

205 ff.). There is the less need to dwell on this subject, that the result of his researches has been incorporated, practically entire, in all modern discussions of poetic form. One may, however, note with interest, in the succeeding section on Elegiac Poetry, Lowth's suggestive anticipation of Budde's discovery of the *Kīnāh* or Elegiac measure. 'The length of the lines (in the four corresponding chapters of the Book of Lamentations) is worthy of more careful attention,—for here there is scarcely any possibility of error. The verses are clearly longer by almost one half than those we usually meet elsewhere' (p. 260). It needed but a surer catch of the pulse of Hebrew poetry to detect in Lowth's 'long line' a real couplet, whose second half has broken down beneath the strain of the heart's pent-up emotion.

In the chapter on Didactic Poetry—in which are included Proverbs, Ecclesiastes, Wisdom of Ben Sirach, and the Wisdom of Solomon—there is little that can be claimed as distinctive. But when we pass to Lyrical Poetry, Lowth is again seen at his best. No more trace is to be found of the 'utility' *motif* of earlier lectures. 'The ode is by its very nature sufficiently expressive of its origin: it is the outflow of the most intense and delightful emotions of the human soul—joy, love, and admiration' (p. 285). The history of Hebrew lyrics is traced from the old folk-songs of the historical literature to the incomparable outpourings of the devout spirit in the Psalter. For combined sweetness and sublimity Lowth does not hesitate 'to prefer these Odes to all the monuments of lyrical poetry among other nations' (p. 290). The interpretation of the two remaining books—Song of Songs and Job—suffers from traditional prejudices. But here too

there are gleams of light. Though lacking in a sustained plot, and thus not to be described as dramas in the strict sense of the word, the two are dramatic in their general cast and play of characters. The former is really an *epithalamium* or 'nuptial play,' having for its theme Solomon's union—possibly with the daughter of Pharaoh (pp. 341 ff.). But underlying its secular dress the Church is probably right in reading a mystical allegory of the love of God for His bride, the spiritual community of believers. At all events, its note of fervour combined with the finest delicacy of affection makes the book worthy of such a motive (pp. 346 ff.). Lowth follows the tradition of his age in regarding Job as the oldest extant piece of literature,—though he denies its supposed Mosaic authorship on the basis of a comparative study of the 'Mosaic' books. The portrayal of Job and his friends, he maintains, is founded on fact, though the dialogue proper is largely embellished with pure poetry (pp. 365 ff.). The object of the poem appears to be 'the commendation of humility and faith, combined with the profoundest reverence for God, as necessary even to the holiest of characters' (p. 378). Inspired by such a motive, the book rises to the very height of poetic sublimity. 'As this poem easily excels all the other monuments of Hebrew poetry in arrangement and disposition of parts, so does it yield to none in sublimity of style and all the other graces of diction' (p. 398).

Even from this rapid sketch it will be seen in how many ways Lowth prepared the ground and sowed seed for a rich harvest in days to come. But the first-fruits of that harvest were to be reaped in another land and by a very different genius from his.

The Twelve Stones in the Apocalypse.

BY ELEANOR F. JOURDAIN, ST. HUGH'S COLLEGE, OXFORD.

SOME years ago my attention was drawn to the lists of precious stones mentioned in Ex 28¹⁷⁻²⁰, Ezk 28¹⁸, and Rev 21^{19, 20}. A comparison of the LXX Version of the lists in Exodus and Ezekiel convinced me that in all probability the lists were equivalent. (This I afterwards saw to be in agreement with the conclusion of Professor Flinders

Petrie in his article in Hastings' *Dictionary of the Bible*.) It was necessary, however, to assume a transposition of the 6th stone in the Ezekiel account or the 12th in the Exodus list, as the identity of *yāshēpheth* (the 12th stone in Exodus) with *iaspis* (the 6th stone in Ezekiel as given in the LXX Version) could not reasonably be

questioned. But it is uncertain whether the mistake in arrangement is to be attributed to the Hebrew or to the Greek text.

In comparing the LXX list with that in the Revelation another discrepancy appears. Professor Flinders Petrie sees that there is a connexion between the two lists, but the nature of the connexion is not clear. In his list of parallels he assumes that *Topazion* and *Sardonyx* have changed places. If in either list the change is made which will bring them together, the first six of the twelve stones in the Revelation order read from left to right of the LXX order, and the last six read from right to left. The subjoined copy of Professor Flinders Petrie's lists will make these points clear.

Exodus order—

3. Bāreketh	2. Pittdah	1. 'Ödem
6. Yahälöm	5. Sappir	4. Nöphek
9. 'Ahlahmah	8. Shëbō	7. Leshem
12. <i>Yāshepeth</i>	11. Shōham	10. Tarshish

LXX order—

3. Smaragdos	2. Topazion	1. Sardion
6. <i>Iaspis</i>	5. Sappheiros	4. Anthrax
9. Amethystos	8. Achatēs	7. Ligurion
12. Onychion	11. Beryllion	10. Chrysolithos

Revelation order—

1. Iaspis	2. Sappheiros	3. Chalkedōn
4. Smaragdos	5. Sardonyx	6. Sardion
7. Chrysolithos	8. Beryllos	9. Topazion
10. Chrysoprasos	11. Hyakinthos	12. Amethystos

Connecting the two last Professor Flinders Petrie gets:—

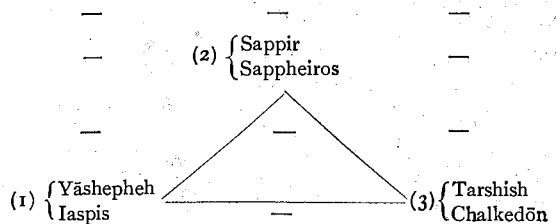
LXX 6. Iaspis	5. Sappheiros	4. Anthrax
Rev 1. Iaspis	2. Sappheiros	3. Chalkedōn
LXX 3. Smaragdos	2. Topazion	1. Sardion
Rev 4. Smaragdos	5. Sardonyx	6. Sardion
LXX 10. Chrysolithos	11. Beryllion	12. Onychion
Rev 7. Chrysolithos	8. Beryllos	9. Topazion
LXX 7. Ligurion	8. Achatēs	9. Amethystos
Rev 10. Chrysoprasos	11. Hyakinthos	12. Amethystos

To accept this arrangement it is necessary to change the Exodus order, and either that of the LXX or the Revelation: and to assume that St. John, influenced by the LXX, repeated the Exodus order, but not exactly.

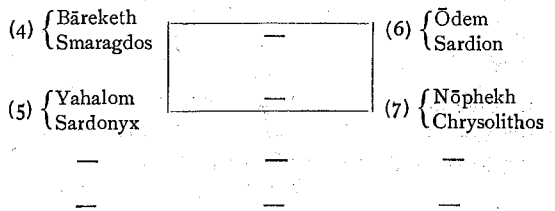
The suggestion that St. John in the list of foundations of the New Jerusalem might be relating by memory, and therefore inaccurately, an older list seems, however, hardly tenable. As an educated Jew he must have known perfectly well the order of the stones on the High Priest's breast-

plate. Let us then for the moment assume that in the two disputed cases where the LXX Version differs on the one hand from the Exodus list, and the other from St. John's, that the LXX Version was wrong, and the writer of Exodus correct, and St. John's memory of Exodus also correct. On this basis a new explanation of St. John's order seems to be possible.

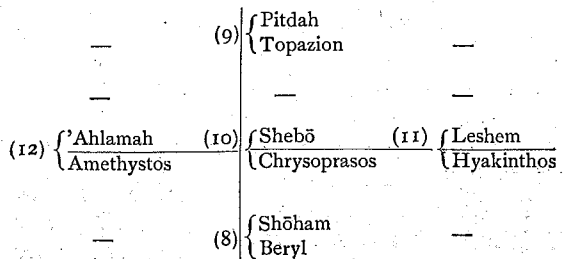
We get, then, *Yāshepeth* as the 12th stone in the Exodus list, and *Topazion* as the 9th in the Revelation; in the order, namely, of the R.V. On the assumption that St. John had the Exodus list clearly in his mind, his own order of the stones marks out upon the order of the High Priest's breastplate a set of geometrical figures which may have a symbolic meaning not inconsistent with St. John's use of numbers and forms. Thus the first three stones he mentions mark out a triangle: a symbol in Rabbinical thought of the Deity.



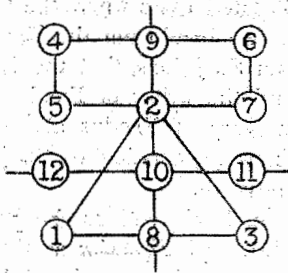
The next four give a rectangular figure, which was the well-known symbol of the earth.



The last five stones mark out distinctly the sign of the Cross, cutting through the two other symbols and connecting them:



Thus the whole arrangement is as follows:—



The order would appear to be almost too striking to be the result of accident. It depends, of course, on the identification of the gems intended by the Greek and Hebrew names, and here the LXX has been of much value in getting certain limits within which they could be identified. Professor Flinders Petrie has combined several pairs of names: the 10th and 11th in St. John's order seem to be doubtfully identified with the Hebrew names appended to them, but if the two were transposed this would not affect the formation of the cruciform figure: either position of the stones will admit of it.

Another question of some interest arises from the consideration of the Hebrew names of the stones. In some cases the root meaning can be ascertained, in others it is lost: but the following list gives some of the results which have been arrived at:—

Hebrew word.	Translation.	Root or symbolic meaning.
1. Ōdem	Sardius	Blood.
2. Pītdah	Topaz	To pierce, break through.
3. Bārekēth	Crystal or Emerald	Lightning.
4. Nophekh	Chrysolite?	To sigh, breathe.
5. Sappir	Sapphire (Lapis Lazuli)	To pour out, lament.

Hebrew word.	Translation.	Root or symbolic meaning.
6. Yahlōm	Sardonix	To strike, smite.
7. Leshem	Ligure or jacinth	(?)
8. Shēbō	Agate or Chryso-prase	Captivity.
9. 'Ahlāmah	Amethyst	To dream.
10. Tarshish	Chalcedony	(?)
11. Shōham	Beryl	(?)
12. Yāshepneh	Jasper	Escape, salvation.

The secondary meanings of the Hebrew words sometimes bring in allied thoughts.

In the case of the High Priest's breastplate some correspondence appears between the symbolic or root-meaning of the Hebrew word and the emblems of suffering, sacrifice, and deliverance. When St. John chose the names of these jewels for the description of the twelve foundations of the city this may have been consciously done with reference to their etymology and symbolism. To the Jewish Christian, Christ had been the one perfect Liturgical Sacrifice, the Lamb without blemish. The words in the symbolism of the breastplate correspond to certain thoughts about sacrifice which could also be applied to the Crucifixion of our Lord. The sufferings of Christ and of His Church are to the mind of St. John (as also to that of St. Paul) the foundations of the Holy City.

The above suggestions, though incomplete, are put forward as marking out a possible line of investigation. If they are admitted as probable they may help to determine the amount of error to be attributed to the LXX text in this connexion, and to establish our sense of the conscious arrangement in St. John's mind, as well as of the profound nature of the symbolism which he employed.

In the Study.

For the Sanctuary.

Adoration.

I.

God.

As Creator.

It is meet and right, it is expedient for our souls and bodies, eternal Master, Lord God the Father Almighty, at all times and in all places, to praise

Thee, to hymn Thee, to bless Thee, to serve Thee, to adore Thee, to give thanks to Thee, to glorify Thee, to confess to Thee, with unsilenced heart and unwearied doxologies. Thou art He who hast made the Heavens and the things that are in the Heavens, the earth and all things that are therein. Thou art He who hast made man after thine own image, and made all things through thy wisdom.—*Coptic Liturgy of St. Mark.*