a little more elaborate than the other, but both stating that the law is uniform to both sojourners and home-born (CC'). In BB' we have the only instances in which the name Elohim occurs in the structure. A introduces the command to stone the offender, while A' describes how the command was obeyed. For our present purpose the threefold occurrence of a triplet at the centre of a structure is the most interesting feature. There can be no doubt that the frequent recurrence of triplets in the writings of the New Testament looks to such passages as this for their models.

A systematic search for structures of this kind in the legal sections of the Pentateuch would, very likely, be abundantly rewarded and would contribute not a little to our understanding of the disposition of the material. The critical study of the Pentateuch has nearly always taken account of *sequence*, and when there has been little or no sequence in the arrangement of sections, scholars have turned to the hypothesis of dislocation or redaction. [p. 59] But why should logical considerations alone be permitted to determine the organization of the material in a book, when we have such abundant evidence that its writers were influenced by a well-developed aesthetic interest? May it not be, after all, that blocks of material were arranged in accordance with chiasmic or alternating patterns or a combination of both, and that in the mind of the writer and the informed reader similar sections, though far apart in these books, were connected with one another? May it not be also that the language is artistic, although at times it appears to be exceedingly prolix and discursive, the style of "a jurist rather than an historian" in whose interest it is to be "circumstantial, formal, and precise."¹⁰⁶ No doubt legal writings are the least imaginative of all prose, but after a close study of some of these structures we are not ready to deny them certain aesthetic qualities. There is repetition, to be sure, but a measured and orderly repetition according to fixed literary patterns.

Chapter IV (pp. 63-93) is devoted to the Prophets; the following chapter to the Psalms (pp. 94-136).

¹⁰⁶ S. R. Driver, *Introduction to the Literature of the Old Testament*, 1910 ed., p. 12.

		[p. 104]
	Psalm 115	
A	Not unto us, O Yahweh, not unto us, But unto thy name give glory, Because of thy grace, Because of thy truth.	1
B	Wherefore should the nations say, Where, now, is their <i>God</i> . But our <i>God</i> is in <i>the heavens</i> , Whatsoever pleased him he <i>hath done</i> .	2 3
	Their <i>idols</i> are silver and gold, The <i>work</i> of the hands of men. <i>A mouth</i> have they, but they do not <i>speak</i> . Eyes have they, but they do not see. Ears have they, but they do not hear.	4 5 6
C	A nose have they, but they do not smell. They have hands, but they do not handle. They have feet, but they do not walk They cannot <i>make a sound</i> with their <i>throat</i> . Like unto them shall all those that <i>wrought</i> them be, Every one that trusteth <i>in them</i> .	7 8
	<i>O Israel</i> , trust in Yahweh, Their help and their shield is he. <i>O house of Aaron</i> , trust in Yahweh, Their help and their shield is he. <i>O ye that fear Yahweh</i> , trust in Yahweh, Their help and their shield is he.	9 10 11
C'	Yahweh hath remembered us, He will bless.	12
	He will bless the house of <i>Israel</i> , He will bless <i>the house of Aaron</i> , He will bless <i>them that fear Yahweh</i> , The small, And the great.	[p. 105] 13
B'	May Yahweh increase you, you and your <i>children</i> . Blessed be ye of <i>Yahweh</i> , who <i>hath made the heavens</i> (and the earth. The heavens, <i>the heavens</i> are <i>Yahweh's</i> , But the earth he hath given to the <i>children</i> of men.	14 15 16
A'	Not the dead praise Yah, Nor all they that go down into silence. But we, we will bless Yah, From this time forth and forever. Hallelujah.	17 18

Psalms 113–118 in our Bible are called the Hallel, or praise; they were sung at the Passover meal (Mt. 26.30, Mk 14.26). Psalm 115 presents in a striking contrast the futility of the idols and the all-sufficiency of the living God to all who trust in him. There is a remarkable literary symmetry in this ancient hymn, which is expressed, not only in separate terms and lines, but in the arrangement of the strophes. In A we are told that glory belongs to God, and not to man, and in A' we find that the living, and not the dead, are to render God his praise. In B the taunting challenge of the nations, "Where, now, is their God?" is answered with the affirmation that God is exalted in the heavens and that his will is supreme. In B' the faithful children of God are introduced in contrast to the hostile nations in B, and God's sovereignty is reaffirmed. Observe the parallel terms which are printed in italics, some of which are found in these two strophes only.

The central strophes of the psalm are antithetical: in C the futility of trusting in idols is set forth and in C', the security given by God. The first of these strophes is *chiastic* in form, while the second is *alternating*. In C there are two introductory lines of a general nature declaring that idols, though made of the best material, silver and gold, are nevertheless "the work of men's hands." The two closing lines again declare the futility of the idols and their makers, but refer to them in the *inverted* order. The intervening *seven* lines are very interesting because of the intricate [p. 106] artistic pattern they display. In six of the seven lines the verb is placed at the *end* of the line; the poet departs from this rule in the seventh line only for a very good reason. The first and the seventh lines form a *chiasmus*, by which the group of lines describing the futility of the idols are knit together in a cluster separated from the two introductory and concluding lines of the strophe. The first four lines begin in Hebrew: "Mouths to them," "eyes to them," etc. This structure continues till the centre is reached, when it changes to "Their hands," "their feet." In this cluster of seven lines, it should be further observed, features of the body that usually come in pairs (like eyes and ears, hands and feet) appear in couplets. This arrangement gives us a pattern in which single lines alternate with couplets.

In strophe C' we have Israel's great confession of trust in Yahweh. The futility of trusting in other gods is the closing note of the previous strophe. Its opposite is now stated emphatically in three different ways, and is followed by a triple refrain, "Their help and their shield is he." The first half of the strophe ends in the words, "Yahweh hath remembered us, he will bless." The idea of the divine blessing is again taken up in the last half of the strophe and gone over in a triple statement, "He will bless," in which the terms of address from the first half of the strophe are repeated. But whereas the first half of the strophe carries these terms in the beginning of each line where they occur, the second half carries them at the end; and whereas the first half of the strophe is made up of couplets, the last half consists of single lines. Thus we find that the principle of mingling single lines with couplets, which is utilized in one way in

C, is expressed in another manner in C'. There is an infinite tenderness in the short closing lines of the two halves of strophe C'. There are no divine names in C, but in C' they are placed mostly in the first half of the strophe. The psalm ends in jubilant peal of praise, and with a profusion of divine names in strophes B'A', not less than three in each. This feature finds its explanation in the desire to make the affirmation of faith in the living God against the idolatry of the nations more effective. Eighteen times a year during the continuance [p. 107] of the temple and twenty-one times during the exile was the Hallel repeated at the Jewish feasts in conformity to the law, and at the new moons also according to custom (cf. Sopherim, XVIII.2).

After all these details have been discussed, there still remains an indefinable something, a mood which comes through the reading of the psalm. This mood must be felt rather than expressed. The contrasts of the psalm are overwhelmingly strong. On the one hand we have the biting satire on idolatry and the idol makers, which reminds us passages in Isa. 44.9-20; 40.19, 20; 41.6, 7; 46.6, 7; on the other hand, we have the deeply emotional appeal to trust in Yahweh. When Israel was oppressed by the empires and surrounded on all sides by idolatry, the hope of the faithful remnant found expression in the words of this psalm. Through the liturgical use of such forms they became familiar in the early church, and were carried over, almost unconsciously, into the early Christian writings.

The chiasmic arrangement of strophes is only one of the typical structures in the psalms. There are also several instances in which the alternating arrangement prevails. The following is typical.

Psalm 126

A	When <i>Yahweh</i> turned back the captivity of Zion, We were like dreamers.	1
B	Then was filled with laughter/our mouth, And our tongue/with singing.	2
C	Then said they among the Gentiles, <i>Yahweh</i> hath done great things for them. <i>Yahweh</i> hath done great things for us; We are glad.	3
A'	Turn back, O <i>Yahweh</i> , our captivity, Like the brooks in the Negeb.	4
B'	They that sow/with tears, With singing/shall reap.	5
C'	He that goeth forth and weepeth, Bearing his measure of seed, Shall surely come again with joy, Bearing his sheaves.	6

In this poem the principle of an equal number of lines in each strophe would lead us to arrange the lines in four quatrains. Such [p. 108] a procedure, however, would hide from the reader some important symmetries in the psalm. The two strophes AA' are obviously parallel, and should be treated as strophes, though they contain only two lines. They both carry the divine name, the verb "turn," the "captivity," and a comparison (cf. "like") in the second line. The jubilant strains of B are only partially repeated in B', for a note of sorrow here mingles with the joy. That the two are to be regarded as parallel, however, is indicated, not only by the common idea of joy, but by the chiasmic arrangement of the two. While the laughter and singing occupy the extremes of the chiasmus in B, their counterparts are placed in the centre in B'. We have already observed another instance of such a shift from centre to the extremes of two phrases in strophes BB' in Psalm 101. There is a similar distribution of the ideas of joy and sorrow in CC'; in C there is only a joyful mood described among Gentiles as well as among Israelites because of the "great things" done by Yahweh, while in C' joy and weeping are distributed in alternating lines. In regard to CC' the ideas are so definitely set off from the rest of the lines, that there can be no possible way of treating them except as parallel quatrains. The ideas of the psalm seem to be evenly divided between the two halves. The first half describes the return from the captivity, and is an occasion for unmixed joy; the second sets forth the missionary task of Israel among the nations, progressing amidst hardships and weeping, but with the assurance of a joyous termination in a harvest. What Yahweh has done is the message of C. What Israel is about to do is the content of C'. [...] [p. 109]

We have described psalms that are in their structure either chiasmic or alternating. We shall now give some examples of psalms whose structure is a combination of these two forms. The following psalm is perhaps one of the clearest examples of such a combination of forms; in addition, it is a good illustration of the [p. 110] futility of insisting upon an arrangement in quatrains. Each couplet in this psalm is a separate strophe, and only such an arrangement will bring out the literary pattern used by the poet.

Psalm 114

A	When Israel went forth out of Egypt, The house of Jacob from a people of strange speech,	1
B	Judah became his sanctuary, Israel his dominion.	2
C	The sea saw it, and fled, 3 The Jordan turned back.	
D	The mountains skipped like rams, The little hills like lambs.	4
C'	What aileth thee, O sea, that thou fleest? Thou Jordan, that thou turnest back?	5
D'	Ye mountains, that ye skip like rams. Ye hills, like lambs?	6
B'	At the presence of Adon tremble, thou earth, At the presence of the God of Jacob,	7
A'	Who turned the rock into a pool of waters, The flint into a fountain of waters.	8

This psalm is composed of eight equal parts, four of which are alternating (CDC'D'), and four chiasmic (ABB'A'). In the construction of these eight strophes a regular scheme is followed, introducing a verb in the first line but not in the second. The result is that the second line becomes a sort of echo to the first, which by continued repetition becomes very effective. There are two exceptions to this rule, for in CC' the second line also carries a verb. The two verbs in C change the effect of this strophe, making it different from the two preceding. Thus the reader is made aware of the fact that he passes now from one part of the poem to another part in which a different literary structure prevails. When he has read through D, he is again arrested by the same kind of change, for C' also carries two verbs. Thus the arrival at the centre of the poem is signalized. In addition, the question, "What aileth thee?" etc., serves further to emphasize this fact. The sudden changes from "sea" and "Jordan" to "mountain" and "hills", and the recurrence of these in the following questions (C'D'), are too striking to be missed by any reader; they serve to set off the four central strophes from the rest of the psalm. A new line of thought is introduced but not concluded [p. 111] in B' but is carried to its completion in A'. In other words, the performance in AB is repeated in B'A'. All other strophes in the psalm bring the thought they contain to a conclusion within the strophe (cf. Ps. 58).

A word may now be said in regard to the content of the psalm. Commemorating the Exodus and the settlement of Israel in Canaan, it is a festival psalm sung on the eighth day of the Jewish Passover ritual. The psalm begins with the time of the Exodus and concludes with a reference to an event of the Exodus (cf. Exod. 17.6; Num. 20.11). The next strophe takes us to the settlement in Canaan and the establishment of Yahweh's dominion (B). It is to be observed that the *name* of the deity is nowhere introduced until we reach B'. To speak of the chief actor in the psalm long before he has been introduced would be a fault under ordinary circumstances, but becomes very natural, perhaps even conducive to suspense, once the scheme of the poet is understood. That BB' really are parallel is seen first of all in "Israel" and "Jacob", but also in the fact that "the presence" is naturally expected in his "sanctuary" and in his "dominion" (cf. Pss. 33.8; 96.9; Hab. 2.20).

It would not be beyond the ingenuity of the poet to take a final glance at the four alternating strophes in the centre as he closes the poem. These deal with water and with land, and it may be this fact that prompts him to place in sharp contrast in A' rock and flint, on the one hand, and pool and fountain, on the other. The psalm is a combination of the chiasmic and the alternating patterns. The ingenuity with which the poet acquaints the reader with the change of the pattern, namely, by the introduction of double verbs in CC' and by the striking question, "What aileth thee?" when the centre is reached, is an exhibition of the finest art. To write so artistically that one achieves an impression of simplicity is, after all, the highest art.

From chapter VI, Lund touches upon the texts of the New Testament: he starts with Paul.

[p. 139

The earliest literary deposit of the Christian tradition consists of the epistles of Paul. [...] Paul of Tarsus was born in a centre of Greek culture. [...] Paul, however, was much more than a Greek; he was also a Hebrew of the Hebrews, who in Jerusalem acquired the training given to scholars of his own race. If, therefore, we should discover in his writings a residue which may not under any circumstances be made to conform to the patterns prevalent in the Greek rhetorical schools, this is merely what we should expect from a writer of his training and circumstances. Unless we feel free to assume that Paul took his Jewish training less seriously than his Greek education, we should naturally expect to find some traces of this training in his writings. Strange to say, these traces have been sought in his Rabbinical method of argument, of Scripture quotation, of allegorization, and the like, but rarely in his literary style. Whenever Paul does not measure up to Greek rhetorical standards, it has been assumed either that he is not interested in or that he is unable to write a literary style. Few students of his style have made the most of the observation, that his writings represent a "middle-type."

Now, the epistles of Paul have always presented a great many problems to the interpreter. Not only are they full of allusions to situations with which we are little acquainted, and they present modes of thought which seem strange to us, but they suffer also from a diffuse and repetitious style, which, at times, makes it [p. 140] difficult to construe his sentences. Even when there is no difficulty in following this thought, his literary style appears heavy and cumbersome. From the earliest times to our own days, we meet with writers who find Paul difficult do follow. [...]

[p. 141]

There seems to be unanimous agreement among scholars that the style of Paul is exceedingly verbose and repetitious, and that his sentences are loosely put together and hence difficult to understand. [p. 142] Blass, however, emphasizes the central point of the whole matter by directing our attention to the Semitic models of Paul. But neither Blass nor any other scholar has questioned whether it is fair to judge the style of writings, which for their models have Semitic patterns, by the canons of classical Greek writers. Much of the Pentateuch is likewise verbose and repetitious, but, as we have already seen in the leprosy laws, the repetitiousness may easily be reduced to a system, to a literary style, which is just as fixed and determinable as any style of the Greeks or the Romans, and which has just as much claim to our appreciation as any other forms that may come before us in the literature of the human race. The literary patterns which were followed by the writers of the New Testament have not been known, and modern writers on the style of the New Testament have measured it altogether by Greek standards.

[...]

[p. 143]

As soon as we approach his epistles with the standards provided for us by the *chiastic* and *alternating* order of ideas, so conspicuous a feature of Hebrew style, we have a new instrument for the investigation and appraisal of Paul's style.

[p. 147]

In 1 Cor. 9.19-22 we have a passage which contains a personal confession of Paul, yet even this autobiographical section of the epistle is wrought in literary form. This has not escaped Weiss,¹⁰⁷ although he does not observe the alternating order of the ideas in the chiasmic form of the whole passage.

¹⁰⁷ Johannes Weiss, *Das Urchristentum*, p. 310.

- 19
- A For though I was free from all,
 I brought myself under bondage to all,
 That I might gain the more.
- 20
- B I became
 To the Jews,
 As a Jew,
 That I might gain Jews.
- 21
- C To them that are under the law,
 As under the law,
 Not being myself under the law,
 That I might gain them that are under the law.
- 21
- C' To them that are without law,
 As without law,
 Not being without the law of God,
 but under the law of Christ,
 That I might gain them that are without law.
- 22
- B' I became
 To the weak,
 Weak,
 That I might gain the weak.
- 22
- A' To all
 I have become all things,
 That I might by all means save some.

This is a good example of passages in which the sections are chiasmic while the lines are alternating. Paul shows how in dealing with his converts he has always adapted himself to the stage of maturity in which he found them. The purpose, which in all six instances is expressed in the last line of each section, was to gain [p. 148] them for Christ. Only in A' is the verb "save" substituted for "gain", but the meaning remains unchanged. Line by line the same ideas recur without variation until the passage is completed, unless it be in C' where the reference to "the law of Christ" is made, probably to save Paul from the charge of being a lawless person. This passage is of the same type as Isa. 28.15-18; Lev. 11.24-28; 14.21-32.

[p. 151]

We need not to continue to give any greater number of the briefer passages, which may be found almost anywhere in the epistles of Paul, but shall proceed to analyze some of the *longer sections* into whose structure the chiasmic and alternating parallelisms have entered. The seventh chapter of Paul's First Epistle to the Corinthians is long; it deals with some social problems which arose when Christians attempted to apply the ideals of Christianity in a pagan society. We shall first give a general outline of the main parts of this chapter and later give the separate parts. This is done with a view of helping the reader to grasp the main features of the chapter from the start before we enter into details.

A Literary Analysis of Chapter Seven

- | | |
|---|-------------|
| I. Introduction: A man is not to touch a woman, | vs. 1. |
| II. The Sexual Problem in the Married State and its Solution, | vss. 2-5. |
| III. Rules Governing Married Couples and some Unmarried, | vss. 6-17. |
| IV. Circumcision or Uncircumcision, vss. 18-20. | |
| V. Bond or Free, vss. 21-24. | |
| VI. Rules Governing Virgins and some Married Couples, | |
| VII. The Sexual Problem in the Virgin State and its Solution, | vss. 36-39. |
| VIII. Conclusion: A woman is happier as she is, | vs. 40. |

It will be seen at a glance that the first three parts and the last three deal with the sexual problem, while parts IV and V deal with classes in the church, and what their attitude ought to be. No one can read through the chapter without sensing the radical change of subject at the centre (vss. 18-24). This is nothing else than the law of the shift at the centre, of which several instances have been noticed in the Old Testament. We shall now give a detailed arrangement of Part II (vss. 2-5):

Part II, vss. 2-5

A	But because of fornications,	2
B	Let each man have his own wife, And let each woman have her own husband.	[p. 152 3
C	Let the husband render unto the wife her due; And likewise also the wife unto the husband.	3
C'	The wife hath not power over her own body, but the husband; And likewise also the husband hath not power over his own body, but the wife.	4
B'	Defraud not one the other, except it be by consent for a season, That ye may give yourselves unto prayer, and may be together again,	5
A'	That Satan tempt you not because of your incontinence.	

This passage does not contain Paul's preference in regard to marriage, which he has expressed in the introduction and conclusion of this chapter (cf. vs. 1 with vs. 40), but rather his concessions because of weak human nature (cf. vs. 6). The members of the church were confronted with temptations because of fornication (A) and because incontinence (A'). They should live in monogamy (B) and they should have marital relations, unless by consent they denied themselves for a season and for specific reasons (B'). The rights of each party are stated in CC'. Paul follows the principle of expediency in the face of human weakness.

The analysis of 1 Co 7, and of other texts by Paul continues until page 225. Of Lund's studies of the evangelical texts (pp. 229-319) and on Revelation (pp. 323-411), nothing will be reproduced here, because they bring nothing new from the methodological point of view.

A few contemporaries

From the mid 1950s, studies of short texts, and also of entire books, are legion.

Enrico GALBIATI

*First of all, it is fitting to mention Enrico Galbiati who published in 1956 *La struttura letteraria dell'Esodo*.¹⁰⁸ He begins with the 'state of affairs' of research:¹⁰⁹ other than Jousse and Condamin, on whom he spends some time (along with a disciple of the latter), the other thirteen authors he introduces are German; the same ones Condamin refers to. Like Condamin, he ignores the English scholars,¹¹⁰ as well as Lund. He then formulates fifteen canons which regulate the composition of the narrative texts of the Bible. He provides a catalogue of the first ten, which are those that his predecessors had already noticed: they essentially concern the parallel reproduction of the same story (canons I and VI); under different forms (II);¹¹¹ and its various degrees (V); marked by fixed formulas (IV); with complementary cycles (III and IX), which can make progress towards the last repetition (VII); only canon VIII features 'symmetrical or concentric series'.¹¹² The other canons are those he discovered himself: the distinction (XI) and the alternation of the forms of narration (XII; he distinguishes between narration, formed of several sections, and notices or summaries). In the last three, he opposes 'the total concentric symmetry' (XIII) to 'regression' (XIV): in the first, it is the scenes which are arranged in a concentric manner, whereas it is the sentences in the second. The last canon (XV) is entitled 'supplementary cycles of concentric symmetry' (combination of IX and XII). Galbiati admits that his canons XI to XV are similar to the preceding ones (VIII and IX), but whereas Condamin and the others had found them in poetical texts only, Galbiati finds them in narrative texts.*

Paul LAMARCHE

A few years later, in 1961, Paul Lamarche published an analogous study on Zacharias.¹¹³ He establishes a careful hierarchy of his criteria for the delimitation of the pieces (pp. 25-31):

- 'First and foremost, *meaning*,

¹⁰⁸ Rome, 1956.

¹⁰⁹ *La struttura*, pp. 15-37.

¹¹⁰ Even Lowth is not mentioned in the author's index!

¹¹¹ An event told by a narrator and reproduced by a character; order and execution; prediction and realization...

¹¹² Canon X contemplates the particular case of the insertion of a narration within another.

¹¹³ *Zacharie IX-XIV, structure littéraire et messianisme* (1961).

- then certain *clues* which enable the recognition of the beginning (or the end) of a unit (imperatives and certain expressions such as ‘so’, ‘because’, ‘for’, ‘thus speaks the Lord’).
- at last, and as a last resort, the *internal structure* of the piece.’

For the internal structure of the pieces, he maintains that the only guide is parallelism in all its forms; he distinguishes:

- . ‘The structure by simple repetition of a theme, of a formula, or a chorus (in a parallel position or as a form of inclusion),
- . the structure of parallel type following the formula a b c a’b’c’,
- . the structure in the shape of chiasm following the formula a b c c’b’a’,
- . the complex structure which mixes the preceding two.’¹¹⁴

Albert VANHOYE

Then in 1963 Albert Vanhoye gave an analysis of the Epistle to the Hebrews, which enjoyed some acclaim.¹¹⁵ Vanhoye devoted his work to the explanation of the literary clues which mark the structure of the Epistle: criticizing one of his predecessors, he makes a distinction between the ‘hook word’, ‘a mechanical device of transition’ which ‘lies in linking two consecutive paragraphs by the repetition of a single word’, from the ‘announcement of the subject’, ‘an intelligent device of composition’ which ‘consists in indicating in advance the theme of a development to come’. He adds to these two devices inclusion, ‘the most frequently used and the most important clue’ which ‘consists in framing a development by the use of the same word or formula’, the variations in vocabulary from a section, or part, to the next, the alternation of the genres, from the exposition to the exhortation in the case of the Epistle studied, and at last the symmetrical dispositions (i. e. parallel, concentric and alternated).¹¹⁶ Vanhoye shows how the Epistle obeys, from beginning to end, and at all levels of organization of the text, to the laws of parallel and, above all, concentric composition.

¹¹⁴ In a study of the Epistle to the Romans (P. Lamarche and C. Le Dù, *Épître aux Romains V-VIII. Structure littéraire et sens* [Paris: Éditions du CNRS, 1980], lacking any systemization, other clues appear, such as the alternation of pronouns (p. 11), vocabulary (p. 15) and mainly, although it is not explained, syntactic parallelism (pp. 23, 29, 56).

¹¹⁵ *La Structure littéraire de l’Épître aux Hébreux* (1963, 1976).

¹¹⁶ *La Structure* (1976) pp. 33-37; ‘Les indices de la structure littéraire de l’Épître aux Hébreux’, *SE II* (1964) pp. 493-509 (the quotes are taken from this article). Also in the same vein D. Mínguez (*Pentecostés; ensayo de Semiotica narrativa en Hch 2* [AnBib 75; Rome: Biblical Institute Press, 1976], pp. 22-29) which enumerates, in conjunction with the figures of classical rhetoric, the inclusion, the hook word, the chiasm and the concentric structure.

Since then, studies of a rhetorical nature have not ceased to multiply, especially on short texts, and there is scarcely an issue of the most important journals of biblical exegesis which do not contain one. Certain researchers have made rhetoric analysis a speciality of sorts.¹¹⁷ To present a panorama of the actual situation would grow beyond this work's limits. A systematic bibliography of all the studies of this kind would already be an impressive task: Angelico di Marco attempted it and John Welch has completed it.¹¹⁸

But what is most urgently lacking here is a systematic presentation of biblical rhetoric. The reader will surely have felt a slight discomfort while reading the texts of the pioneers of rhetorical analysis. Indeed, their terminology is not always precise and unequivocal. Furthermore, if Jebb, Boys and Lund, to quote but the greatest, make a distinction between micro and macro structures,¹¹⁹ a clear and coherent exposition of the levels of organization of the text is found nowhere. In rhetorical analyses, even, and perhaps above all, recent ones, this last point is particularly neglected. Symmetries and relationships of all kinds are very numerous in a text; the whole problem resides in knowing at which level of organization of the text they are relevant. It is this flaw that the rest of this work is intended to contribute to correcting.

From *Rhetorical Analysis. An Introduction to Biblical Rhetoric*, JSOT.S 256, Sheffield Academic Press, Sheffield 1998.

Revised edition, 26 December 2015.

¹¹⁷ Among others, Y. Radday, A. Ceresko, W. Holladay, A. Wright, D.N. Freedman, P. Auffret and J. Radermakers.

¹¹⁸ A. di Marco, *Il chiasmo nella Bibbia, contributi di stilistica strutturale* (Torino: Marietti, 1980; reproduction of 'Der Chiasmus in der Bibel', *LingBibl* 36 (1975); 37 (1976); 39 (1976). J. Welch ed, *Chiasmus in Antiquity* (Hildesheim: Gerstenberg, 1981).

¹¹⁹ To use the expressions used by M. Girard, *Les Psaumes*.