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THE POETRY OF
OUR LORD

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THE POETRY OF OUR LORD

An Examination of the Formal Elements
of Hebrew Poetry in the Discourses of
Jesus Christ

BY THE

REV. C. F. BURNEY, M.A., D.LITT.

Oriel Professor of the Interpretation of Holy Scripture at Oxford

Hon. D.D. Durham ; Fellow of Oriel and St. John's

Colleges, Oxford ; Canon of Rochester

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Yihyū levāṣōn 'imrē-phī
w'hegyōn libbī
L'phānēkā Yahwéh tāmíd
ṣūrī w'gō'atī

“Let the wórd^s of my móúth be accéptable,
and the meditátion of my héárt,
Before Theé, O Lórd, contínually,
my Róck and my Redeémer.”

P R E F A C E

THE scheme of this work first began to take shape in the author's mind while he was collecting material for his *Aramaic Origin of the Fourth Gospel*. Close examination of the language of this Gospel brought home to him its frequent resemblance in style to the diction of the Old Testament writers—Prophets, Psalmists, and Wise men, whose utterances are cast in poetic form, the chief characteristic of which is adherence to certain rules of composition which are defined by the terms Parallelism and Rhythm. In studying the Fourth Gospel in its formal aspect, the first fact which strikes the eye is our Lord's free use of Parallelism, and that especially of the kind which is known as Antithetic. Observation of this characteristic at once invites comparison with the form of His teaching as recorded by the Synoptists; and the result which emerges is that this Hebraic style of expression is equally well marked in the sources employed by these latter. Examples of Antithetic Parallelism were therefore collected by the writer among his other statistics for his book on the Fourth Gospel, on the ground that they would serve both to prove the Palestinian origin of the discourses contained in the Gospel, and also to illustrate their connexion with the Synoptic discourses, thus advancing an argument which undoubtedly favours their substantial authenticity. On further consideration, however, it appeared that this line of research was not strictly germane to

the argument for the Aramaic origin of the Gospel, but rather demanded a separate study which might illustrate the formal connexion of much of our Lord's teaching with the Hebrew poetry of the Old Testament, and also serve as a guide in determining whether we can rely that we possess in the Gospels something approaching to, if not actually representing, the *ipsisima verba* of His teaching.

To speak of hoping to ascertain the actual words of Christ may seem bold, if not foolish; but is it really a vain hope? Take, for example, the Lord's Prayer, in which the existence of a well-marked rhythm (p. 112) and rhyme (p. 113) can hardly be gainsaid. It is obvious that these traits must have been intended by our Lord as an aid to memory, and would have acted as such; hence it is scarcely overbold to believe that the Matthaean tradition represents the actual words of the prayer as they issued from His lips. So with other sayings which exhibit the formal characteristics of Hebrew poetry. Conformity to a certain type which can be abundantly exemplified—and that not only in one source, but in all the sources which go to form the Gospels—is surely a strong argument for substantial authenticity. For the alternative is that the different authors of the sources, if they possessed merely a vague recollection or tradition of the sayings, must have set themselves, one and all, to dress them in a parallelistic and rhythmical form; and that various writers, and in fact all writers to whom we owe records of our Lord's teaching, should have essayed independently to do the same thing, and so doing should have produced results which are essentially identical in form, is surely out of the question.

There are, of course, marked variations in the recorded wording of Christ's teaching; and, even when we have made allowance for the probability that on different occasions He may have conveyed the same teaching in a somewhat varying form, it is clear that the greater part of such instances witnesses to a certain freedom in the recording of His utterances. Of two varying records one at least departs to some extent from the original in wording if not in sense. This is most marked in the two forms in which the great Discourse-document, commonly known as Q, has come down to us in the First and Third Gospels. The present writer confidently hopes that the criterion of poetical form which he puts forward may be of service in determining which version of Q has the better claim to be considered a literally faithful record. If his deductions are correct, it appears that in most cases, though not in all, the verdict should go to the First Gospel. St. Matthew—if he may be considered as the author of Q—was a faithful recorder of Christ's teaching in its original Semitic style; and the editor who embodied his work in the First Gospel was very like the Hebrew redactors of the historical books of the Old Testament, content to reproduce the *ipsissima verba* of his source, even though he does not hesitate to gloss them here and there by his own additions. St. Luke, on the other hand, was more closely akin to a modern historian in his method. For him the substance, rather than the form, of the teaching appears to have been the all-important consideration; and, while he was clearly a skilful and faithful recorder of the substance, he certainly seems to have held himself free to alter the form in cases in which Synonymous Parallelism might appear redundant to Gentile readers,

and to clothe his record in a graceful Greek dress which not infrequently involved paraphrase and changes in the order of words.

Another subject of inquiry on which the writer believes that his method of examination sheds some light is the question whether St. Mark knew and used Q. Evidence adduced in the present volume should go far to prove that this was the case. Such a conclusion emerges first through comparison of certain antithetically parallel sayings of our Lord as given by Mark and by the other Gospels, from which it appears that a characteristic clear-cut form of antithesis, preserved by these latter and attested by numerous parallels, has been to some extent lost in Mark through the addition of new matter (cf. p. 74). The inference is that the other Synoptists cannot, in these passages, have been drawing from Mark, but that both they and Mark were dependent upon a common source (Q), to which they have adhered more faithfully than he. This might, it is true, be parried by the possibility that St. Mark's Gospel may have received some amount of accretion in the form of glosses after it left his hands; but against this explanation stands the fact that the passages in question do not offer the only evidence which seems to indicate Mark's use of Q. While referring to the foot-notes on pp. 74, 75, the writer would point in particular to his separation (p. 118) of the passage Mark 13⁹⁻¹³ out of Mark's 'little apocalypse' solely on the ground of its rhythmical form, before he was aware of the fact that precisely this passage stands in Matt. 10¹⁷⁻²² in a wholly different context; and to his rejection of Mark 13¹⁰ ('And to all nations first must the gospel be preached') in this passage as a gloss, on rhythmical grounds, before

noticing that the verse was actually absent from the parallel passage Luke 21¹²⁻¹⁹, and from Matt. 10¹⁷⁻²². The natural inference, based on the rhythmical distinction of Mark 13⁹⁻¹³ from its context, and upon the fact that the passage occurs in a different context in Matthew, is that it is a discourse, not eschatological in original intent, which Mark has borrowed from Q and set in the midst of an eschatological discourse; and which Matthew has likewise embodied from Q and placed (or retained) in a more appropriate position, viz. in connexion with other discourses bearing on the commission of the disciples. Matthew has also adopted the same passage from Mark in *ch.* 24⁹⁻¹⁴, i. e. the chapter which gives his version of the 'little apocalypse'; and here we see how the process of giving an eschatological character and setting to the passage, begun by Mark, has been carried still further.

These are lines of research which emerge from the subject of this book. The writer does not profess to have worked them thoroughly, or, indeed, to have done more than to endeavour to solve such points as forced themselves upon his notice in studying our Lord's use of parallelism and rhythm. He hopes, however, that he may have attempted enough to convince other scholars that his method opens up a not altogether unfruitful field of investigation.

The Aramaic renderings of our Lord's sayings which form a marked feature in the book aim at conforming, so far as may be, with the Galilaean dialect, which was doubtless that spoken by our Lord and His disciples. For this the evidence can only be derived from sources dating from a period somewhat later than our Lord's day—the Aramaic sections of the Palestinian Talmud and the Midrashim, dating from the fourth to the sixth

centuries A.D., and the Palestinian-Syriac Lectionary of unknown date. Though it is unfortunate that we do not possess any contemporary evidence for the Galilaean Aramaic of the first century A.D., it is unlikely that the dialect underwent any substantial change during the four or five centuries following; and the evidence which we possess in the sources above mentioned may be taken as fairly reliable. The writer feels bound to acknowledge his deep debt to Dr. Gustaf Dalman's *Grammatik des jüdisch-palästinischen Aramäisch* (2^e Aufl. 1905), which offers a detailed and profoundly learned study of Jewish Aramaic, and, in particular, is wonderfully helpful upon the side of the Galilaean idiom and vocabulary. Without this invaluable guide it would have been impossible to have undertaken the present study. Within the past few months a small but most useful *Grammar of Palestinian Jewish Aramaic* has been produced by Prof. W. B. Stevenson, of Glasgow, and this should prove very valuable to English students of the language who need an introduction to Dalman's much larger work, or who have not a knowledge of German sufficient for the utilization of the latter.

The writer is well aware that he has been very bold in attempting an Aramaic rendering of so considerable a portion of our Lord's sayings, and freely acknowledges that he is likely to have been guilty of a considerable number of errors. The detection of these may form an exercise for the learning and ingenuity of scholars who, though they perhaps would not themselves have ventured on the perilous task which he has undertaken, may with justice hold themselves competent to criticize the result when it is set before them. All such criticisms he will welcome as a contri-

bution to the advancement of the study, only asking that conviction of errors in rendering may be set merely against his own competence, and not against the validity of the method which he has attempted to follow.

In quotation of our Lord's sayings square brackets [] are used to suggest that the words within them may be later accretions to the actual words of the Speaker, and (very rarely¹) angular brackets < > to suggest that certain words may have been accidentally omitted from the records.

C. F. B.

OXFORD, *December*, 1924.

¹ Three times only—Matt. 5¹⁵, Matt. 11²⁶ = Luke 10²¹ b, Matt. 25²⁹.

[*The Author died on 15 April, 1925.*]

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I

THE FORMAL CHARACTERISTICS OF HEBREW POETRY

SINCE the object of this discussion is to illustrate the fact that considerable portions of our Lord's recorded sayings and discourses are cast in the characteristic forms of Hebrew poetry, it is necessary at the outset briefly to indicate what these characteristics are, and to illustrate them from the poetry of the Old Testament. It should be observed that we are not primarily concerned with poetical thought and diction (which might characterize high-flown prose hardly less than poetry strictly so named), but with the *formal* characteristics of Hebrew poetry, which, when we meet them in the Old Testament writings, suffice to convince us that the writers are consciously employing poetry and not prose as the medium of their expression. These formal characteristics may be defined as two, viz. *Parallelism* and *Rhythm*.

Parallelism.

The use of the term *Parallelism*, and the apprehension of the importance of the phenomenon denoted by the term as a salient characteristic of Hebrew poetry, go back to a great Oxford scholar, Bishop Lowth, whose discussion in the introduction to his *Isaiah: A New Translation*, published in 1778, is the classical

treatise on the subject.¹ Lowth distinguished three forms of Parallelism, which he termed respectively *Synonymous*, *Antithetic*, and *Synthetic* or *Constructive*. Among the important results established by him in his discussion, not the least was the fact that Parallelism is characteristic of the Prophetical writings no less than of the Hebrew books which are ordinarily reckoned as poetical, and that the former therefore properly fall into the same category as the latter.

§ *Synonymous Parallelism.*

This is a correspondence in idea between the two lines of a couplet, the second line reinforcing and as it were echoing the sense of the first in equivalent, though different, terms. As good an illustration of this as could be quoted from the Psalms is Ps. 114, in which this form of parallelism is clearly observable throughout.

1. 'When Israel came out of Egypt,
The house of Jacob from among a strange people,
2. Judah became His sanctuary,
Israel His dominion.
3. The sea beheld and fled,
The Jordan turned backward.
4. The mountains skipped like rams,
The hills like the young of the flock.
5. What aileth thee, O thou sea, that thou fleest?
Thou Jordan, that thou turnest backward?
6. Ye mountains, that ye skip like rams?
Ye hills, like the young of the flock?

¹ Cf. also the same scholar's dissertations on the subject, *De Sacra Poesi Hebraeorum, Praelectiones* xviii, xix.

7. Tremble, thou earth, at the presence of the Lord,
At the presence of the God of Jacob;
8. Who turneth the rock into a pool of water,
The flint into a springing well.'

The most perfect exemplification of this form of composition is when each member of the one line (e.g. subject, verb, and object) is reproduced by a corresponding term in the parallel line. So in Ps. 19^{1, 2}:

'The heavens are telling the glory of God,
And the firmament declareth His handy-work.
Day unto day uttereth speech,
And night unto night sheweth knowledge.'

Ps. 94⁹:

'He that planted the ear, shall He not hear?
Or He that formed the eye, shall He not see?'

Ps. 94¹⁶:

'Who will rise up for me against evil-doers;
Who will take his stand for me against workers of
wickedness?'

Ps. 101⁷:

'Whoso worketh deceit shall not dwell in my house;
Whoso telleth lies shall not tarry in my sight.'

Such complete correspondence between each term of the parallel lines is not, of course, regularly carried out. Some one member of the first line (e.g. the verb, as in *vv.* 1, 2, 4, 6, 7, 8 of Ps. 114 above quoted) may extend its influence into the second line, and not be repeated by a synonym. Yet the general effect is the same and unmistakable, viz. the re-echoing of the thought of the first line in the second line of the couplet, producing (as Dr. Driver says) 'an effect

which is at once grateful to the ear and satisfying to the mind'.¹

Synonymous parallelism is highly characteristic of the oracles of Balaam. Thus the first oracle, Num. 23⁷⁻¹⁰, runs as follows:

7. 'From Aram doth Balak bring me,
The king of Moab from the mountains of the east;
Come, curse thou me Jacob,
And come, denounce Israel.
8. How can I curse whom God hath not cursed?
And how can I denounce whom Yahweh hath not denounced?
9. For from the top of the rocks I see him,
And from the hills I espy him;
Lo, a people dwelling alone,
And not reckoning itself among the nations.
10. Who hath numbered the dust of Jacob?
And who hath counted the myriads of Israel?²
Let my soul die the death of the upright,
And be my last end like his.'

As examples of the use of this form of parallelism by the writing prophets we may notice the following passages:

Amos 5²¹⁻²⁴:

21. 'I hate, I despise your festivals,
And I delight not in your solemn assemblies.
22. Though ye offer Me burnt-offerings
And your meal-offerings, I will not accept them,

¹ *Introd. to the Literature of the O.T.*, p. 363.

² Reading **וּמִסְפָּר אֶת־רֵבַע יִשְׂרָאֵל** in place of **וּמִסְפָּר אֶת־רֵבַבַת יִשְׂרָאֵל**.

And the peace-offerings of your fatlings I will not regard.

23. Take away from Me the noise of thy songs,
And the melody of thy viols I will not hear :
24. But let justice roll down like water,
And righteousness like a perennial stream.'

Isa. 40²⁹⁻³¹ :

29. 'He giveth power to the faint ;
And to him that hath no might He increaseth strength.
30. Even youths may faint and grow weary,
And young warriors may utterly stumble ;
31. But they that wait upon Yahweh shall renew
their strength ;
They shall put forth pinions like the eagles ;
They shall run and not be weary ;
They shall walk and not faint.'

Isa. 55^{6, 7} :

6. 'Seek ye Yahweh while He may be found ;
Call ye upon Him while He is near :
7. Let the wicked forsake his way,
And the unrighteous man his thoughts,
And let him return unto Yahweh, that He may
have mercy upon him,
And unto our God, for He will abundantly
pardon.'

In citing these illustrations, intentional selection has been made of passages in which synonymous parallelism is maintained through a number of consecutive verses. Very frequently, however, we find this form of parallelism employed in combination with the other

forms which we have still to notice; and such combination of the different forms we shall see to be generally characteristic of our Lord's usage of parallelism.

§ *Antithetic Parallelism.*

Here the parallelism is carried out by *contrast* of the terms of the second line with those of the first. We may notice Ps. 1⁶:

‘For Yahweh knoweth the way of the righteous,
But the way of the ungodly shall perish.’

Ps. 10¹⁶:

‘Yahweh is king for ever and ever;
The heathen are perished out of His land.’

Ps. 11⁵:

‘Yahweh assayeth the righteous,
But the ungodly and him that loveth violence doth
His soul hate.’

Ps. 20⁸ (Heb. 9):

‘They are brought down and fallen,
But we are risen, and stand upright.’

This form of parallelism, which is not nearly so frequent in the Psalms as that first noticed, is specially characteristic of the Wisdom-literature, which, from the nature of the subjects with which it deals, naturally lends itself to this kind of contrasted thought. Instances are:

Prov. 10¹:

‘A wise son maketh a glad father;
But a foolish son is the heaviness of his mother.’

Prov. 10⁷:

‘The memory of the just is blessed;
But the name of the wicked shall rot.’

Prov. 15¹⁹:

‘The way of the sluggard is as an hedge of thorns ;
But the path of the upright is made an highway.’

§ *Synthetic or Constructive Parallelism.*

In this form of parallelism the thought of the second line supplements and completes that of the first; there is parallelism, not in thought, but in *form* only. To quote the description of Lowth, ‘word does not answer to word, and sentence to sentence, as equivalent or opposite; but there is a correspondence and equality between different propositions in respect of the shape and turn of the whole sentence, and of the constructive parts’.¹

Ps. 3^{2, 4} (Heb. 3, 5):

2. ‘Many there be that say of my soul,
There is no help for him in his God.’
4. ‘I did call upon Yahweh with my voice,
And He heard me out of His holy hill.’

Ps. 40¹⁻³ (Heb. 2-4):

1. ‘I waited patiently for Yahweh,
And He inclined unto me, and heard my cry;
2. And He brought me up out of the roaring pit,
out of the miry clay,
And He set my feet upon a crag, He steadied
my steps.
3. And He put a new song in my mouth,
Even praise to our God.
Many shall behold and fear,
And shall trust in Yahweh.’

¹ *Op. cit.*, p. xxi.

Prov. 6¹⁶⁻¹⁹ :

16. 'These six things Yahweh hateth ;
And seven are the abomination of His soul.
17. Lofty eyes, a lying tongue,
And hands shedding innocent blood ;
18. A heart devising wicked thoughts,
Feet hasting to run unto mischief ;
19. A false witness breathing out lies,
And the sower of strife between brethren.'

The reason why we regard couplets of this character as parallel in *form* though not in *sense*, and instinctively class them as poetry and not plain prose, really lies in the fact that they are characterized by *identity of rhythm*. This introduces us to the second main characteristic of Hebrew poetry.

Rhythm.

We speak of a *rhythmical*, rather than of a *metrical*, system, because there seems to exist in Hebrew poetry no regularly quantitative system of metre (i. e. a strict form of scansion by feet consisting each of so many syllables in regular sequence), but rather a system of so many *ictūs* or rhythmical beats in each stichos, the number of intervening unstressed syllables being governed merely by the possibilities of pronunciation.

§ *Four-beat Rhythm.*

Three main varieties of rhythm are to be discerned in Hebrew poetry. The first which we shall notice consists of four beats to the verse-line, with a caesura in the middle which sometimes corresponds to a break in the sense, but at other times is purely formal. This rhythm, though common, is not so frequent as the

three-beat rhythm which we shall notice later ; but we place it first because it can be illustrated from Babylonian, where it is the ordinary rhythm in which the great epic poems are composed.

We will take an illustration from each of the two most famous Babylonian epics. The first comes from the Creation-myth (Tablet IV, ll. 93 ff.), and is a passage describing the battle between Marduk, the god of light, chosen champion of the gods, and Tiámat, who represents primeval chaos (*Tiámat* = Hebrew *T'hôm*, rendered 'the deep', i. e. the primeval abyss of waters, in Gen. 1²).

' Then there stood forth	and the gods' leader Mar-
Tiámat	dúk,
To the battle they came	they drew near to the
ón,	fight.
Then the lord threw	his net and enmeshed her,
wide	
The hurricane that fol-	before him he let loose.
lowed him	
Then opened her mouth	Tiámat to the utmost ;
The hurricane he drove	that she could not close
ín,	her lips ;
With the mighty winds	her body he filled,
Her heart was taken	and her mouth she opened
from her,	wide.
He threw the spear,	he shattered her body,
Her inwards he cut	he thrust through her
open,	heart.'

The second illustration is taken from the Gilgamesh epic (Tablet X, col. ii, ll. 21 ff.). Here the hero, in his search after the secret of immortality, reaches the shores of the western ocean, and inquires of a maiden

named Siduri how he may cross to the far-distant island of the blessed, where dwells his ancestor Utanapishtim (the Babylonian hero of the Flood), who has been raised by the gods to the rank of the immortals. Siduri replies,

‘ Néver, O Gílgamesh,	a pássage hath there beén,
And nó one from	hath cróssed the ócean.
etérnity	
The wárrior Shámash ¹	hath cróssed the ócean;
But sáve for Shámash	whó shall cróss?
Difficult is the pássage,	láborious its cóurse,
And deép are death’s	that bár its áccess.
wáters	
Whý, then, O Gílgamesh,	wilt cróss the ócean?
At death’s wáters when	whát wilt thou dó?’
thou arrívest,	

This measure appears in Hebrew to be especially characteristic of poems which may be judged (upon other grounds) to be among the most ancient; and the influence of the Babylonian pattern may be conjectured to have been operative, or even a more remote tradition common to both peoples. We find it, e.g., in the song of triumph which celebrates the overthrow of the Egyptians in the Red Sea (Exod. 15), in the Song of Deborah (Judges 5), and in David’s lament over Saul and Jonathan (2 Sam. 1¹⁹⁻²⁷). In all these examples it is not employed throughout, but alternates with another form of measure—that of three beats to the line.

¹ The Sun-god, who accomplishes the journey in his course through the ecliptic.

Cf. Exod. 15^{1,6}:

- | | |
|---|--|
| ‘I will sing to Yahwéh,
The hóse and his ríder | for He hath triúmphed,
hath triúmphed;
hath He whélmed in the
seá.’ |
| ‘Thy right hánd, O Yah-
wéh,
Thy right hánd, O Yah-
wéh, | is glórious in pówer:
doth shátter the foé.’ |

Judges 5³:

- | | |
|--|---|
| ‘Atténd, ye kíngs;
Í—to Yahwéh
Will make méloidy to
Yahwéh, | give eár, ye rúlers:
I will síng,
the Gód of Ísraél.’ |
|--|---|

2 Sam. 1²²:

- | | |
|--|---|
| ‘From the bloód of the
sláin,
The bów of Jónathan
And the swórd of Saúl | from the fát of the stróng
túrned not báck,
retúrned not void.’ |
|--|---|

A good example of a Psalm composed throughout in this rhythm is Psalm 4.

- | | |
|--|---|
| 2. ‘When I cáll, O án-
swer me,
In distréss relíeve
me, | Thou Gód of my ríght;
and héar my práyer. |
| 3. Sons of mén, how
lóng
Lóving émpiness, | insúlt ye my hónour,
séeking untrúth? |
| 4. Know thén that
uníque
Yahwéh will héar | is Yahweh’s kíndness to
mé;
when I cáll unto Hím. |

5. Cómme with your on your couéh, and be
 heárt sílent ;
6. Óffer righteous sácri- and trúst in Yahwéh.
 fices,
7. There be mány that “ Who can shów us goód ? ”
 sáy,
 O líft up upón us the líght of Thy présence !
8. O Yahwéh, Thou fuller jóy in my heárt
 hast sét
 Than is their's when and their múst abóund.
 their cón
9. In peáce will I bóth lie dówn and sleép ;
 For Thou, Yahwéh, mak'st me dwéll secúrely. ¹

In the Prophets we may single out the magnificent chapter Isa. 33, as composed in the main in this rhythm. Cf. *vv.* 2-5 :

2. ' Fávour us, Yahwéh ; for Theé have we waitéd :
 Be Thou our árm mórning by mórning,
 Yeá, our salvátion in tíme of distréss.
3. At the soúnd of the the peóples fléd,
 tumúlt
 At Thy lífting Thy- the nátions were scáttéred ;
 self úp

¹ Read in *v.* ² Hebrew Text (R.V. *v.* ¹) Imperative הַרְחֵב־לִי, 'relieve me', in place of Perfect הִרְחַבְתָּ לִי 'Thou hast relieved me' (unless this latter may be regarded as a Precative Perfect), and omit the rhythmically superfluous הַגִּנֵּנִי, 'have mercy upon me'.

v. ⁴ Read הִסְדֵּר לִי (cf. Ps. 31²²) in place of לִי הִסְדֵּר.

v. ⁵ Omit וְאַל תִּחַמְדוּי וְאַל תִּחַמְדוּי, 'Tremble and sin not', as outside the rhythmical scheme (possibly a marginal gloss upon Ps. 2¹¹).

v. ⁷ Take over יהוה at the end to the beginning of *v.* ⁸.

v. ⁹ Delete the rhythmically superfluous לְבַדְדֵּךְ, 'alone' (for which, if genuine, we should expect לְבַדְדֵּךְ), as dittography of לְבַטַּח, 'securely'.

4. And your spoil shall as the locust gathereth,
 be gathered
 As grasshoppersleap shall they leap thereon.
5. Yahwéh is exálted, for He dwélleth on high ;
 He hath fillèd Zión with júdgementand jústice.'

A specially fine passage is contained in *vv.* 13-16, and here the four-beat rhythm is varied by two three-beat couplets.

13. 'Héar, ye remóte what Í have dóne ;
 ones,
 And yé that are neár, acknówledge My míght.
14. The sinners in Zión are afraid,
 Trémbling hath seízed the gódless.
 "Whó of us can dwéll with devoúring fire ?
 Whó of us can dwéll with ceáseless búrnings ?"
15. He that wálketh and speáketh uprightly,
 jústly,
 Scórneth the lúcre of ácts of fráud,
 Sháketh his hánd from clútching a bríbe,
 Stóppeth his eár from héaring of blood,
 Clóseth his éyes from gázíng on wróng.
16. Hé in the heights shall dwéll ;
 The stróngtholds of the crágs shall be his fástness ;
 His breád shall be gíven, his wátters unfáiling.'

The four-beat Hebrew rhythm which these renderings aim at reproducing in English may be paralleled exactly in English poetry from *Piers Plowman*, where we have a similar variation in the number of unstressed syllables between the rhythmical beats. Compare the following passage which is cited by Dr. Buchanan Gray in his *Forms of Hebrew Poetry*, p. 130.

<p>‘ On Good Fríday I fýnde That had líved al his lífe And for he béknede to the crós, He was sónner y-sáved And or Ádam or Ysáye That hadde y-léyen with Lúcifer A róbbere was y-raún- soned Withouten any pénaunce of púrgatorie</p>	<p>a félon was y-sáved, with lésynge and with théfte ; and to Christ shrof hím, than seint Jóhan the Bap- tíst ; or ány of the prophétes, mány long yéres. ráther than thei álle, to perpétual blísse.’</p>
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Occasionally in Hebrew rhythm of this character we find parallelism, not between line and line of the couplets, but between the first and second halves of lines ; and these should perhaps be reckoned, not as four-beat stichoi, but as couplets formed of short two-beat stichoi. This may be illustrated from Isa. 1⁴⁻⁶ :

4. ‘ Ah! sínful ráce,
Folk láden with guílt,
Íll-doers’ seéd,
Degénerate sóns!
They have forsáken Yahwéh,
Despised Israel’s Hóly One,
Gone bák estránged.
5. Why be smitten stíll,
Ádding revólt?
Each heád is síck,
And each heárt diseásed.
6. From foót-sole to heád
No sóundness is thére ;

Bruise and weál
 And féstering woúnd,
 Unpréssed, unbándaged,
 Unsóftened with oíntment.'

§ *Three-beat Rhythm.*

The second characteristic variety of Hebrew rhythm is that which contains three beats to the line. Three-beat couplets (with occasional triplets) are extremely frequent; numbers of the Psalms are so composed, and the Book of Job appears to exhibit this rhythm throughout. It is also frequent in the Prophets and in the Gnostic literature. As an example from the Psalms we may take Ps. 3 :

2. 'Yahwéh, how mány are my foés,
 Mány that ríse agáinst me,
3. Mány that sáy of my soúl,
 " There is no hélp for hím in Gód".
4. But Thouú art a shiéld aboút me,
 My glóry and the uplífter of my heád.
5. With my voíce to Yahwéh I criéd,
 And He ánswered me from His hóly híll.
6. As for mé—I lay dówn and slépt;
 I awóke, for Yahwéh sustáins me.
7. I will not féar for mýriads of fólk
 That are arráyed agáinst me round aboút.
8. Úp now! sáve me, O my Gód;
 For Thou hast smíttén all my énemíes upon the
 cheék-bone,
 The teéth of the wícked Thou hast sháttéred.

9. Yahwéh's is the víctory:
On Thy fólk be Thy bléssing!'¹

A very ancient fragment which may well be Davidic (or of David's age), embodied in Ps. 24, is cast in three-beat tristichs.

7. 'Líft up your heáds, O ye gátes,
And be lífted, ye áncient doórs,
That the Kíng of glóry may énter.
8. "Prithee whó is the Kíng of glóry?"
Yahwéh, the stróng and the váliant,
Yahwéh, the váliant in báttle.
9. Líft up your heáds, O ye gátes,
And be lífted, ye áncient doórs,
That the Kíng of glóry may énter.
10. "Prithee whó is the Kíng of glóry?"
Yahwéh, the Gód of hóst's,
Hé is the Kíng of glóry.'²

The three-beat couplet is the rhythmical scheme of the Psalm which perhaps has the best claim to be considered Davidic (in the main)—Ps. 18, of which another recension is contained in 2 Sam. 22. The same rhythm (with an opening four-beat line) is found in perhaps the oldest poetic fragment of the Old Testament—the 'Song of the Sword', ascribed to Lamech in Gen. 4^{23,24}, which evidently celebrates the invention or acquisition of weapons of bronze or iron by people in the nomadic stage:

23. 'Áda and Zílla, héar my vóice;
Wives of Lámech, give éar to my wórd:

¹ Omit יהוה in v. 4 and v. 8 Heb. Text (R.V. vv. 3, 7).

² Insert אלהים before צבאות in v. 10.

- For a mán have I sláin for my woúnd,
 And a bóy for the sáke of my bruise :
24. If séven times Caín be avénged,
 Then Lámech full séventy and séven.'

As a good example of this rhythm from the Prophets we may cite the well-known passage in Mic. 6⁶⁻⁸ :

6. 'Wherewíth shall I meét Yahwéh,
 Bow dówn to the Gód of the heíght ?
 Sháll I go to meét Him with burnt-ófferings,
 With cáives of yeárling grówth ?
7. Will Yahwéh be pleásed with thousánds of ráms,
 With mýriads of rívers of oil ?
 Shall I gíve my firstborn for my fáult,
 Body's fruit for the sín of my soúl ?
8. He hath decláred unto theé, O mán, what is goód ;
 And whát doth Yahwéh seek fróm thee,
 But dóing of jústice and lóving of kíndness,
 And húmbly to wálk with thy Gód ?'

Here we notice the occurrence of three four-beat lines which form a pleasing variation.

Another illustration may be drawn from Isa. 51^{7,8} :

7. 'Hárk to Me, yé that know ríghteousness,
 Fólk in whose héart is My láw ;
 Féar not reproách of frail mén,
 And bé not borne dówn by their scóffs.
8. For the móth shall eát them like a róbe,
 And the wórm shall eát them like woól ;
 But My ríghteousness lásteth for áye,
 And My salvátion to áge upon áge.'

The whole section formed by vv. 1-8 of this chapter is a poem cast in this rhythm.

Not infrequently four-beat rhythm and three-beat rhythm are combined in a single composition. A fine illustration of this is Ps. 46, which falls into three stanzas containing, as a rule, four rhythmical beats to the line, varied by couplets of three beats to the line which mark the close of each stanza.

2. 'Gód is for ús a réfuge and stréngth,
A hélp in troubles próved full wéll:
3. Therefóre fear we though the eárrh be móved,
 nót
 Though the móun- in the héart of the seá.
 tains subsíde
4. Its wátters ráge and foám;
 The móuntains quáke at its swélling.
5. There's a river make glád God's cíty;
 whose streáms
By thém the Most has hállowed His abóde.
 Hígh
6. Gód is in her mídst, she shall nót be móved;
Gód shall hélp her at the túrn of the mórníng.
7. Nátions roár, kíngdoms sháke;
He útters His voíce, the eárrh díssólves.
8. The Lórd of hósts is wíth us;
 Our stróngthold is Jácob's Gód.
9. Cóme, behóld the wórks of Yahwéh,
 Hów He has sét dísmáy on the eárrh:
10. Abólíshíng wárs to the bóunds of the eárrh,
 The bów He breáks, and snáps the speár,
 The wággons He búrns in the fíre.
11. Desíst and knów that Í am Gód;
 I wíll be exálted I wíll be exálted in the
 among the nátions, eárrh.

12. The Lórd of hósts is wíth us ;
Our stróngthold is Jácob's Gód.¹

The same combination of rhythms may be illustrated from the opening of the 'Song of Deborah', Judges 5³⁻⁵:

3. 'Atténd, ye kíngs ; gíve éár, ye rúlers :
 Í—to Yahwéh Í wíll síng,
 Wíll máke mélođy the Gód of Ísraél.
 to Yahwéh,
4. Yahwéh, in Thy prógress from Seír,
 In Thy márch from the fiéld of Edóm,
 Éárth quáked, yea, héaven rócked,
 Yea, the cloúds drópped wáter.
5. The móuntains shoók befóre Yahwéh,
 Befóre Yahwéh, the Gód of Ísraél.²

¹ In *v.* ^{5b} (R.V. *v.* ^{4b}) the Massoretic Text offers the somewhat strange expression קָדֹשׁ מִשְׁכַּנֵּי עֲלֵיָהוּ, 'The holy place of the tabernacles of the Most High', in place of which LXX reads, ἡγίασεν τὸ σκῆνωμα αὐτοῦ ὁ ὑψιστος, i. e. קָדֹשׁ מִשְׁכַּנֵּי עֲלֵיָהוּ—superior to the accepted text, but, like it, offering only three rhythmical stresses, and somewhat abrupt in its disconnexion from the preceding line. We gain a fourth stress accent and improve the connexion by supplying אֱלֹהֵיהֶם, 'By them' (the streams) at the beginning, which may have accidentally dropped out owing to its resemblance to אֱלֹהֵים, 'God', preceding. In *v.* ⁶ לִפְנוֹת בְּקֶרֶךְ would naturally carry one stress only, the accent on *lipnót* being annulled before that on *bóker* (cf. p. 44). Very possibly, however, the original reading may have been *lipnót habbóker*. If *v.* ^{9b} is really a four-stress line, we must suppose that the relative אֲשֶׁר carries a stress immediately before the stress on שָׁם, with which it is so closely connected; but this would be contrary to the general rule, and it is denied by the Massorettes through their connexion of the two words by *Makkehph*. Conceivably the line may have begun with הָאֵל, 'The God' (parallel to 'Yahweh' in the preceding line):—

hā'él 'asher sām | šammót bā'áres

'The Gód who has sét | dismáý on the éarth.'

² In the last line of *v.* ⁵ the Massoretic text contains the gloss יְהוָה סִינַי, 'This is Sinai'—originally a marginal comment explaining

Another occasional combination, not infrequent in the Book of Proverbs, is a couplet in which a four-beat line is followed by one of three beats.

§ *Kīnā-rhythm.*

We now pass on to a third and very striking form of Hebrew rhythm in which the verse-line falls into two parts of unequal length. The first part normally contains three stresses, though variations of four or two stresses are permissible; the second part regularly contains two stresses only. In cases in which the first half offers only two stresses, the effect of greater length than that of the second two-stressed half is conveyed by the use of longer or weightier words. Thus we have a limping measure in which the second half of the line seems to form an echo of the first, the effect being peculiarly plaintive and touching. This measure is characteristic of the *Kīnā* or dirge, and is often described as *Kīnā-rhythm*. It is not, however, confined to the dirge, but is often used in other forms of poetry which express keen emotion, whether the emotion be produced by sorrow or by the kind of joy which is not far removed from tears.

An example of a short dirge described as a *Kīnā* is found in Amos 5²:

'She is fallen, no more shall she rise,
the virgin of Israel;
Forsáken on her soíl,
nóne to upraise her.'

Here in the second line, which runs in Hebrew

nīlṭ^ešá 'al 'admātáh
'én mekīmah,

the reference to the mountains shaking. The words spoil the rhythm, and can be no part of the original text.

the first half seems to contain two stresses only,¹ but is evidently more weighty than the two-stressed second half.

As might be expected, this rhythm characterizes the Book of Lamentations, being found in the first four chapters, though not in the fifth. A good illustration of it may be chosen from the opening of chapter 3, which is an alphabetical poem in groups of three verses, the first three beginning with א, the second three with ב, and so forth.

1. ' Í am the mán that hath seén affliction
by the ród of His wráth.
2. Mé hath He léd and condúcted
in dárkness, not líght.
3. Against mé doth He cónstantly túrn
His hánd all day lóng.
4. He hath wórñ out my flésh and my skín,
He hath bróken my bónes.
5. He hath buílded and cómpassed me róund
with gáll and travaíl.
6. In gloómy pláces hath He stáblished me,
like the deád of old tíme.
7. He hath fénced me róund beyond escápe,
He hath weightéd my cháin.
8. Yeá, though I cáll and cry óút,
He exclúdeth my práyer.
9. He hath fénced my wáys with hewn stóne,
my páths hath He twísted.'

The question may be raised whether these 3 (4, 2) beat + 2 beat lines are to be regarded as couplets formed of two lines of unequal length, or whether they are not rather to be viewed as long 5 (6, 4) beat lines

¹ Cf., however, the discussion on pp. 50, 51.

divided unequally by a strongly marked caesura. In the passage quoted from Lamentations it may be noticed that in *vv.* 4,7,9 the two parts of the verse present the characteristics of mutual parallelism, while in *vv.* 1,2,3,5,6,8 the sense runs on from the first half into the second, in most cases without a break which can be represented in English even by a comma. It may be held that the question is settled in favour of the theory of a long single line with caesura by the fact that in many poems the whole 3 + 2 stress line is manifestly parallel with the like period which succeeds it, either synonymously or in the relation which we have described as synthetic. This is plainly seen in Ps. 27¹⁻⁶, which seems originally to have formed a complete poem by itself.

1. 'Yahwéh is my líght and my salvátion;
whóm shall I feár?
Yahwéh is the stróngthold of my lífe;
whóm shall I dreád?
2. When evildóers drew nígh against me
to eát my flésh,
My ádversaries and my énemies, e'en míne,
'twas théy that stúmbled.
3. Though a hóst should encámp against me,
my heárt would not feár;
Though wár should aríse against me,
yét would I be tránquil.
4. Óne thing have I ásked of Yahwéh;
thát will I seék:
To dwéll in the hóuse of Yahwéh
all the dáy's of my lífe;
To gáze on the lóveliness of Yahwéh,
and to enquíre in His témples.

5. For He treasures me in His covert
 in the day of trouble ;
 He hides me in the hiding of His tent ;
 on a crag He sets me high.
6. And now shall He raise up my head
 o'er my foes round about me ;
 And I will sacrifice sacrifices of triumph,
 I will sing and make melody.'¹

Here we have three distichs followed by a tristich and two distichs. In the first, third, and fourth distichs the parallelism is synonymous, in the second and fifth synthetic, and this is also the case in the tristich. A similar arrangement of the 3 + 2 stress lines in couplets is to be observed in Ps. 5 :

2. 'Give ear to my words, Yahwéh,
 detect my whisper ;
3. Attend to the sound of my cry,
 my King and my Gód.
4. Unto Theé will I pray, Yahwéh,
 for Thou wilt hear my voice ;
 In the morning will I set forth my burnt-offering,
 and will watch for Thy word.
5. No Gód willing evil art Thou ;
 wrong may not be Thy guest.
6. Braggarts may not take their stand
 in sight of Thine eyes.
 Thou hatest all workers of evil,
7. the speakers of lies ;
 The man of bloodshed and deceit
 Yahwéh abhors.

¹ Omitting ונפל, 'and fell', in v. 2^b, and באהלו, 'in his tent', ליהוה, 'to Yahweh', in v. 6^b.

8. But Í, through the wealth of Thy kindness,
 may énter Thy hóuse,
 May bów t'ward Thy hóly pálace
 in áwe of Theé.
9. Leád me, Yahwéh, in Thy ríghteousness,
 becáuse of mine énemies;
 Make straíght my wáy befóre me,
 (by reáson of mine ádversaries.)
10. For náught is steádfast in their móuth;
 their héárt is an abýss:
 Their throát is an ópen gráve;
 their tóngue they make smóoth.
11. Condémn them, O Gód; let them fáll
 through their ówn devíces;
 For the múltitude of their crímes thrust them dówn,
 for they rebél against Theé.
12. And let áll Thy dépendants rejoíce;
 for éver let them síng:
 And let the lóvers of Thy náme exult in Theé,
 because Thou deféndest them.
13. Thou wilt bléss the ríghteous, Yahwéh;
 with fávour wilt Thou surround
 him.¹

¹ *sv.* ^{3b}, ^{4a}. יהוה בקר תשמע קולי: יהוה בך תשמע קולי should form one *Kīmā*-verse (*v.* ^{4a}), which is gained by reading כי יהוה | בך תשמע קולי (בקר dittography from *v.* ^{4b}).

v. ^{4b} is assumed to have formed the next *Kīmā*-verse, in the form: בְּקֶר אֶעֱרֶךְ עוֹלָתְךָ | וְאֶצְפֶּה דְבָרְךָ: (לך a remnant of עוֹלָתְךָ, and כי at the beginning of *v.* ⁵ a remnant of דְבָרְךָ). For the final phrase, 'and I will watch for thy word', cf. Hab. 2¹ וְאֶצְפֶּה לְרְאוֹת מַה יִּדְבַּר-בִּי 'and I will watch to see what He will speak with me'; Num. 23³⁻⁵.

sv. ^{6b}, ^{7a}, should form a *Kīmā*-verse, and this is gained by omission of תִּהְיֶה, 'Thou wilt destroy'.

v. ^{9b}. The two-stress second member of the *Kīmā*-verse is wanting,

Here we observe, in *v.* ^{11a}:

‘Condémn them, O Gód; let them fáll
through their ówn dévices,’

a case in which the rhythmical caesura is so purely formal that it ignores the sense-division (on ‘God’) and falls where there is a sense-connexion. This, though uncommon, can be paralleled from other poems where the rhythmical structure is clearly marked and the text not to be suspected of corruption. Compare the second line of the following couplet from the fine ‘Taunt-song’ against the King of Babylon in Isa. 14 (*v.* ⁸):

‘Yea, the fír-trees rejoice at thy fáte,
the cédars of Lébanon;
“Since thou art laíd low, comes not úp
the héwer against us”.’

The case is similar in Lam. 3¹²:

‘He has bént His bów, and sét me
as a márk for the árrow.’

An example of a dirge, composed in the *Kīnā*-rhythm

and this is conjecturally supplied by $\text{לָמַעַן שְׂוֹרְרֵי מִצְרַיִם}$, as a parallel to $\text{לָמַעַן שְׂוֹרְרֵי}$ in *v.* ^{9a}.

v. ^{10a}. בְּפִיהוּ , ‘in his mouth’, is corrected to בְּפִימֵם , ‘in their mouth’, in accordance with the plurals of *v.* ⁹, *v.* ^{10b}.

v. ^{12b}. A transposition seems to have taken place, the short member coming first. This is corrected, reading $\text{וְהִתְקַהּ לְפִי הַתְּהִי}$ for $\text{וְהִתְהַהּ לְפִי הַתְּהִי}$.

v. ¹⁸. Omit בְּיִתְהִי , ‘For Thou’, and בְּצַנְהָהּ , ‘as with a shield’, as corrupt dittography of בְּצִנּוֹן , ‘(with) favour’.

These corrections, though considerable, seem to be justified by the fact that they restore in six verses the rhythm which is elsewhere found with perfect regularity in thirteen *Kīnā*-verses. The rendering of *v.* ¹² ‘áll Thy depéndants’ for *kol hōsē bāk*, properly ‘all that take refuge in Thee’, is adopted in order to reproduce the rhythm of the original.

and introduced by the characteristic opening 'ēkā
'How?'¹—may be seen in Isa. I²¹⁻²³:

21. 'Hów hath she becóme a hárlot,
the cíty once-fáithful;
Zión that was fúll of jústice,
ríghteousness lódged there?
22. Thy sílver hath becóme dróss,
thy wíne dílúted;
23. Thy prínces have becóme rebéllious,
and cómrades of thíeves.
Éveryone lóveth a bríbe,
and pursúeth rewálds;
The caúse of the wídow they pleáð not,
the órphan they ríght not.'²

In the same chapter, *vv.* 10-17, the rhythm is used in an indictment of religious formality:

10. 'Heár the wórd of Yahwéh,
Ye chiéftains of Sódóm;
Give eár to the instrúction of our Gód,
ye fólk of Gomórrah.
11. What to Mé the hóst of your sacrifices?
saíth Yahwéh.
I am sáted with burnt-ófferings of ráms,
and fát of fed beásts;
And the bloód of búlls and lámbs
and he-goáts I desíre not.

¹ אֵיכָה is similarly employed in the opening of dirges composed in this rhythm in Jer. 48¹⁷, Lam. 1¹, 2¹, 4¹.

² In *v.* 21^b צִיִּין (derived from LXX) is supplied at the beginning of the line, and the final words וְעַתָּה מְרַצְחִים, 'but now murderers', are deleted as a gloss. In *v.* 22 בַּמַּיִם, 'with water', is deleted. In *v.* 23^a הָיִי, 'have become', is supplied to fill out the line (cf. הָיִי in *v.* 22). In *v.* 23^b an accidental transposition of clauses seems to have taken place, and the restored text reads רִיב אֶלְמָנָה לֹא יִרְיָבוּ | יְתוּם לֹא יִשְׁפֹּטוּ.

12. When ye come to see my face,
whó hath asked this?
13. Trámple my courts no more,
nor bring vain gift;
Sweet smóke is to Mé an abhórrence,
yea, new moón and Sábbath;
The calling of assémbly I cannot bear,
yea, fast and solémnity.
14. Your new moons and your státed feásts
My sóul detésts;
They are becóme a búrden upón Me,
I am weáry of beáring.
15. And whén ye stretch fórth your hánds,
I will híde my éyes,
Yeá, though ye múltiply práyer,
I will not héar.
Your hánds are fúll of bloodshed;
16. wásh you, make you cleán;
Remóve the évil of your dóings
from befóre my éyes.
Ceáse to do évil;
Leárn to do góod;
Seék out jústice;
Chastíse the rúthless;
Ríght the órphan;
Pleád for the wídow.¹
- 17.

¹ This rendering involves omission of מִיָּדְכֶם, 'at your hand', in v. ¹², and of מִכֶּם, 'from you', in v. ¹⁵. רַמַּס הַצָּרִי at the end of v. ¹² is connected with v. ¹³, and יְרִיכֶם דְּמִים מְלֵאוּ at the end of v. ¹⁵ with v. ¹⁶. We vocalize לְרִאיוֹת פָּנָי, 'to see My face', in v. ¹², in place of לְרִאיוֹת פָּנָי, 'to be seen of My face', i. e. 'to appear before Me' (a Massoretic alteration regularly made in order to remove an expression offensive to later thought); and emend אָוֶן, 'iniquity', to צוֹם, 'fast' (with LXX), in v. ¹³, and אֲשֶׁרֵי, 'right', to יִשְׁרֵי, 'chastise', in v. ¹⁷.

As an example of variation in the number of stresses in the first half-verse of a *Kīnā*-poem we may quote Isa. 51¹⁷⁻²⁰:

17. 'Arouse thyself, arouse thyself,
stand úp, Jerúsalem!
Who hast drúnk at the hánd of Yahwéh
the cúp of His wráth;
The bówl of the cúp of reéling
thou hast drúnk, hast drained.
18. There is nóne that leádeþ her
of all the chýldren she hath bórne;
And there is nóne that hóldeþ her hánd
of all the chýldren she hath reáred.
19. Twó things are théy which shall befáll thee;
whó shall bemoán thee?
Desolátion, and destrúction, and the fámine, and
the swórd;
whó shall cómfort thee?
20. Thy sóns have fainted; they lié at the tóþ of
all the streéts
like an ántelope in a nét;
Fúll of the wráth of Yahwéh,
the rebúke of thy Gód.¹

Here the first members of the *Kīnā*-verses in *vv.* 17^a, 18^a have two stresses only, while that of *v.* 19^b has four, and that of *v.* 20 as many as five. Some scholars (Duhm, Cheyne, Marti, Box) would lighten this last line by omission of the words 'at the top of all the streets' as a gloss-citation from Lam. 2¹⁹; but this is scarcely necessary. The rhythm—owing doubtless to the regularity of the two-stressed second members of

¹ Reading in *v.* 19^b the 3rd pers. יְהוָה יִבְרָךְ (with the ancient Versions), in place of 1st pers. יְהוָה יִבְרָכְךָ , which is strange after יְהוָה .

the verses—rings true, and the variation in the length of the first members adds, if anything, to the emotional quality of the poetry.

The Principles of Stress-accentuation in Hebrew Poetry.

Before leaving the subject of Hebrew rhythm, it seems worth while to formulate the rules which have been applied in determining the rhythmical character of all passages which have come under consideration. Such formulation is desirable, not merely as a justification of the rhythmical schemes which have been set forth, but also as a self-discipline; for, while detection of the fact that the poetry of the Old Testament is rhythmical is (or should be) instinctive to the Hebrew scholar, the fact that this rhythm must be governed by more or less definite rules is not equally recognized; and we thus sometimes find scholars forcing passages into a preconceived scheme of rhythm which will hardly bear the test of close examination.

In speaking of 'rules', we mean instinctive, rather than cut-and-dried, rules; for it is clear that the prime test of rhythm is the natural appeal that it makes to the ear. Coming, however, as we do, at the subject from the outside, and not as born Hebrew poets, it should be possible to discipline the instinct and aid the ear by formulating certain main rules of Hebrew rhythm as they may be gathered from passages in which the scheme appears to be well marked and the text preserved substantially in its original form. The following rules are based upon the examples which have been given in this chapter—a plan which has the advantage of dealing with a limited though sufficiently wide basis of material; and the endeavour

has been made to account, so far as may be, for all rhythmical phenomena which arise within this compass.¹

§ 1. Every word, with the exception of monosyllabic particles, normally receives one stress-accent. Thus Exod. 15⁶:

y^emān^ekā Yahwéh | n^e'darî bakkô^eh

y^emān^ekā Yahwéh | tir'ás'ôyéb

'Thy right hánd, O | is glórious in pówer;
Yahwéh,

Thy right hánd, O | doth shátter the foé.'
Yahwéh,

§ 2. The occurrence of two stress-accents in immediate connexion, without a caesura or break in sense between them involving a pause, would be uneuphonic; thus the stress which a word accented on the ultimate would normally bear is annulled if the closely connected word following bears an accent on the first syllable. So

Gen. 4²³: *n^e'šē LémeK*, 'wives of Lámech' (not *n^e'šē LémeK*).

Isa. 1⁴: *hōy gōy hōtē | 'am kébed 'āwôn*

'Ah, sínful ráce, | folk láden with guílt!'

Here *hōy*, 'Ah!' and '*am*, 'folk', lose their stress owing to the stress immediately following.

¹ We have assumed the licence of correcting the position of the accent in the Massoretic Text in cases in which two tone-syllables would come together without a break in connexion, and the first is capable of retraction, according to existing rule, on to an open syllable preceding. Thus in Amos 5² the Massorettes offer the rhythmically intolerable *lō-tōsiph kúm*; but we may justly suppose that the accentuation really intended is *lō-tōseph kúm*. In such cases, however, the Massoretic vocalization has been retained (e.g. we have written *tōsiph*; not *tōseph*), because it would lie somewhat outside our province in the present connexion to theorize as to the vocal-changes which might be induced by such retraction.

Isa. 1⁵: *'al mé tukkū 'ód*, 'Why be smitten still?'

Isa. 1⁶:

mikkaph régel w'ad rós | 'en bó m'tóm

'From foot-sole to head | not in-it (is) soundness.'

Isa. 1¹³: *minhat šáw*, 'vain gift' (lit. 'gift of vanity').

Ps. 4³: *b'ne 'iš*, 'Sons of men'; v. 6: *zibhū zibhē šedek*, 'Offer righteous sacrifices' (lit. 'sacrifices of righteousness').

§ 3. There seems, however, to be no objection to the immediate sequence of one stress-accent by another if a marked pause intervenes.

Such a pause may be formed by a caesura which halves a four-stress stichos.

Isa. 33⁴:

w'ussáph š'lalkém | 'óseph hehāsíl
k'maššák gēbím | šōkēk bó

i.e. literally rendered,

'And shall be gathered | gathering of the locust,
your spoil,

Like leaping of grass- | leaping thereon.'
hoppers,

Ps. 46⁶: *'lōhím b'kirbāh | bál timmōt*

'Gód is in her midst; | ne'er shall she be moved.'

Ps. 46⁷: *hāmú gōyím | mátu mamlākót*

nātán b'kōlō | támūg 'áres

'Nátions roar, | kingdoms shake;

He útters His voice, | eárh dissólves.'

In three-stress rhythm, where there is no clearly marked caesura, two stress-accents may occur together where there is a disjunctive accent, marking a slight pause, between them.

Ps. 24^{7,9}: *w'yábó mélek hakkābód*

'That may énter, the King of glóry.'

Ps. 24¹⁰: *hū mélek hakkōbōd*
 'Hé (is) the King of glōry'.

§ 4. The stress-accent of a word accented on the first syllable does not annul the accent of a closely connected word preceding which normally would be accented on the ultimate, if the penultimate syllable of this preceding word contains a long vowel in an open syllable, or a short vowel in a half-open syllable (as distinct from a short vowel in a closed syllable). In such a case, the stress-accent is thrown back on the penultimate syllable.

Isa. 1²³: *kullō 'ōhēb šōhad*
 'Everyōne lōveth a brībe'.

Normal accent 'ōhēb. Since *kullō* bears a distinctive accent, i.e. since there is a felt break between it and 'ōhēb in contrast to the close connexion in which 'ōhēb stands to šōhad, there is no objection to the accent of 'ōhēb following immediately upon that of *kullō*.

Isa. 33⁴: *k'maššāk gēbīm | šōkēk bō*
 'Like leáping of grass- | leáping thereón'.
 hóppers,

Normal accent šōkēk.

Isa. 51⁸: *kī kabbéged yōk'lēm 'áš*
 'For like a gárment, shall eát them the móth'.

Normal accent yōk'lēm.

Amos 5²: *lō-tōsīph kām*
 'No móre shall she rīse'.

Normal accent tōsīph.

Micah 6⁷: *b'rib'bōt nah'lē šāmen*
 'With mýriads of rívers of oil'.

The normal accent of *nah'lē* is retracted before *šāmen*, and this in turn causes the retraction of the normal accent of *b'rib'bōt*.

Ps. 3⁷: *lō 'irā merībōt 'ām*
 'I will not fear for myriads of folk'.

Ps. 3⁸: *kī hikkētā 'et kol 'ōy'bay lēhī*
 'For Thou hast smitten all my enemies upon the
 cheek-bone'.

Normal accent 'ōy'bay.

Ps. 4⁸: *mē'ēt d'gānām | w'tirōšām rābbū*
 'More than (in) the time | and their must abound'.
 when their corn

Normal accent w'tirōšām.

Ps. 5⁶: *sānētā kol pō'^alē 'āwen*
 'Thou hatest all workers of evil'.

Normal accent pō'^alē.

Ps. 5¹²: *w'yism' hū kol hōsē bāk*
 'And let all Thy dependants¹ rejoice'.

Normal accent hōsē.

Ps. 27²: *šārāy w'ōy'bay lī*
 'Mine adversaries and my enemies, e'en mine'.

Whether the stress-accent was ever thrown back upon a closed syllable is very questionable. In Gen. 4²⁴ we find in the Massoretic text $\text{יָפְתָּחַ$ —an accentuation which, by the use of *Makkeph* and the marking of a countertone on the sharpened syllable of חַ , gives the triple stressing of the line as follows:

kī šib'ātáyim yúkkam Káyin
 'If seven times Cain be avenged'.

A few similar cases are collected by G.-K., § 29g, but they are extremely rare; and it seems clear that such a proceeding, if ever really practised, was at any rate highly irregular. It is not improbable that the

¹ Lit. 'all they that take refuge in Thee'. The rendering given above is adopted for the sake of rhythm.

particle *kī*, 'If', was intended to take the first stress, and *yukḡam* to lose its stress before *Ḳáyin*:

kī šib'ātáyim yukḡam Ḳáyin.

§ 5 (a). A word which contains a long vowel two places before the stress-accent, i. e. with one full vowel intervening (or, it may be, one half-vowel and one full vowel), takes a countertone on this long vowel (marked with *Methgh* by the Massoretes), which normally counts as an additional stress-accent.

Gen. 4²³: *l'habbūrātī*, 'for my bruise' (rendered 'for the sake of my bruise' on p. 31, to reproduce the two stress-accents).

Isa. 1¹⁴: *ḡodšékém ūmō^adékém*
'Your-new-moons and-your-stated-feasts'.

Isa. 33²: *'aph y'šū'ātēnū | b'ēt šarā*
'Yea, our salvátion | in time of distréss'.

Reproduction in English involves one stress on 'yea' and one on 'salvation', but in Hebrew *'aph* = 'yea' is unstressed and two stresses fall on *y'šū'ātēnū*, 'our salvátion'.

Isa. 33³: *mēróm'mütékā | nāph'šū ḡōyím*
'At-Thy-lifting-Thyself- | the-nátions were-scattered'.
úp

Isa. 33¹³: *ūd'ú ḡrōbím | ḡbúrātī*
'And-acknówledge, ye- | My-wárlike-might'.
near-ones,

Isa. 51⁷: *ūmigiddúphótám al tēhátú*
'And-by-their-scóffing-wórd be not dismáyed'.

(b) A short vowel in a half-open syllable two places before the stress-accent seems frequently to carry a second stress-accent.

Isa. 33¹⁵: *mō'ēs b'béša' | mā'šakḵōt*
 'That-scórneth the-lúcre | of-ácts-of-fraúð'.

Micah 6⁶: *há'ḳaddémennu b'ólōt*
 'Sháll-I-go-to-meét-Him with-burnt-ófferings?'

Lam. 3⁶: *b'máḥ'šakkím hōšibánī*
 'In-gloómy-pláces hath-He-stáblished-me'.

N.B. This rule is not, however, of universal application. Cases can be collected in which a word containing a long vowel two places from the tone is clearly only intended to carry one stress-accent, the countertone being neglected.

Isa. 51⁸: *w'šidḳātī l'ólām tilyé*
wišū'atī l'dór dōrīm
 'But-My-righteousness lásteth for-áye,
 And-My-salvátion to-áge upon-áge'.

Here the fact that *wišū'atī*, 'and My salvátion', carries one stress only (not *wišú'atī*) is perhaps due to a sense of its correspondence with the parallel *w'šidḳātī*, 'and My righteousness'.

2 Sam. 1²²:

ḳéšet Y'hōnātán | lō nāsōg 'āḥōr
w'ḥereb Sā'úl | lō tāšúb rēḳám
 'The bów of Jónathan | túrned not bák,
 And the swórd of Saúl | retúrned not void'.

Ps. 4⁹: *ḳī'attá Yahwéh | lābéṭaḥ tōšibénī*
 'For Thou, Yahwéh, | mak'st me dwéll secúrely'.

In these two instances the neglect of the countertone in *Y'hōnātán*, *tōšibénī* may be due to the fact that both words are preceded by a Segholate noun in which the unaccented helping vowel was probably very slightly heard, if heard at all, the combinations being pronounced *ḳéšet Yōnatán*, *lābéṭḥ tōšibénī*. Thus the pre-

ceding accentual stress may well have annulled the stress of the countertone (cf. § 6 a).

Neglect of the stress of the countertone may frequently be seen in the short two-stress member of a *Kīnā*-verse.

Lam. 3⁹:

nē tībōtáy 'iwwá, 'My páths hath He twisted'.

v. 14: *'ngīnātám kol hayyóm*, 'Their sǒng all day lǒng'.

v. 18: *w' tōhálti mē Yahwéh*, 'And my expectátion from Yahwéh'.

v. 23: *rabbá 'mūnālékā*, 'Great is Thy faithfulness'.

Ps. 27⁴:

l'bakker b'hēkālō, 'and to inquire in His tēplē'.

v. 6: *'al 'ōy' báy s' bībōtáy*, 'O'er my foés round about me'.

(c) Whether a closed syllable two places from the tone ever carries a second stress-accent is questionable. The Massorettes do not, in such a case, mark a countertone by the use of *Methegh*. It is, at any rate, a significant fact that out of all the passages which have been taken in this chapter as illustrations of Hebrew rhythm, and from which the principles which govern the stress are drawn, the cases which come up for consideration are very few, and may be susceptible of another explanation.

Amos 5²:

niṭṭ'šá 'al 'admātáh

'She is forsáken on her soíl'.

Lam. 3¹⁶:

hisb'ánā bamm'rōrím

'He hath sáted me with bítterness'.

Both these passages are the first halves of a *Kīnā*-verse, which normally contain three stresses, and in reading them it is natural to stress *'al 'admātáh*, *bámm'rōrím*. It may be, however, that they are properly to be reckoned two-stress lines, the contrast with the

short two-stress member which follows being secured by the use of more lengthy words (cf. p. 35). An illustration of this is to be seen in Ps. 27⁵ *kī yisp^enēnī b^esukkō*, 'For He treasures me in His cover'—unless, as is possible, the conjunction *kī* is intended to carry a stress.

Isa. 33²: *h^eyē z^erō'ām | labb^ekārīm*

'Be Thou their arm | morning by morning'.

If the four-stress rhythm which characterizes this chapter is here illustrated, *labb^ekārīm* must bear two stresses. Elsewhere in the poem, however, we find occasional three-stress couplets, e. g. *v. 11^a, 16^a* (cf. p. 27); and in *v. 17* we seem to have a couplet of 4 + 3 stresses:

mélek b^eyophyō | tel^ezénā 'ēnekā

tir'ēna 'éres marhak^ekām

'The king in his beauty | thine eyes shall see;
They shall behold a far-stretching land'.

Thus *v. 2^b* may be intended for a 3 + 4 stress couplet:

h^eyē z^erō'ām labb^ekārīm

'aph y^ešū'atēnū | b^e'ēt šārā.

Ps. 5⁸:

'cstah^ewé'el hēkál ḳodšékā | b^eyir'ātekā

'I will bow down to | in awe of Theé'.

Thy holy palace,

Here it seems clear that *b^eyir'ātekā*, as the second *Ḳinā*-member, must be intended to bear two stresses.

If we go outside the special passages to which we have limited our examination, it is possible to cite evidence that in some forms of poetry a closed syllable two places from the tone carries a stress-accent. This is evident in the following passage from Ecclus. 38¹⁶⁻²³, where the four-stress rhythm is very well marked.

- | | | |
|-----|---|---|
| 16. | <i>b'nā 'al hammēt</i>
<i>hltmārēr</i>
<i>k'mtšpāṭō</i>
<i>w'al tī'allēm</i> | <i>hāzēb dim'ā</i>
<i>ūn'hē kīnā</i>
<i>'sōph š'ērō</i>
<i>bigwā'ātō</i> |
| 17. | <i>hāmēr b'kī</i>
<i>w'sīt 'eblō</i>
<i>yōm ūš'náyim</i>
<i>w'hinnāhēm</i> | <i>w'hāhēm mispéd</i>
<i>k'yōšē bō</i>
<i>hā'ábūr dim'ā</i>
<i>ba'ábūr dāwōn</i> |
| 18. | <i>mtddāwōn</i>
<i>kēn rō'ā lēbāb</i> | <i>yōšē 'āsōn</i>
<i>yibné 'āšibā</i> |
| 20. | <i>'al tāšēb</i>
<i>p'rā' zikrō</i> | <i>'elāw lēb 'ōd</i>
<i>ūz'kōr 'al'rīt</i> |
| 21. | <i>'al tizkrēhū</i>
<i>māt-tō'īl</i> | <i>kī 'en lō tikwā</i>
<i>ūl'kā tārē'</i> |
| 22. | <i>z'kōr hukḳō</i>
<i>lō 'etmōl</i> | <i>kī hū hukḳékā</i>
<i>ūl'kā hayyōm</i> |
| 23. | <i>kīsbōt mēt</i>
<i>hinnāhēm</i> | <i>yīsbōt zikrō</i>
<i>'im šēt naphšō¹</i> |

- | | | |
|-----|---|--|
| 16. | 'My sōn, for the deād
Afflict thysēlf
As becōmes his stāte
And withdraw not
thysēlf | let fāll a teār,
and lamént with a díрге.
entōmb his cōrpse,
when he breáthes his lāst. |
| 17. | Make bitter waíl
And his mōurning
condúct
A dáy or twó
Then consóle thysēlf | and make hót lamént,
as fíts his desért—
on accóunt of teárs;
as concérning griēf. |

¹ In *v.* ^{17a} Heb. Text reads *המַר בְּנֵי הַתּוֹם מִסַּפֵּר*, 'Make bitter (show bitterness), my son, and fulfil lamentation', but LXX *πικρανον κλαυθμὸν καὶ θερμαῖον κοπετόν* (i. e. *בְּנֵי* for *בְּנֵי* and *הַתּוֹם* for *הַתּוֹם*) is clearly preferable, and has been adopted above with Smend. In *v.* ^{17d} Text *יָצַ*, 'iniquity', is an error for *יָצַ*; cf. LXX *λύπησ ἐνεκα*.

18. Oút of griéf comes fóρθ mischiéf,
So sádness of heárt produéces húrt.
20. Túrn not báck the mínd to him móre,
His mémory dis- and rémember the énd.
 míss,
21. Remémber him nóť, for he háš no hópe;
Thou prófitest and but véxest thysélf.
 nouġht,
22. Remémber his fáte, for 'tis thý fate toó;
Yésterday for hím, and for theé to-dáy.
23. When résts the deád, let his mémory rést;
Consóle thysélf when his lífe depárts.'

Here we observe *hítmār'ér*, *lé'míšpāt'ó*, *w'ál tíl'allém* (unless we should stress *w'ál tíl'allém*), *hínnāhém* (twice), *míddāw'ón*. It is doubtful, however, whether we can argue from this relatively late specimen of gnomic poetry back to earlier Biblical usage.

§ 6 (a). The second stress-accent which would normally fall on the countertone is annulled if the syllable which should receive it, being the first syllable of a word, is in immediate proximity to the stress-accent of the word preceding, without any rhythmical break intervening.

Isa. 33¹⁵: *hōl'ék š'dāk'ót | w'dōb'ér mēšār'ím*

'He that wálketh jústly | and speáketh upríghtly'.

Here the last word would have borne two stress-accents, *mēšār'ím*, if it had not been immediately preceded by the stress-accent in *dōb'ér*.

Micah 6⁶: *'ikkáph lél'ohé mār'óm*

('Wherewith shall I . . .)

Bow d'own to the Gód of the héight?'

The counter-stress which *lél'ohé* might have borne is annulled by the stress on *'ikkáph* preceding.

Lam. 3⁶: *b^emá^lšakkím hōšibánū*
 'In gloomy places hath He stablished me'.

Ps. 24^{7, 9}: *s^eú s^earím rāšēkém*
 'Lift up, ye gates, your heads'.

In these passages the preceding accent annuls the counter-stress on *hōšibánū*, *rāšēkém*.

(b) The counter-stress which a half-open syllable two places before the stress-accent might bear, is similarly annulled if it would follow immediately after the stress-accent of a word preceding.

Isa. 1¹⁶: *hāsīrū rō^a ma'al^lkém*
 'Remove the evil of your doings'.

Isa. 1²¹: *kiryá ne'mānā*
 'The city once-faithful'.

Isa. 33¹⁶: *mēmāw ne'mānīm*
 'His waters unfailing'.

(c) A similar annulment of the retracted accent may take place, when retraction brings it into immediate connexion with a preceding stress-accent.

Isa. 51⁷: *šim'ú 'ēláy yōd^eē šēdek*
'ám tōrātī b^elibbām

'Hark to Me, ye that know righteousness,
 Folk in whose heart is My law'.

The third word of the first line, 'knowers of', is normally accented on the ultimate—*yōd^eē*. In the full phrase, 'knowers of righteousness', the fact that *šēdek* 'righteousness' is accented on the first syllable would cause the accent of *yōd^eē* to be thrown back on the *ō* preceding—*yōd^eē šēdek*, had not the word preceding, *'ēláy* 'to Me', been accented on the ultimate, thus annulling the stress-accent on the first syllable of *yōd^eē*, which therefore stands rhythmically without any stress. The second stress which *tōrātī* in the second

line might have borne on the \bar{o} of the first syllable is annulled by the accent of 'ám preceding.

Ps. 5⁴: *lō 'él hāphēs rēša' 'attá*
 'No Gód willing évil art Thou'.

The case of *hāphēs* is just like that of *yōd^eē* in Isa. 51⁷. An original *hāphēs* would have had the accent thrown back upon the open penult to avoid proximity to the accent of *rēša'*, but for the fact that this would have brought it into uneuphonic proximity to the accent of 'él. Thus the word must stand without rhythmical stress.

Isa. 33¹⁴: *mī yāgūr lānū* 'Whó of us shall dwél?' (lit. 'Whó shall-dwell fór-us?'). The accent of *yāgūr*, which would be thrown back before *lānū*, is annulled after *mī*.

§ 7 (a). It seems that in some cases in which a compound term, which would normally take two stresses, is parallel to a simple single-stressed term, the sense of correspondence between the two was powerful enough to cause the former to be allotted one stress only, in order that both might form single 'feet' with corresponding weight, i.e. consuming an equal time in their utterance.

Isa. 1⁴: *'āz' bū 'et Yahwéh*
 nī^a šú 'et kē dōš-Yisrā'él
 'They have forsáken Yahwéh,
 Despised Israel's-Hóly-One'.

Normally we should stress the second line

nī^a šú 'et kē dōš Yisrā'él
 'Despised the Hóly-One of Ísrael',

and it is open to take the view that this is here intended; but the fact that the line occurs in the midst of a passage consisting otherwise regularly of two-stressed

lines (cf. p. 28) favours the view which is here put forward.

Precisely similar is the opening couplet of the passage from Balaam's oracles quoted on p. 18 as an illustration of Synonymous parallelism. The oracle falls into regular three-stress rhythm.

Num. 23⁷: *min 'Arám yanhénū Bālák*
melek Mō'áb mēhár'rē kédem

'From Arám doth Bálak bring me,
The-king-of-Moáb from the moun'tains of the Eást'.

Clearly *melek Mō'áb*, as the equivalent of *Bālák*, has precisely similar weight; and to accent *mélek Mō'áb* 'The king of Moáb' would be to upset the balance.

Another example seems to occur in Micah 6⁷:

h'ettén b'kōrī piš'í
p'rī-bitnī hattát naphš'í

'Shall I give my firstborn for my fault,
Body's-fruit for the sín of my soul?'

We should normally expect two stresses upon *p'rī bitnī* 'the fruit of my bódy', but its conversion to a single-stressed term is determined by its parallelism with *b'kōrī* 'my first-born'.

(b) In the following passages—all of them the second members of *Kinā*-verses—we get, apparently, compound expressions taking a single stress.

Lam. 3³⁵: *néged p'nē 'elyón*
'Before the-face-of-the-Most-High'.

v. 48: *'al šéber bat 'ammí*
'For the breach of-the-daughter-of-my-people'.

v. 66: *mittáhat š'mē Yahwéh*
'From under the-heavens-of-Yahweh'.

It is noticeable, however, that in each case the preceding word is a Segholate noun, which may have been pronounced as a monosyllable; thus possibly the stressing should be *negd p'ne, 'al šebr bat, mittahit šme*.

Ps. 27³: *b'zot 'anū bōtēh*

'For (all) this would I be tranquil'.

In this second member of a *Kīnā*-verse the personal pronoun and participle clearly go together with a single stress-accent.

§ 8. In the stressing or non-stressing of monosyllabic particles considerable freedom appears to have been exercised. The negative *lō* is normally unstressed, as in

Isa. 1^{6b}:

lō zōrū w' lō hubbāšū | w' lō rukkēkā baššāmen

'They are not pressed, and

not banded, | and not softened with ointment'.

It may, however, receive a stress if rhythm demands it:

Ps. 5⁶: *lō yityašš' bū hōl' līm | l' nēged 'enēkā*

'Braggarts shall not take their stand | in sight of Thine eyes'.

Here, however, it is possible that a stress should fall on the preformative *yit-* of the Hithpa'el form (*lō yityašš' bū*), as in two cases in the passage cited from Eccclus. 38¹⁶⁻²³ on p. 52.

Similarly, the negative *bal* is stressed in

Ps. 46⁶: *'Elohīm b'kirbāh | bāl timmōt*

'God is in her midst; | she shall not be moved'.

The weighty negative *'en* 'there is not' (lit. 'nonentity of') is normally stressed, as in

Amos 5²: *'ēn m' kīmāh, 'There is none to upraise her'.*

But occasionally it may be unstressed :

Ps. 3³: *rabbīm 'ōm'vīm l'naphšī*
'ēn y'šū'ātā lō bēlōhīm

'There are mány that sáy of my souł,
There is no hélp for hím in Gód'.

The relative *'ašer* may be stressed or unstressed.

Isa. 33¹³: *šim'ū r'hōkīm | 'ašer 'āsītī*

'Heár, ye remóte ones, | whát I have dóne'.

Ps. 3⁷: *lō 'irā mērib'ōt 'ám*
'ašer sābīb šātū 'aláy

'I will not feár for mýriads of fólk,

Which round abóut have sét themselves agáinst me'.

The conjunction *kī* 'if', 'for', &c., though normally without stress (as in Exod. 15¹; Isa. 1¹², 51⁸; Ps. 3^{6,8}, &c.), may occasionally receive a stress-accent. So probably in Gen. 4²⁴ *kī šib'ātáyim yuqqam Káyin* (as stressed, 'Íf sevenfóld avenged Cáyin'); cf. p. 47, and possibly Ps. 27⁵ (cf. p. 51) *kī yišp'enēnī b'sukkō*.

Prepositions are normally unstressed (except in suffix-forms), but there may be exceptions. Thus, it is probable that *'im* 'with' receives a stress in Micah 6⁸ *w'hasnē' léket 'im 'Elohékā* (as stressed, 'And humbly wálking with thy Gód').

The juxtaposition of two particles enhances the probability that one of them will be stressed. So *gam kī* 'yea, though' in

Lam. 3⁸: *gám kī 'ez'ák w'a'sāwwe'*

'Yeá, though I cáll and cry óut'.

Isa. 1¹⁵: *gám kī tarbū t'phillā*

'Yeá, though ye múltiply práyer'.

It is not, however, necessary that one of two conjoined particles should receive a stress-accent. Cf. unstressed *kī 'im* 'but', in

Micah 6⁸: *kī 'im 'asót mišpāt w'ál'bat hēsed*

'But dóing of jústice and lóving of kíndness'.

APPENDED NOTE.

Rabbi Azariah di Rossi (A.D. 1514-88) of Ferrara, published in 1574 a work entitled *Mé'or 'Ēnayim* ('Light of the Eyes') in which he put forward a theory of Hebrew rhythm which is clearly on the right lines, anticipating as it does in main essentials the view which is commonly held at the present day, and which we have illustrated in the foregoing discussion. According to Azariah, 'there can be no doubt that the sacred songs possess measures and proportions (מדות וערכים); these, however, are not dependent upon the number of syllables, whether full or half syllables, according to the system of versification which is now in use among us', and which is based on the Arabic model; 'but their proportions and measures are *by the number of Things and their Parts* (במספר העינים וחלקיהם), i.e. Subject and Predicate and their adjuncts (מנושא ונשוא ומתחבר אליהם) in each written phrase and proposition. Thus, a phrase may consist of two measures,¹ and with the second phrase which is attached to it these become four; or, again, it may contain three measures, and with the second phrase which corresponds they become six complete measures. Here is an example. *Y^emān'kā 'ādōnāy* (Exod. 15⁶) "Thy-right-hand, O-Lord" is one phrase by itself consisting of two parts; *ne'dārī bakkō^h* "is-glorious in-strength" is its equivalent attached to it, and together they make four (a tetrameter). So, again, *y^emān'kā 'ādōnāy* "Thy-right-hand, O-Lord", repeated, gives two more; *tir'aṣ 'ōyēb* "doth-shatter the-foe", a further two, making four. And in like manner—

¹ מדות, 'measures', clearly has the force of 'rhythmical stresses'.

<i>'āmār 'ōyēb</i>	<i>'erdōph 'assīg</i>
<i>'^ahallēk šālāl</i>	<i>tīmlā'ēmō naphšī</i>
<i>'arīk ḥarbī</i>	<i>tōrišēmō yādī</i>
<i>nāšāphtā b'rūh^akā</i>	<i>kissāmō yām</i>
"The-énemy said,	I-will-pursué, I-will-over-
I-will-divide the-spoil,	táke;
I-will-draw my-sword,	my-lúst shall-be-sáted-on-
Thou-didst-blów with-Thy-	them;
wínd,	my-hánd shall-destroy-
	them.
	the-seá cóvered-them".

The song *Ha'^azīnū*, "Give ear" (Deut. 32), however, consists of three + three measures, which make six (hexameters). Thus—

<i>hā'^azīnū haššāmāyim wā'^a-</i>	<i>w'tišmā hā'āreṣ 'imrē-phā</i>
<i>dabbērā</i>	
<i>yā'^arōph kammāṭār likhā</i>	<i>tizzāl kattāl 'imrālī</i>
"Give-ear, O-heavens, and-	and - let - hear the-earth
I-will-speák ;	my-mouth's-wóords :
Let-dróp, like-the-ráin, my-	let-distill, like-the - déw,
advice ;	my-díscóurse." "

Proceeding to remark that one poem may exhibit two different forms of rhythm, e.g. 2 + 2 combined with 3 + 3 measure, Azariah illustrates this from Exod. 15, the Song of the Well (Num. 21^{17f.}), and the Prayer of Habakkuk (Hab. 3). After showing that the main part of this last poem is in 3 + 3 measure, he goes on to deal with *v.*¹⁷ as exhibiting, on his view, 2 + 2 measure. 'But the verse *kī t'ēnā lō tīphrah*, "Though the fig-tree shall not blossom", observes another method, Subject and Predicate—*kī-t'ēnā* Subject ; *lō-tīphrah* Predicate ; and so with the whole verse,

which embraces twelve terms resolving themselves into six separate statements.¹ For you should not reckon either the syllables or the words; *but only the Things* (רק הענינים). And for this reason a small word is very often attached to the word that is next to it.²

A fuller account of Azariah's argument may be found in Lowth, *op. cit.*, pp. xli ff. It will be seen, from so much as we have quoted, that his theory fits in, in the main, with the rhythmical rules which we have attempted to frame; though he had not arrived at the conception of a single word bearing two rhythmical stresses, which we have formulated under § 5. 'I am aware', he says, 'that there are many verses which I cannot accommodate to the rules which I have given;

וכן כל הפסוק שהוא כולל י"ב דבירים אשר ישבו לשש מאמרים פוסקים¹
 Lowth, in his excellent reproduction of Azariah's argument in the Introduction to his *Book of Isaiah*, pp. xli ff., misunderstands this statement when he renders it (p. xlv), 'So in a verse containing twelve terms, those terms may be reduced to six measures'. The reference is not to any hypothetical verse which might contain such a number, but to Hab. 3¹⁷, about which the writer is talking. The twelve expressions or terms making six distinct statements are as follows:

kī-ē'ēnā lō-tīphrāh

w'ēn-yēbūl baggēphānīm

kīhēš mā^asē-zāyit

ūš^edēmōl lō-āsā-ōkel

gāzār mimmiklā-šōn

w'ēn-bāhār bār^ephātīm

'Though-the-fig-tree shall-not-blóssom, neither-frúit be-in-the-vínes,
 Shall-have-fáied the-olive's-próduce, and-the-fiélds not-yielded-food,
 He-shall-have-cút-off flock-from-fóld, and-no-hérd be-in-the-stálls.'

Here we have, in each separate statement, the two parts (Subject and Predicate) to which Azariah is referring, except in *gāzār mimmiklā šōn*, where the indefinite Subject is included in the verb, and the proposition seems to consist of three parts. Apart from this difficulty, Azariah's conclusion can be defended; though a case could also be made out for regarding the verse as consisting of 3 + 3 stress rhythm.

² נרחק לאשר אצלה, rendered 'is attached to the word that is next to it', seems properly to mean 'loses its stress to that which is next to it'.

and perhaps the unexplained may be more numerous than the explicable. Yet by aid of this discussion scholars may receive new light, and be able to discover that which has escaped me.' The reason why we have quoted this far-sighted Rabbi is for the emphasis which he lays on *Things and their Parts*, as determining rhythm (cf. the passages italicized above), i. e. upon the sense-connexion as affecting the rhythmical balance. While accepting the rhythmical rules which we have formulated, we may hold that there probably exist cases in which sense-connexion and balance override other rules; and this in fact is a conclusion after which we were feeling in § 7 when we explained *ḵē dōš Yisrā'él* as bearing a single stress-accent on account of its balance with *Yahwéh*, and *melek Mō'áb* in the same way as balancing *Bālák* in the parallel stichos. These considerations may help us in regard to passages which cannot otherwise be reduced to rule.

II

THE USE OF PARALLELISM BY OUR LORD

Synonymous Parallelism.

THE use of Synonymous Parallelism by our Lord is confined, for the most part, to single couplets, or (as most often in O.T.) to couplets combined with Synthetic or Antithetic couplets. The most striking example of the continuous use of this form of parallelism comes from M, the reply to the petition of the two sons of Zebedee, where we have four Synonymous couplets combined with one (the third) Antithetic and one (the sixth) Synthetic.

Mark 10^{38 ff.} = Matt. 20^{22 ff.}

‘Ye know not what ye ask.

Can ye drink of the cup which I drink?

Or be baptized with the baptism wherewith I am
baptized?

.
The cup which I drink shall ye drink,

And with the baptism wherewith I am baptized
shall ye be baptized.

But to sit on My right hand and on My left is not
Mine to give,

But for those for whom it is prepared of My Father.
.

Ye know that

The princes of the nations exercise lordship over them,

And the magnates exercise authority over them.¹

But it shall not be so among you; but

He that would be great among you, let him be your minister,

And he that would be first among you, let him be your slave.²

Like as the Son of man came not to be ministered unto, but to minister,

And to give His life a ransom for many.'

Instances of synonymous distichs or tristichs occurring singly or in groups of two or three are frequent. We have the following from M :

Mark 3⁴ = Luke 6⁹.

'Is it lawful on the sabbath to do good or to do harm?
To save a life or to kill?'³

Mark 3^{24, 25} = Matt. 12²⁵ = Luke 11¹⁷.

'Every kingdom divided against itself is desolated,
And house against house falleth.'⁴

¹ Cf. Luke 22²⁵.

² Cf. Luke 22²⁶.

³ Luke ἀπολέσαι in place of ἀποκτείναι. Matt. 12^{11, 12} omits this saying, and gives in place of it the comparison of the sheep fallen into a pit.

⁴ Luke's text given above is most compact, and in the character of synonymous parallelism. Matt.'s second stichos runs:

'And every city or house divided against itself shall not stand.'

In Mark we read:

'And if a kingdom be divided against itself,
That kingdom cannot stand.

And if a house be divided against itself,
That house cannot stand.'

The meaning of the second stichos in Luke is open to question.

Mark 3^{28, 29}.

‘All sins shall be forgiven to the sons of men,
And the blasphemies wherewith soever they shall
blaspheme :

But he that blasphemeth against the Holy Spirit
hath never forgiveness,
But is guilty of an eternal sin.’¹

Mark 4²² = Luke 8¹⁷.

‘There is nothing hid that shall not be made
manifest,
Nor secret that shall not come to light.’²

Mark 4³⁰ = Luke 13¹⁸.

‘How shall we liken the kingdom of God?
Or in what parable shall we set it forth?’³

Mark 8^{17, 18}.

‘Do ye not perceive, nor understand?
Have ye your heart hardened?’

Vulg. ‘domus supra domum cadet’ takes the statement as an enlargement of *ἐρημοῦνται* in stichos 1, and this is adopted by Plummer, who renders ‘house falleth on house’, with the alternative ‘house after house falleth’. The original Aramaic, which may be assumed to have been *נְבִיתָא עַל-בֵּיתָא נִפְל*, is as ambiguous as the Greek; but the interpretation of the saying given by Matt. and Mark is the more probable.

¹ The parallel passage in Matt. 12^{31, 32} casts the saying into antithetical couplets. No parallel in Luke.

² On Mark’s *ἐὰν μὴ ἴνα . . . ἀλλ’ ἴνα* as a mistranslation of the Aramaic *d** relative (rightly rendered in Luke), cf. the writer’s *Aramaic Origin of the Fourth Gospel*, p. 76. This saying occurs again in Q in a different context in Matt. 10²⁶ = Luke 12².

³ Luke: ‘Unto what is the kingdom of God like?
And whereunto shall I liken it?’

Matt. 13^{31 ff.} gives the parable of the mustard seed without this introduction.

Having eyes, see ye not?
 And having ears, hear ye not?
 And do ye not remember?'¹

Mark 8²⁴ = Matt. 16²⁴ = Luke 9²³.

'If any wisheth to come after Me, let him deny himself,

And let him take up his cross, and follow Me.'²

Mark 9¹⁹ = Matt. 17¹⁷ = Luke 9⁴¹.

'O faithless generation!
 How long shall I be with you?
 How long shall I suffer you?'³

Mark 10¹⁴ = Matt. 19¹⁴ = Luke 18¹⁶.

'Suffer the little children,

And forbid them not to come unto Me.'⁴

Mark 13⁸ = Matt. 24⁷ = Luke 21¹⁰.

'Nation shall rise against nation,
 And kingdom against kingdom.'

Mark 13^{24, 25} = Matt. 24²⁹.

'The sun shall be darkened,

And the moon shall not give her light,

And the stars shall fall from heaven,

And the powers of the heavens shall be shaken.'⁵

¹ This is reduced in Matt. 16⁹ to the opening and closing words *οὐπω νοεῖτε, οὐδὲ μνημονεύετε* . . .

² Luke adds *καθ' ἡμέραν* after *τὸν σταυρὸν αὐτοῦ*, and there are rhythmical reasons for considering this original. Cf. p. 142, foot-note.

³ Matt. and Luke add *καὶ διεστραμμένη* after *ἀπιστος*. Luke destroys the synonymous parallelism by substituting *καί* for the second *ἕως τότε*, so that the two clauses read as one.

⁴ Following the order of Matt. Mark and Luke connect *ἄφετε* with *ἔρχεσθαι* (*ἐλθεῖν*), but the parallelism is better if we take it absolutely in the sense 'let them alone', 'do not interfere with them'. Cf. Luke 13⁸: *ἄφες αὐτὴν καὶ τοῦτο τὸ ἔτος*.

⁵ Luke 21^{25, 26} offers a paraphrase which destroys parallelism and rhythm.

In Q, as is natural, Synonymous and other forms of parallelism are frequent. The following are examples of Synonymous parallelism :

Luke 6^{27, 28} = Matt. 5⁴⁴.

‘Love your enemies,
Do good to your haters,
Bless your cursers,
Pray for your persecutors.’¹

Matt. 5⁴⁵.

‘He causeth His sun to rise upon evil and good,
And raineth upon just and unjust.’²

Luke 12^{22, 23} = Matt. 6²⁵.

‘Be not anxious for your life, what ye shall eat,
Neither for your body, what ye shall put on :
Is not the life more than meat?
And the body than raiment?’³

Matt. 7^{7, 8} = Luke 11^{9, 10}:

‘Ask, and it shall be given you ;
Seek, and ye shall find ;
Knock, and it shall be opened to you.
For every asker receiveth ;
And the seeker findeth ;
And to the knocker it shall be opened.’

Matt. 10^{24, 25} = Luke 6⁴⁰.

‘The disciple is not above his master,
Nor the servant above his lord.

¹ Matt. has only the first and last stichoi, with *διωκόντων* in place of Luke's *ἐπηραζόντων*.

² Luke 6^{35b} seems to be the equivalent—‘For He is kind toward the unthankful and evil’.

³ Matt. adds ‘or what ye shall drink’ at the end of stichos 1. This destroys the balance of the couplet.

Enough for the disciple that he be as his master,
And the servant as his lord.'¹

Matt. 11¹² = Luke 16¹⁶.

'The kingdom of heaven suffereth violence,
And the violent take it by force.'²

Matt. 12³⁰ = Luke 11²³.

'He that is not with Me is against Me,
And he that gathereth not with Me scattereth.'

Matt. 23²⁹ = Luke 11⁴⁷.

'Ye build the sepulchres of the prophets,
And adorn the tombs of the righteous.'³

Matt. 24^{50, 51} = Luke 12⁴⁶.

'The lord of that servant shall come in a day when he
expecteth not,
And in an hour when he knoweth not,
And shall cut him asunder,
And appoint him his portion with the hypocrites.
There shall be weeping
And gnashing of teeth.'⁴

The following examples—though presumably from
Q—are found in Matt. only:

Matt. 7⁶.

'Give not that which is holy to the dogs,
Neither cast ye your pearls before swine,

¹ Luke omits the parallel stichos in each couplet.

² Luke reads: 'The kingdom of heaven is preached,
And every man entereth violently into it.'

This is inferior to Matt.

³ Luke has: 'Ye build the tombs of the prophets,
But your fathers killed them.'

Here the second stichos summarizes *vz.* ^{30, 31} of Matt.

⁴ The last couplet is found in Matt. only in this connexion. Cf.
Matt. 8¹², 13^{42, 50}, 22¹³, 25³⁰, Luke 13⁵⁸.

Lest they trample them under their feet,
And turn again and rend you.'

Matt. 10⁴¹.

'He that receiveth a prophet in the name of a
prophet
Shall receive a prophet's reward,
And he that receiveth a righteous man in the name
of a righteous man
Shall receive a righteous man's reward.'

The following occur in Luke only :

Luke 12⁴⁸.

'To whomsoever much is given,
Of him shall much be required;
And to whom they commit much,
Of him will they ask the more.'

Luke 15³².

'This thy brother was dead and is alive,
He was lost and is found.'

Luke 19^{43, 44}.

'Thine enemies shall cast a bank about thee,
And shall compass thee and keep thee in on every
side,
And shall lay thee even with the ground, and thy
children within thee,
And shall not leave in thee one stone upon
another.'¹

¹ Some would interpret *ἐδαφιοῦσίν σε* 'shall dash thee to the ground' (so R.V.). Cf. Plummer's note *ad loc.*, where the argument that A.V.'s rendering, 'lay thee even with the ground', makes the clause 'tautological' with the following clause, has no weight against this interpretation, but rather the reverse.

Luke 24³⁸.

‘Why are ye troubled?
And why do reasonings arise in your hearts?
See My hands and My feet that it is I Myself;
Handle Me and see.’

The following instances of Synonymous parallelism
are gathered from the Fourth Gospel :

John 3¹¹.

‘That which we know we speak,
And that which we have seen we testify.’

John 4³⁶.

‘He that reapeth receiveth wages,
And gathereth fruit unto life eternal.’

John 6³⁵.

‘He that cometh to Me shall never hunger,
And he that believeth on Me shall never thirst.’

John 6⁵⁵.

‘My flesh is meat indeed,
And My blood is drink indeed.’

John 7³⁴.

‘Ye shall seek Me, and shall not find Me,
And where I am ye cannot come.’

John 7³⁷.

‘If any man thirst, let him come unto Me;
And let him drink that believeth on Me.’¹

John 12²⁶.

‘If any man serve Me, let him follow Me;
And where I am, there shall My servant be.’

¹ On this passage cf. the present writer's *Aramaic Origin of the Fourth Gospel*, p. 109 f. The connexion of ὁ πιστεύων εἰς ἐμέ with καὶ πινέτω preceding, and not with the following clause, was made by the most ancient western interpreters.

John 12³¹.

‘Now is the judgment of this world;
Now shall the prince of this world be cast out.’

John 13¹⁶.

‘The servant is not greater than his lord,
Nor is the messenger greater than him that sent
him.’

John 14²⁷.

‘Peace I leave with you,
My peace I give unto you.
.
Let not your heart be troubled,
Neither let it be afraid.’

John 15²⁶.

‘The Comforter, Whom I will send you from the
Father,
The Spirit of truth, Who proceedeth from the
Father.’

John 20¹⁷.

‘I ascend unto My Father and your Father,
And unto My God and your God.’

John 20²⁷.

‘Reach hither thy finger, and behold My hands;
And reach hither thy hand, and thrust it into My
side.’

Antithetic Parallelism.

Our Lord’s teaching, like the gnostic teaching of the O.T. authors of the Wisdom-literature, tended to express itself in sharply marked antitheses; and these antitheses are commonly expressed in balancing

couplets. The antithesis is very often produced by the use of opposites, e. g. :

Matt. 7¹⁷.

‘Every good tree bringeth forth good fruits,
But the corrupt tree bringeth forth evil fruits.’

John 3⁶.

‘That which is born of the flesh is flesh,
And that which is born of the spirit is spirit.’

Occasionally, though somewhat rarely, it takes the form of contrast between positive and negative in identical terms. Thus :

Matt. 6^{14,15}.

‘If ye forgive men their trespasses,
Your heavenly Father also shall forgive you ;
But if ye forgive not men their trespasses,
Neither shall your Father forgive your trespasses.’

John 3¹⁸.

‘He that believeth on Him is not condemned ;
He that believeth not is already condemned.’

Very frequently these two forms are combined, and we have an antithesis by contrast between opposites as well as by that between positive and negative. Examples are :

Matt. 15¹¹.

‘Not that which goeth into the mouth defileth the man,
But that which cometh out of the mouth, that defileth
the man.’

John 8³⁵.

‘The slave abideth not in the house for ever ;
The son abideth for ever.’

A very striking form of antithesis is one in which the contrast is obtained by simple inversion of terms in the parallel clauses. Of this nature are :

Matt. 10³⁹.

‘He that findeth his life shall lose it ;
And he that loseth his life for My sake shall find it.’

Matt. 20¹⁶.

‘So the last shall be first,
And the first last.’

Matt. 23¹².

‘Whosoever exalteth himself shall be humbled ;
And whosoever humbleth himself shall be exalted.’

John 9³⁹.

‘For judgment came I into this world,
That they which see not may see,
And that they which see may become blind.’

Similar in construction is :

Mark 2²⁷.

‘The sabbath was made for man,
And not man for the sabbath.’

In order now to illustrate the widespread and significant character of this form of parallelism in our Lord’s teaching, we will take, as far as possible, all the most striking instances of antithesis throughout the four Gospels and group them according to their sources. We shall not cite the sayings in full, but merely set the antithetical elements in them the one against the other, in order clearly to bring out the form of construction.

The following instances have been collected from M :

Matt. 12³² = Mark 3^{28, 29}.

Against the Son of man		forgiven
Against the Holy Spirit		not forgiven ¹

Mark 4²⁵ = Matt. 13¹².

Having		increased
Not having		diminished ²

Mark 7³.

Forsaking		the commandment		of God
Holding		the tradition		of men ³

Mark 7⁹.

Annulling		the commandment		of God
Keeping		the tradition		of yours ³

Mark 7¹⁵ = Matt. 15¹¹.

Going into mouth		not defiling
Coming out of mouth		defiling

Mark 8³⁵ = Matt. 16²⁵ = Luke 9²⁴.

Saving his life		losing it
Losing his life		saving it ⁴

¹ The antithesis is given in the form in which it occurs in Matt. Mark gives two synonymously parallel couplets, which have already been cited on p. 65.

² The saying stands in different contexts in the two Gospels.

³ Omitted in the parallel narrative of Matt. 15¹⁻²⁰.

⁴ This runs in Matt. and Luke—

‘Whosoever willeth to save his life, shall lose it ;

But whosoever shall lose his life for My sake, shall find (save) it.’

Mark adds, ‘and the gospel’s’ after ‘for My sake’, which clearly overweights the clause. As, then, it is improbable that both Matt. and Luke should have improved upon the form of Mark’s parallelism by excision of the words *καὶ τοῦ εὐαγγελίου*, we must infer that they depended upon a source of information superior to Mark, i. e. probably Q ; in other words, the passage is an indication that Mark knew and

Mark 10⁹ = Matt. 19⁶.

God | joined together

Man | put asunder

Mark 10²⁷ = Matt. 19²⁶ = Luke 18²⁷.

Man | impossible

God | possible¹

Mark 10³¹ = Matt. 19³⁰ (20¹⁶).

First | last

Last | first

Mark 13³¹ = Matt. 24³⁵ = Luke 21³³.

Heaven and earth | shall pass away

My words | shall not pass away

Mark 14³⁸ = Matt. 26⁴¹.

Spirit | zealous

Flesh | weak

used Q, and in this case has glossed it to the detriment of the parallelistic form of the antithesis. A similar statement, apparently from Q, is noted on p. 142.

¹ This example offers another instance in which Mark is clearly inferior to the other Synoptists. The typical form of antithesis (as witnessed by numerous other examples) is that given by Matt. :

‘With man this is impossible,

But with God all things are possible.’

This has been somewhat paraphrased by Luke :

‘The things which are impossible with men

Are possible with God’,

a form in which the strict parallelism of the two antithetical statements is modified so as to produce a *single* statement—still, nothing is added.

In Mark, however, we read :

‘With men it is impossible,

But not with God ;

For all things are possible with God.’

Here the insertion of ‘But not with God’, which is really redundant by the side of the following line, has the effect of marring the sharpness and balance of the antithesis. Clearly the addition is a gloss.

Mark 14⁷ = Matt. 26¹¹ = John 12⁸.

The poor | ye have always with you
Me | ye have not always with you.¹

The following instances come from Q :

Matt. 6^{19, 20} = Luke 12³³.

Treasures on earth | moth, rust, thieves
Treasures in heaven | no moth, rust, thieves²

Matt. 6^{22, 23} = Luke 11³⁴.

Single eye | light
Evil eye | dark

Matt. 7^{13, 14} = Luke 13²⁴.

Broad gate | destruction | many enterers
Narrow gate | life | few finders³

Matt. 7¹⁷ (12³³) = Luke 6⁴³.

Good tree | good fruit
Bad tree | bad fruit

Matt. 10^{32, 33} = Luke 12⁸.

Confessor | confessed
Denier | denied⁴

¹ Again we find that the sharp and telling antithesis of Matt. and John,
‘The poor ye have always with you ;
(But) Me ye have not always’,

is destroyed in Mark by the insertion after the first stichos of the words, ‘And whenever ye will ye can do (them) good’. This must be thought to be a gloss adding a correct, but unnecessary, explanation of the implication of the first clause.

² Luke has nothing corresponding to stichos 1, and therefore gives no antithesis. The injunction as given by him, however, comes in a context which falls into a form of rhythm for the use of which by our Lord there is strong evidence elsewhere. Cf. p. 87.

³ Luke gives the injunction in a form which destroys the antithesis ; but here again the passage and its context seem to be marked by a form of rhythm. Cf. p. 87.

⁴ Matt.: ‘I will confess . . . will deny’ ; Luke: ‘The Son of man shall confess . . . he shall be denied.’

Matt. 11²³ = Luke 10¹⁵.

Exalted | to heaven

Descending | to hades

Matt. 11²⁵ = Luke 10²¹.

Concealed | wise

Revealed | babes

Matt. 12³⁵ = Luke 6⁴⁵.

Good man | good treasure | good things

Bad man | bad treasure | bad things

Matt. 10³⁹ (= Luke 17³³).

Finding his life | losing it

Losing his life | finding it¹

Matt. 23¹² = Luke 14¹¹ (18¹⁴).

Exalting himself | humbled

Humbling himself | exalted.

The following examples in Matthew—apparently from Q—have no parallel in Luke :

Matt. 5¹⁹.

Looses | least in kingdom

Performs | great in kingdom

Matt. 6^{14, 15}.

If ye forgive | your heavenly Father shall forgive
you

If ye forgive not | your heavenly Father shall not for-
give you

Matt. 7¹⁵.

Outwardly | sheep

Inwardly | wolves

¹ The Luke passage (which occurs in a different context) takes the form :

Seeking to preserve his life | losing it

Losing | preserving it alive.

Cf. the similar statement from M noticed on p. 85.

Matt. 16¹⁹, 18¹⁸.

Bound on earth		bound in heaven
Loosed on earth		loosed in heaven

Matt. 22¹⁴.

Many		called
Few		chosen ¹

Matt. 23²⁷.

Without		beautiful
Within		full of corruption

Matt. 23²⁸.

Without		righteous
Within		full of hypocrisy, &c.

The following occur in Luke only :

Luke 12^{47, 48}.

Knowing his lord's will		beaten with many stripes
Not knowing		beaten with few stripes

Luke 16¹⁰.

Faithful in a very little		faithful in much
Dishonest in a very little		dishonest in much ²

Luke 16¹⁵.

Exalted		among men
Abomination		before God

Luke 16²⁵.

Dives		good things
Lazarus		evil things
Lazarus		comforted
Dives		tormented

¹ At the end of the parable of the wedding-feast. The saying is not found after Luke's version of this parable, 14¹⁶⁻²⁴.

² Cf. Matt. 25^{21, 23}

Luke 17³.

If he sin	rebuke him
If he repent	forgive him ¹

Luke 23²⁸.

Weep not	for Me
Weep	for yourselves.

Turning to the Fourth Gospel, we find that Antithetic parallelism is remarkably frequent, and that it takes the same form as in the Synoptists. The following are examples :

John 3⁶.

Flesh-born	flesh
Spirit-born	spirit

John 3¹⁸.

Believing	not condemned
Not believing	already condemned

John 3^{20, 21}.

Evil-doer	hates light	condemnation
Truth-doer	comes to light	justification

John 3³¹.

He from above	above all
He from the earth	of the earth

John 3³⁶.

Believing	has life
Disbelieving	shall not see life

John 4^{13, 14}.

Earthly water	thirst again
Spiritual water	thirst no more

John 4²².

Ye worship	that ye know not
We worship	that we know

¹ Cf. Matt. 18¹⁶, 21, 22.

John 5²⁹.

Good-doers | life

Evil-doers | judgment

John 5⁴³.

I | My Father's name | rejection

Another | his own name | reception

John 6²⁷.

Labour not | for perishing bread

(Labour) | for everlasting bread

John 6³².

Moses | gave you not | the bread from heaven

My Father | giveth you | the true bread from
heavenJohn 7⁶.

My time | not yet present

Your time | always ready

John 8²³.

Ye | from beneath | of this world

I | from above | not of this world

John 8³⁵.

Slave | not abiding

Son | abiding

John 9³⁹.

That those not seeing | may see

That those seeing | may become blind

John 9⁴¹.

Blind | no sin

Seeing | sin

John 10¹⁰.

The thief | comes to slay, &c.

I | come to give life

John 11^{9,10}.

Walking in the day		not stumbling		light
Walking in the night		stumbling		no light

John 12⁸.

The poor		ye have always with you
Me		ye have not always ¹

John 12²⁴.

Seed not dying		sterile
Seed dying		fertile

John 12²⁵.

Loving life		losing it
Hating life		keeping it ²

John 14¹⁹.

The world		seeth Me no more
Ye		see Me

John 15².

Not bearing fruit		removal
Bearing fruit		tending

John 15¹⁵.

Slaves		ignorant
Friends		informed

John 16³³.

In Me		peace
In the world		tribulation.

¹ Cf. the occurrence of this saying in M, p. 76, with foot-note.² Cf. the similar sayings in M and Q, pp. 74, 141-2, with foot-note.

A special form of Antithetic parallelism is one which involves an argument *a minori ad maius*. This form of argument is included among the seven rules of logic formulated by the great Rabbi Hillel, who flourished just before the Christian era. He called it *kal wā-hōmer*, i.e. 'light and heavy' = from the less to the greater. We find the following examples of this among our Lord's sayings. From Q:

Matt. 7³⁻⁵ = Luke 6^{41,42}.

'Why beholdest thou the mote that is in thy brother's eye,

But regardest not the beam that is in thine own eye?

Or how canst thou say to thy brother,

"Let me cast out the mote that is in thine eye",

And, lo, the beam is in thine own eye.

Hypocrite!

Cast out first the beam out of thine own eye,

And then shalt thou see clearly to cast out the mote out of thy brother's eye!'¹

Matt. 7¹¹ = Luke 11¹³.

'If ye, being evil, know how to give good gifts to your children,

How much more shall your heavenly Father give good things to them that ask Him?'²

¹ A similar saying is ascribed to Rabbi Tarphon (c. A.D. 100) in the Talmudic treatise *'Arākhîn*:—'If one says, "Take the mote (קיסם) out of thine eyes", he replies, "Take the beam (קורה) out of thine eyes".' Cf. Buxtorf, *Lex.* s. v. קיסם; Wünsche, *Neue Beiträge zur Erläuterung der Evangelien*, p. 100. Parallel occurrences are given by Strack and Billerbeck, *Das Evang. nach Matt., ad loc.*

² In stichos 2, Luke, in place of 'good things' of Matt., has 'the Holy Spirit'. This must be regarded as an interpretation of the meaning of ἀγαθά.

From Matt. alone (Q ?):

Matt. 10^{25b}.

‘ If they have called the master of the house Beelzebul,
How much more those of his household?’

From Luke alone:

Luke 16^{11,12}.

‘ If then ye have not been trusty in the unrighteous
mammon,
Who will entrust to you the true?
And if ye have not been trusty in that which is
another’s,
Who will give you that which is your own?’

Luke 23³¹.

‘ If they do these things in a green tree,
What shall be done in the dry?’

From the Fourth Gospel:

John 3¹².

‘ If I told you of earthly things, and ye believed not,
How shall ye believe if I tell you of heavenly
things?’

John 5⁴⁷.

‘ If ye believe not his writings,
How shall ye believe My words?’

We may now observe that, through this simple classification and tabulation of our Lord’s use of Anti-thetic parallelism throughout the Gospels, we seem to have reached results of remarkable interest and importance.

In the first place, we find that this form of parallelism characterizes our Lord’s teaching in all the Gospel-sources. We have it in M and Q frequently, in the

matter peculiar to Luke, and, most markedly of all, in the Fourth Gospel. This is conclusive evidence that our Lord did so frame His teaching; and it is obvious that a maxim cast in Antithetic parallelism would fix itself in men's minds more readily and surely than if it were framed in any other form. No one could hear such a saying as

'He that findeth his life shall lose it;

And he that loseth his life for My sake shall find it',

and subsequently forget precisely how the Speaker had expressed Himself. In this and in similar forms of antithesis we may surely believe that we possess our Lord's *ipsissima verba* more nearly than in any sentence otherwise expressed.

Secondly, the phenomenon has an important bearing upon the authenticity of the discourses in the Fourth Gospel. The unlikeness of these discourses to the comparatively simple teaching recorded by the Synoptists has been the subject of much comment, and has been used as an argument against their authenticity. To the present writer the difference of audience—in the Synoptists for the most part simple Galilaean peasants; in the Fourth Gospel usually Rabbinic disputants at Jerusalem—offers a sufficient explanation of the difference in form;¹ yet we might, if the Johanne discourses are substantially genuine, expect to find some characteristic turn of expression making a bond of connexion between the simple teaching and the more abstruse. In this use of Antithetic parallelism we have it. Yet, frequent and characteristic as this form of speech is in the Johannine discourses, it is clearly no artificial *imitation* of the style of the Synoptic

¹ Cf. the writer's *Aramaic Origin of the Fourth Gospel*, p. 143.

teaching. The antitheses of John are no servile reproduction of those of the Synoptists. They are not dragged in to produce an appearance of resemblance to the Synoptic discourses, but are an integral part of the teaching in which they occur.

Thirdly, as regards the Marcan source in relation to its parallels in the other Synoptists, we have gleaned a few clear indications that blind confidence in Mark, as necessarily preserving the most original form of sayings that are supposed to be derived from him, is wrong. In three cases, viz. Mark 8³⁵ = Matt. 16²⁵ = Luke 9²⁴; Mark 10²⁷ = Matt. 19²⁶ = Luke 18²⁷; Mark 14⁷ = Matt. 26¹¹ = John 12⁸ (pp. 74-6), we conclude, on the evidence of similarly formed antitheses, that Mark has glossed his original, and that this original is more nearly preserved in one or more of the parallel sources. Let us cite the three Marcan passages, italicizing the words which are not found in the other sources.

Mark 8³⁵.

‘For whosoever would save his life shall lose it;
And whosoever shall lose his life for My sake *and
the gospel’s* shall save it.’¹

Mark 10²⁷.

‘With men it is impossible,
But not with God;
For all things are possible with God.’

¹ In Luke 17³³ the antithesis takes the form:

‘Whosoever shall seek to gain his life shall lose it;

But whosoever shall lose (it) shall preserve it.’

This, though probably somewhat paraphrastic as compared with the other versions, may be correct in omitting ‘for My sake’ as well as ‘and the gospel’s’, the original antithesis running:

man d^emaḥḥē naphšēh marwēd lāh

ūman d^emarwēd naphšēh maḥḥē lāh.

Mark 14⁷.

‘ For ye have the poor always with you,
And whensoever ye will ye can do them good:
 But Me ye have not always.’

Removing the italicized words in each of these passages, we have the antitheses as they appear, in the first case in Matthew and Luke, in the second in Matthew, in the third in Matthew and John; *and* we restore the sharp-pointed form of antithesis to which numerous other examples witness as characteristic of our Lord's teaching, and which, in the cases in question, has been in some degree destroyed by the additional words found in Mark. It may readily be admitted that, if these three Marcan passages stood alone, without parallels in the other Gospels, we should not be justified in ruling out the italicized words as unoriginal merely in order to bring the antithesis into line with the form of other different antitheses, since it is obvious that our Lord was not necessarily tied down to one hard-and-fast form of antithetical expression. But, inasmuch as we *do* find parallels in the other Gospels in which the sayings are given in conformity with the normal type, it may be emphatically maintained that these parallels are vastly more likely to represent our Lord's *ipsissima verba* than are the Marcan forms; since the alternative explanation, viz. that the authors of the other Gospels, noticing a variation from the normal type in Mark, have deliberately omitted some of his words in order to conform with that type, can hardly be contemplated seriously.

We conclude, then, that here is a piece of important evidence that in the sections of Matthew and Luke which are parallel with Mark, these former Synop-

tists were not always dependent upon Mark only, but had access to a source which was in some respects more original. And since the cases in point are records of *teaching*, and Q seems to have formed mainly a corpus of our Lord's teaching, we may assume that this source was Q. Probably, then, Mark also knew Q, and to some extent employed it and, in the passages in question, glossed its contents.

Fourthly, if the question be raised whether Matthew or Luke has preserved the more original form of Q, it will be found by reference to the foot-notes given under the examples of *Antithetic parallelism*, Matt. 19²⁶ = Luke 18²⁷; Matt. 6^{19,20} = Luke 12³³; Matt. 7^{13,14} = Luke 13²⁴ (pp. 75, 76), and under the head of *Synonymous parallelism*, Matt. 5⁴⁵ = Luke 6^{35b}; Matt. 10^{24,25} = Luke 6⁴⁰; Matt. 11¹² = Luke 16¹⁰; Matt. 23²⁹ = Luke 11⁴⁷ (pp. 67 ff.), to which we may add the examples from M, Mark 9¹⁹ = Matt. 17¹⁷ = Luke 9⁴¹; Mark 13^{24,25} = Matt. 24²⁹ = Luke 21^{25,26} (p. 66), that characteristic forms of parallelism standing in Matthew (and in the last two cases in Mark and Matthew) are so modified in Luke as to destroy their form. The substance of the saying is there, but not its characteristically Semitic form of presentation. It surely follows from this fact that to Luke with his Greek training the Synonymous and Antithetical forms of parallelism appeared in some cases at least to exhibit a redundancy which was somewhat unattractive (or which he assumed would be unattractive to the Gentile circles for whom he wrote), and that for stylistic reasons he deliberately altered their form, while retaining their substance.¹ The alternative

¹ The objection of redundancy would naturally not be felt in the case of sayings cast in Synthetic parallelism, in which the sense is continuous, without repetition; and accordingly we are not, in the

theory would be that the Jewish editor of Matthew constructed parallelistic couplets out of single simple statements; but against this stands the fact that Matthew's Synonymous and Antithetic couplets can be paralleled in form from Mark, John, and by no means infrequently from Luke, so that the probability that they preserve the original form in which they stood in Q is high. If this reasoning is sound, we must assign to Matthew the palm for having (at least in such cases as can be tested by this criterion) preserved the sayings of Q in a more original form than Luke. It must be added that it does not follow that Matthew is superior in the order and setting of his materials; for naturally, while preserving the sayings intact, he may have rearranged them in accordance with the scheme which he had in view.

One more point needs to be added under this head. In two of the passages above cited in which Luke's version obliterates the Antithetic parallelism of Matthew, viz. Matt. 6^{19,20} = Luke 12³³; Matt. 7^{13,14} = Luke 13²⁴, we find that Luke's version exhibits a form of *rhythm* agreeable to the rhythm of the context,¹ and that in both cases the context is different from that of Matthew. This suggests the possibility that in these examples both Matthew and Luke may be original and accurate, our Lord having given the same teaching on different occasions in different form and setting.

case of Synthetic couplets, struck by marked alteration in Luke as compared with the other Synoptists; though even in these cases the test of *rhythm* suggests that Luke sometimes offers a less original *order* of words. Cf. Mark 2¹⁹⁻²² = Matt. 9¹⁵⁻¹⁷ = Luke 5³⁴⁻⁹ (p. 140); Mark 13⁹⁻¹³ = Matt. 10¹⁷⁻²² = Luke 21¹²⁻¹⁷ (pp. 118, 119).

¹ Cf. p. 76.

Synthetic Parallelism.

In Synthetic or Constructive parallelism, as we noticed when speaking of the poetry of the Old Testament, the second line of a couplet neither repeats nor contrasts with the sense of the first, but the sense flows on continuously, much as in prose. There is, however, a correspondence between line and line of the couplet which marks them as the parts of a whole. This appears both in *sense*, the second line completing or supplementing the first, and also in *form*, the two lines balancing one another, and being commonly marked by identity of *rhythm*. Illustrations of this form of parallelism will be given when we deal with rhythm. At present it will suffice to quote a few examples.

Matt. 23⁵⁻¹⁰.

‘ They make broad their phylacteries,
 And enlarge their fringes.
 And love the chief place at the feasts,
 And the chief seats in the synagogues,
 And the salutations in the market-places,
 And to be called of men, Rabbi.
 But be not ye called Rabbi
 For one is your teacher,
 And all ye are brethren.
 And call no man your father on earth;
 For One is your Father, the heavenly.
 Neither be ye called masters;
 For One is your Master, even Christ.’¹

¹ Here it may be suspected that *ὁ οὐράνιος, ὁ Χριστός* are explicative additions.

Luke 12⁴⁹⁻⁵¹.

'I came to cast fire upon the earth ;
 And what will I, if it be already kindled ?
 But I have a baptism wherewith to be baptized,
 And how am I straitened till it be accomplished !
 Think ye that I came to give peace on the earth ?
 Nay, I tell you, but rather division.'

Here the last couplet is antithetic.

John 8⁴⁴.

'Ye are of your father, the devil,
 And the lusts of your father ye will do.
 He was a manslayer from the beginning,
 And stood not in the truth.
 [Because the truth is not in him.]
 When he speaketh lying,
 He speaketh of his own ;
 For he is a liar,
 And the father of it.'¹

Step-Parallelism.

We may give the name of Step-parallelism to a form of parallelism somewhat freely used by our Lord, in which a second line takes up a thought contained in the first line, and, repeating it, makes it as it were a step upwards for the development of a further thought, which is commonly the climax of the whole. Thus the parallelism is neither wholly Synonymous nor wholly Synthetic, but is partly Synonymous (or rather Identical) and partly Synthetic. This form of

¹ The square brackets mark the line as possibly an explicative addition.

parallelism, while occurring fairly often in the Synoptists, is especially frequent in the Fourth Gospel; and the fact that there should exist this resemblance between John and the Synoptists in so subtle a form of connexion, which would hardly be likely to be copied by an imitator of the latter, may be regarded as an important point in favour of the authenticity of the Johannine discourses. In the examples which follow we have italicized the term or phrase common to the stichoi, placing a perpendicular line before the climatic conclusion.

Mark 9³⁷ = Matt. 18⁵ = Luke 9⁴⁸.

‘ He that receiveth this child in My name, *receiveth Me*;
And he that receiveth Me, | receiveth Him that sent
 Me.’

Besides this occurrence from M, we have the following similar sayings from Q and John :

Matt. 10⁴⁰.

‘ He that receiveth you, *receiveth Me*;
And he that receiveth Me, | receiveth Him that sent
 Me.’

Luke 10¹⁶.

‘ He that heareth you, heareth Me;
 And he that rejecteth you, *rejecteth Me*;
And he that rejecteth Me, | rejecteth Him that sent
 Me.’

John 13²⁰.

‘ He that receiveth whomsoever I shall send, *receiveth Me*;
And he that receiveth Me, | receiveth Him that sent
 Me.’

The following other examples come from Q :

Matt. 6⁶.

‘ Pray to *thy Father that seeth in secret* ;
And thy Father that seeth | shall reward thee openly.’
in secret

Matt. 6²² = Luke 11³⁴.

‘ The light of the body is *the eye* ;
If the eye | be single, &c.’

Matt. 6³⁴.

‘ Therefore be not anxious for *the morrow* ;
For the morrow | shall be anxious for itself.’

Matt. 12³⁹ = Luke 11²⁹.

‘ An evil and adulterous generation seeketh *a sign* ;
And a sign | shall not be given it save the sign of
 Jonah the prophet.’¹

Luke 12⁵.

‘ But I will forewarn you whom *ye shall fear* :
Fear | Him who after He hath killed, &c.’²

Somewhat different, as embodying an antithesis, but still framed on the same principle are :

Matt. 5¹⁷.

‘ Think not that *I came to destroy* the Law and the
 Prophets ;
I came not to destroy, | but to fulfil.’

Matt. 10³¹.

‘ Think not that *I came to bring peace* upon earth ;
I came not to bring peace, | but a sword.’³

¹ Cf. Matt. 16⁴ = Mark 8¹², where Mark phrases somewhat differently.

² Matt. 10²⁸ omits the first line.

³ Luke 12⁵¹ gives as the second line :

‘ Nay, I tell you, but rather division.’

This seems to be another illustration of the way in which he removes Semitic redundancy.

Coming now to the Fourth Gospel, we have the following illustrations of this form of parallelism :

John 6³⁷.

‘ Every one that the Father giveth Me *shall come to Me* ;
And him that cometh to Me | I will in no wise cast out.’

John 8³².

‘ And ye shall know *the truth*,
And the truth | shall make you free.’

John 10¹¹.

‘ I am *the good shepherd* ;
The good shepherd | giveth His life for the
 sheep.’

John 11²⁵.

‘ *He that believeth on Me*, though he were dead, *shall live* ;
And he that liveth and believeth on Me | shall never
 die.’

John 14^{2,3}.

‘ *I go to prepare a place for you*.
And if I go and prepare a place for you, |
 I will come again and receive you unto Myself.’

John 14²¹.

‘ He that hath My commandments and keepeth them,
he it is that loveth Me ;
But he that loveth Me | shall be loved of My
 Father.’

John 15^{13,14}.

‘ Greater love hath no man than this,
 That a man lay down his life for his *friends*.
 Ye are My *friends*, | if ye do whatsoever I com-
 mand you.’

John 16⁷.

'It is expedient for you that *I go away*;
For if I go not away, | the Comforter will not
come unto you.'

John 16²⁰.

'Ye shall be sorrowful;
But your sorrow | shall become joy.'

John 16²².

'Your heart shall rejoice,
And your joy | no one taketh from you.'

This form of development of a thought by recapitulation of it can also sometimes be traced where there is no parallelistic form, but where our Lord may be said to be speaking in prose.

John 10^{26,27}.

'But ye believe not because ye are not of *My sheep*.
My sheep hear My voice, &c.'

John 18³⁶.

'*My kingdom is not of this world*. If *My kingdom were of this world*, then would My servants fight, &c.'

This form of recapitulation imparts a peculiar explicitness to the sayings so recorded.

In passing from the Fourth Gospel, we can hardly fail to note the striking fact that, in so far as this observation of connexion in form between sayings recorded by the Synoptists and by John may be held to lend weight to the authentication of the latter, it serves to authenticate some of the most precious sayings contained in this Gospel.

The form of parallelism which we have been examining might be termed *Climactic*, had not this term

been already appropriated for a divergent and somewhat rare form of O.T. parallelism which is noted by Dr. Driver in his *Introduction to the Literature of the O.T.*⁹, p. 363. In our Gospel-illustrations the first line in a couplet is usually *complete as regards sense*, and might conceivably stand by itself without the development in thought involved in the second line. In the O.T. examples of parallelism which is termed Climactic the sense of the first line is *incomplete*, and is only made complete by the second line. Thus :

Ps. 29¹.

'Give unto Yahweh, O ye sons of the mighty,
Give unto Yahweh | glory and strength.'

Ps. 92⁹.

'For behold, Thine enemies, Yahweh,
For behold, Thine enemies | shall perish.'

Cf. also Ps. 93³, 94³, 96¹³, 113¹, and the instances from the Song of Deborah collected by the present writer in his *Commentary on Judges*, p. 170. One of Dr. Driver's instances is, however, like our Gospel-parallelism.

Exod. 15¹⁶.

'Till Thy people pass over, Yahweh,
Till Thy people pass over | which Thou hast purchased.'

Cf. also *vv.* 6, 11 of the same triumph-song.

A closer parallel is to be found in one of the 'Songs of Ascents':

Ps. 121.

'I will lift up my eyes unto the hills.
From whence cometh *my help*?
My help is from Yahweh,
Maker of heaven and earth.

He will not suffer thy foot to be moved;
Thy Keeper will not slumber.

Behold, *He will not slumber* nor sleep,
The Keeper of Israel.

Yahweh is thy *Keeper*,
Yahweh is thy shade upon thy right hand.

By day the sun shall not smite thee,
 Neither the moon by night.

Yahweh shall keep thee from all ill;
He shall keep thy soul.

Yahweh shall keep thy going out and thy coming in
 From henceforth and for ever.'

The most favoured theory as to the meaning of the term 'Songs of Ascents' is that the 'Ascents' are the periodical goings-up to Jerusalem for the festivals, and that the expression is equivalent to 'Pilgrim-songs'. Another suggestion, however, is that the 'Ascents' or 'Steps' refer to the step-like structure which we have noted in Ps. 121, and which may be traced in a less degree in most (though not in all) of the other Psalms which bear this title. Whether this be so or not, the view may serve to suggest the title 'Step-parallelism' as appropriate to the phenomenon which we have noted in the sayings of our Lord.

A further point of connexion between the Fourth Gospel and the Synoptists.

Before leaving the subject of parallelism, we may notice a characteristic of sayings in the Fourth Gospel which seems to find its analogue in the Synoptists. It frequently happens in John that a parallel couplet, of whatever class, is followed by a single line, taking

the form of explanation of the couplet, development of its thought, or deduction from it. This single line may be regarded as turning the parallel distich into a tristich; or, as it is often of unequal length, as a prose-comment upon it. In the following examples the comment following the couplet is italicized:

John 3¹¹.

‘That which we know we speak,
And that which we have seen we testify;
Yet ye receive not our testimony.’

John 3¹⁴.

‘As Moses lifted up the serpent in the wilderness,
So must the Son of man be lifted up;
That every one that believeth on Him may have everlasting life.’

John 3¹⁸.

‘He that believeth on Him is not condemned;
He that believeth not is already condemned,
Because he hath not believed on the name of the only-begotten Son of God.’

John 3¹⁹.

‘And this is the judgment:
Light is come into the world,
And men loved darkness rather than light,
Because their deeds were evil.’

John 3³⁴.

‘He whom God hath sent
Speaketh the words of God;
For not in measure giveth He the Spirit.
The Father loveth the Son,
And hath given all things into His hand.

He that believeth on the Son hath everlasting life ;
 But he that disbelieveth the Son shall not see life,
But the wrath of God abideth on him.'

John 4²².

'Ye worship ye know not what ;
 We know what we worship ;
For salvation is of the Jews.'

John 4³⁶.

'He that reapeth receiveth wages,
 And gathereth fruit unto life eternal ;
*That both the sower and the reaper may rejoice
 together.'*

John 6³².

'Verily, verily I say unto you,
 Not Moses gave you the bread from heaven,
 But My Father giveth you the true bread from
 heaven ;
*For the bread of God is He that cometh down from
 heaven, and giveth life to the world.'*

On first noticing this characteristic, the writer's impression was that, assuming the parallel couplet to be a genuine saying of our Lord, the comment following might be due to the author of the Gospel. Later, however, he detected precisely the same characteristic in some of the sayings recorded by the Synoptists. The following are examples :

Mark 2²⁷.

'The sabbath was made for man,
 And not man for the sabbath ;
*So that the Son of man is lord even of the sabbath.'*¹

¹ Matt. 12⁸, Luke 6⁵ give the deduction merely, unpreceded by the antithetic couplet.

Luke 11³⁴.

'The light of the body is the eye;
 When thine eye is single,
 Thy whole body is light;
 But when it is evil,
 Thy body also is dark.
*Take heed therefore lest the light that is in thee be
 darkness.*'¹

Matt. 6²⁴ = Luke 16¹³.

'No steward can serve two masters;
 For either he will hate the one and love the other,
 Or he will hold to the one and despise the other.
Ye cannot serve God and mammon.'

Matt. 12³³ = Luke 6⁴³.

'Either make the tree good and its fruit good,
 Or make the tree bad and its fruit bad;
For from the fruit is the tree known.'²

Luke 6⁴⁵.

'The good man out of the good treasure of his heart
 bringeth forth good,
 And the evil man out of the evil bringeth forth evil;
*For out of the abundance of the heart the mouth
 speaketh.*'³

¹ In Matt. 6^{22, 23} we read:

'If then the light that is in thee be darkness,
 How great is that darkness!'

This may be regarded as a couplet, which may be more original than the Lucan form.

² Luke runs somewhat differently from Matt.:

'A good tree bringeth not forth bad fruit,
 Nor again doth a bad tree bring forth good fruit;
For every tree is known by its own fruit.'

³ The comment is lacking in Matt. 12³⁵.

III

THE USE OF RHYTHM BY OUR LORD

IN speaking of our Lord's use of rhythm, it is well to begin with a word of caution. The employment of rhythm in poetical composition naturally involves some amount of artifice, and, *for its perfection*, usually demands from the poet thought and labour. We may regard the Psalms as poems upon which a good deal of labour was expended by their authors in working them into poetical form. The Prophets, on the other hand, we picture as uttering their oracles to a large extent without previous preparation; and it seems obvious that they must have done so when speaking on the spur of the moment under the sudden access of the Divine afflatus. Yet their most impassioned oracles, which (so far as we can judge) would be spoken most directly under sudden inspiration, are usually those which exhibit most clearly the characteristics of Hebrew poetry; and it is obvious that they must have possessed wonderful powers of poetical improvisation. We should naturally expect, however, to find the prophetic oracles less rhythmically perfect than are most of the Psalms; even though it be possible that, when a prophecy came to be committed to writing, the prophet may have aimed at making it more formally perfect as a poetical composition than it was when he first improvised it. If the telling phrase which leaped to his mind on the spur of the

moment would not fit into his rhythm, we cannot suppose that he would have rejected it on that account; nor in subsequent revision (if this took place) can we think that he would have cared to improve it away in favour of some expression less telling but more rhythmically perfect. As a fact, we *do* find less rhythmical perfection in the prophetic oracles than, e.g., in the Psalms or in Job; yet this occasional rhythmical roughness does not, on the one hand, indicate that they are not to be taken as poetical compositions; nor, on the other hand, on the assumption that they *are* poetry, does it justify us in emending them to produce a dead level of rhythmical uniformity, as is attempted by many modern Hebrew scholars. They *are* poetry without a doubt, in form no less than in thought, albeit that their rhythm may sometimes fail of perfection, and that they may exhibit quick alternation from one form of rhythm to another. It may be questioned, indeed, whether perfect rhythmical regularity was regarded by the Hebrews as a poetical merit. We rarely find it, even in the Psalms.¹

In maintaining that our Lord was accustomed with some frequency to cast His teaching into rhythmical

¹ These remarks must not be taken as implying that it is illegitimate to emend the text of Old Testament poems and prophetic oracles by the help of rhythmical considerations. It constantly happens that, in passages where the Hebrew text is rhythmically at fault, the sense of the passage is also obscure, or defies the rules of Hebrew grammar or usage; and in such cases the original can often be plausibly conjectured so as to restore regularity of rhythm. Some amount of emendation has been made by the writer on rhythmical grounds in the renderings given in Chap. I as illustrations of different forms of Hebrew rhythm. The *caveat* is only lodged against the unwarrantable assumption that a Hebrew poem or oracle always must exhibit unimpeachable regularity throughout.

forms identical with those employed by the Hebrew poets and prophets of the Old Testament, we are met by two initial difficulties. In the first place, whereas in the Old Testament we have the Hebrew originals before us, in the Gospels we are dependent merely upon translations of the original utterances, and can therefore only substantiate our case by retranslation into the assumed Aramaic original. And secondly, while the forms of Hebrew rhythm can be substantiated by a multitude of examples, the work of various authors, which are mutually confirmatory, in dealing with our Lord's sayings we suffer from a lack of similarly constructed teaching in Aramaic, which might prove that Hebrew rhythmical methods were employed in the sister-language.

These difficulties admitted, it may still be maintained that our thesis can be proved. We are dependent upon Greek translations of our Lord's sayings; yet, as the preceding chapter has shown, this does not hinder us in the slightest degree from observing that our Lord used forms of *parallelism* in all respects like those of the Old Testament, since parallelism, being inherent in the form and substance of the saying, is as apparent in translation as in the original language of the speaker. Now the fact can scarcely escape notice that there is a close relation between parallelism and rhythm. This is particularly noticeable in Synonymous parallelism, in which, in its most typical forms, stichos *b* of a couplet repeats stichos *a* term for term in varying language. To take a few examples :

Ps. 19².

' Day		unto day		uttereth		speech,
And night		unto night		sheweth		knowledge.'

Ps. 94⁹.

‘ He that planted	the ear,	shall He not hear?
Or He that formed	the eye,	shall He not see?’

Num. 23⁸.

‘ How can I curse	whom God	hath not cursed?
And how can I denounce	whom Yahweh	hath not denounced?’

In each of these couplets we have in the parallel stichoi an accurate correspondence between member and member which carries with it correspondence in rhythm. When, then, we observe among our Lord's sayings instances of Synonymous parallelism which are precisely similar, i.e. in which the parallel lines exhibit term-for-term correspondence, the conclusion is inevitable that there must have existed an identity of rhythm in the parallel stichoi at least as apparent in the original Aramaic as it is in the English rendering of the Greek form of the sayings. Examples are:

Matt. 7⁶.

‘ Give not	the holy thing	to the dogs,
And cast not	your pearls	before swine.’

Matt. 23²⁹.

‘ Ye build	the sepulchres	of the prophets,
And adorn	the tombs	of the righteous.’

John 3¹¹.

‘ That which	we know	we speak,
And that which	we have seen	we testify.’

John 6³⁵.

‘ He that cometh	to Me	shall never hunger,
And he that believeth	on Me	shall never thirst.’

John 13¹⁶.

'The servant | is not greater | than his lord,
And the messenger | is not greater | than him that sent him.'

John 20²⁷.

'Stretch out hither | thy finger, | and behold | My hands;
And stretch out | thy hand, | and put (it) | into My side.'

In the most typical form of Antithetic parallelism the case is similar, term answering to term in the contrasted statements of the parallel lines.

Ps. 20⁸ (Heb.⁹).

'*They* | are bowed down | and fallen,
But *we* | are risen | and stand upright.'

Prov. 10⁷.

'The memory | of the righteous | is blessed,
But the name | of the wicked | shall rot.'

Prov. 12⁵.

'The plans | of the righteous | are justice,
The designs | of the wicked | are deceit.'

Of precisely similar construction are many of the antithetical sayings of our Lord. The following may be cited as examples:

Matt. 7¹⁷.

'Every good tree | bringeth forth | good fruits,
But the corrupt tree | bringeth forth | evil fruits.'

Matt. 23¹².

'Whoso exalteth | himself | shall be abased,
But he that humbleth | himself | shall be exalted.'

Mark 7⁸.

'Forsaking | the commandment | of God,
Ye hold | the tradition | of men.'

Luke 16¹⁰.

‘He that is faithful | in little, | is faithful | in much ;
 And he that is dishonest | in little, | is dishonest | in much.’

John 3⁶.

‘That which is born | of the flesh | is flesh,
 And that which is born | of the spirit | is spirit.’

Such term-for-term correspondence in Synonymous parallelism is by no means, however, uniformly characteristic of this form of parallelism. It frequently happens, as mentioned in the opening chapter (p. 17), that some one member of the first stichos (especially a verb) may extend its influence into the second stichos, which thus possesses no synonym to form an equivalent rhythmical balance. In such a case it is commonly found that the equivalent in stichos *b* of one of the other terms in stichos *a* is a *compound one*, offering two stress-accents, and thus redressing the rhythmical balance. Examples are :

Ps. 24⁵.

‘He shall receive | a blessing | from Yahweh
 | And righteousness | from the God | of his salvation.’

Here, if we denote the terms of the first stichos by *a*, *b*, *c*, those of the second will be denoted by *b*, *c*².

Ps. 15¹.

‘Yahweh, | who shall sojourn | in Thy tent ?
 | Who shall rest | on Thy holy | hill ?’

Here again the notation is *a*, *b*, *c* ; *b*, *c*².

Amos 5²⁴.

‘And let roll down | like water | justice,
 | And righteousness | like a stream | unfailling.’

Notation, *a*, *b*, *c* ; *c*, *b*².

This rhythmical equivalence by compensation may be illustrated from our Lord's sayings.

Matt. 8²⁰.

‘The foxes		possess		holes,
The birds		of the heavens		‘nests.’

Notation, a, b, c ; a^2, c .

Mark 13²⁵.

‘The stars		in the heavens		shall fall		from heaven,
And the powers		in the heavens		shall be shaken.’		

Notation, a, b^2 ; a^2, b .

John 6²⁶.

‘Ye seek Me,		not because ye saw		signs,		and were satisfied.
		But because ye ate		of the loaves		

Labour not		for the food		which perisheth,		
		But for the food		which abideth		unto life eternal.’

Notation, a, b, c ; b, c, d : a, b, c ; b, c^2 .

John 4³⁶.

‘He that reapeth		receiveth		wages,		unto life eternal.’
		And gathereth		fruit		

Notation, a, b, c ; b, c, d .¹

¹ It may be objected to the citation of these two passages from John to illustrate the point at issue, that the phrase ‘unto life eternal’, in Aramaic presumably *ʿhayyîn dil’ālam*, ought, according to the rules laid down for Hebrew rhythm on pp. 43 ff., to bear two rhythmical stresses and not one only. In answer, the writer can only record his instinct that it should, in the passages in question, represent one stress merely (cf. the somewhat analogous cases cited under § 7 of the rules, p. 55). Thus regarded, it is not more forced than the one-stress ‘Withouten any pénaunce’ in the passage from *Piers Plowman* cited on p. 28. It is possible, however, that the original of both passages may have read ‘unto life’ simply (cf. *ch.* 3^{36b}, 5^{24b}, 29, 40, 6³³, 53, 63, 10¹⁰, Mark 9⁴³, 45, Matt. 7¹⁴, 19¹⁷), or that in John 6²⁷ the phrase may have been ‘for ever’ (lit. ‘to eternity’, expanded into ‘to life which is to eternity’).

We may now observe the occasional occurrence in our Lord's discourses of *quatrains* in which there exist Synonymous or Antithetic parallelism, not between successive lines, but between alternate lines, stichos *a* being thus parallel to stichos *c*, and stichos *b* to stichos *d*.

Synonymous quatrain :

Luke 12⁴⁸.

' To whomsoever	is given	much,	
Of him	much	shall be required ;	
And to whom	they commit	much,	
The more	shall they ask	of him.'	

Antithetic quatrains :

Matt. 6^{14,15}.

' If ye forgive	to men	their trespasses,	
Your Father	in heaven	shall forgive you ;	
But if ye forgive not	to men	their trespasses,	
Neither shall your Father	forgive	your trespasses.'	

John 3^{20,21}.

' Every doer	of ill	hateth	the light,
And cometh not	to the light	lest his works	be condemned ;
But the worker	of the truth	cometh to	the light
That his deeds	may be manifest	as wrought	in God.'

John 11⁹.

' If one walk	in the day	he stumbleth not,
For the light	of this world	he seeth ;
But if one walk	in the night	he stumbleth,
For the light	is not	in him.'

Examples of similarly constructed quatrains in Hebrew poetry are the following :

Ps. 33^{13,14}.

' From heaven	looketh	Yahweh,
He beholdeth	all the children	of men.
From the place	of His seat	He gazeth
Upon all	the inhabitants	of the earth.'

Ps. 103^{11, 12}.

' As the heavens	are high	o'er the earth,
His kindness	is great	o'er His fearers;
As the east	is remote	from the west,
He hath removed	from us	our transgressions.'

Ps. 127¹.

' If Yahweh	build not	the house,
In vain	do labour	its builders;
If Yahweh	watch not	the city,
' In vain	doth wake	the watchman.'

Now while in these sayings of Christ there clearly exists Synonymous or Antithetic parallelism between stichoi *a* and *c* and between stichoi *b* and *d*, which carries with it an identity of rhythmical balance, it is no less evident that there also exists a similar relation of rhythmical balance between stichoi *a* and *b* and between stichoi *c* and *d*; although, since the sense runs on from *a* to *b* and from *c* to *d* and is not repeated either synonymously or antithetically, the parallelism is of the kind which in Hebrew poetry we class as *Synthetic*. The whole quatrains in fact are characterized by identity of rhythm in every line, this rhythm taking the form of three beats to the line in three of the examples, and four beats to the line in the remaining one. The proved existence of rhythmical Synthetic parallelism in these examples may be held to substantiate the reasonableness of the claim that this form of rhythmical parallelism is also to be traced in other examples in which it does not alternate in the same regular manner with Synonymous or Antithetic parallelism, but in which the whole passage appears to be more or less continuously of a Synthetic character, as happens with considerable frequency in Hebrew poetry. The proof that this is so must depend upon study of the illustrations which we shall presently proceed to cite.

Passing to our second difficulty—the lack of literature in Aramaic of our Lord's time or somewhat earlier which might substantiate the hypothesis that this language employed the rhythmical methods of Hebrew poetry—we observe that, sparse indeed as are the survivals of such literature, we are not altogether without the desired proof. The Aramaic section of the Book of Daniel (*chs. 2^a^b–7²³*) contains a considerable amount of matter which is cast in poetical form, exhibiting both parallelism and rhythm precisely of the same character as that which is found in Hebrew poetry. We may note the following examples :

Dan. 4³ (Aram. 3³³).

*'ātōhū l'mā rabr'bin
w'timhōhū l'mā takkēphūn
malkūtēh malkūt 'ālām
w'soltāneh'im dār w'dār*

‘His signs how exceeding great!
And His wonders how exceeding mighty!
His kingdom is a kingdom of eternity,
And His dominion from generation to generation.’

Dan. 4^{11,12} (Aram. 8^{,9}).

*r'ba' ilānā ut'kiph
w'rūmēh yimté lišmayyā
wah'zōtēh l'sōph kol 'ar'ā
'ophyēh šappīr w'inbēh saggī
ūmāzōn l'kōllā bēh
l'hōtōhū taṭlél hēwāt bārā
ūb'anphōhū y'dūrān šipp'rē š'mayyā
ūminneh yitt'zīn kol bisrā*

‘The tree grew great and waxed strong,
And its height attained to the heavens,

And its sight to the énd of the whole eárrth.
 Its leáves were fáir and its fruit was múch,
 And foód for áll was ín it ;
 Under it shéltéred the beásts of the fiéld,
 And in its bránches dwélt the bírds of the heávens,
 And fróm it all flésh was féd.'

Dan. 4¹⁴ (Aram. ¹¹)

*góddū 'ilānā w'kaṣṣīšū 'anpōhī
 'attārū 'ophyēh ūbaddārū 'inbēh
 t'nūd hēw'tā min t'hōtōhī
 w'sīpp'rayyā min 'anpōhī*

' Héw down the treé and lóp off its bránches ;
 Sháke off its leáves and scátter its fruit ;
 Let the beásts get áway from únder it,
 And álso the bírds from its bránches.'

Dan. 4¹⁷ (Aram. ¹⁴).

*bigzērát 'irín pitgāmā
 ūmēmár ḡaddāšīn š'ēltā*

' By the decreé of the wátchers is the séntence,
 And (by) the wórd of the hóly ones is the máttér.'

Dan. 4²⁷ (Aram. ²⁴).

*lāhēn malkā
 mīlkī yišpār 'alāk
 wah'tā'āk b'sidkā p'rūk,
 wa'awāyātāk b'mihán 'anāyin
 hēn tel'wē 'arkā lištew'tāk*

' Wherefore, O king,
 Be my couंसel accéptable únto thee,
 And thy síns by ríghteousness break óff,
 And thine iníquities by pítying the poór ;
 It may bé a léngthening to thy tranqúillity.

The greater part of this chapter appears to be constructed in a more or less regular rhythmical form.

Dan. 5¹⁰.

'al y^ebah^alúk ra'yōnák
w^ezīwák 'ál yištannō

'Lét not thy thoughts trouble thee
And lét not thy countenance be changed.'

Dan. 5¹⁷.

matt^enāták lák lehewyán
ū^ebozb^eyāták l^eól^erān háb
b^eram k^etābá 'ekr^e l^emalká
ūphišrá ' hód^einnéh

' Let thy gifts belong to thysélf,
And thy rewards to another give;
Yet the writing will I read to the king,
And the meaning to him will make known.'

Dan. 5^{20, 21}.

ūk^edī rīm lib^ebéh
w^erūhéh tikphát lah^ezādā
honhát min korsé malkūtéh
wīkārā hédīw minnéh
ūmin b^ené 'e^enāšá t^erīd
w^elib^ebéh 'im hēwtá šawwīw
w^eim 'arādayyá m^edōréh
'isbā k^etōrīn y^eta^amūnéh
ūmittál š^emāyyá [gišmēh] yištabbá
'ad dī y^eda'
dī šallīt ['lāhā] 'illā'á b^emalkūt 'e^enāšá
ūl^emān dī yišbē y^ehākēm 'alāh¹

¹ For omission of *gišmēh*, cf. 4^{12, 22} (it is found in 4³⁰). For omission of 'e^elāhā, cf. 4^{14, 22, 29}.

‘ But w^hén his héart was exálted,
 And his spírit grew stróng to act próudly,
 He was depósed from the thróne of his kíngdom,
 And the glóry was táken fróm him.
 And from the sóns of mén was he chásed,
 And his héart with the beásts was lévelled,
 And wíth the wild ásses was his dwélling ;
 With gráss like óxen was he féd,
 And with the déw of héaven [his bódy] was wétted ;
 Until he knew
 That the Most Hígh [God] is rúler in the kíngdom of
 mankínd,
 And whomsoéver He will He appóinteth óver it.’

When investigating the formally poetical character of our Lord's sayings, we must not—any more than in the oracles of the Old Testament prophets—expect to find perfect rhythmical regularity maintained throughout lengthy passages. It will suffice to prove the case if the Hebrew forms of rhythm are found to be exhibited over short passages, and exhibited with alternations and occasional irregularities.

Four-beat rhythm.

The first example of this which we shall take is the Lord's Prayer as given in Matt. 6⁹⁻¹³ :

‘ Our Fáther in héaven,	hállowed be Thy náme.
Thy kíngdom cóme ;	Thy will be dóne,
Ás in the héavens,	só on eárh.
Our dáily (?) breád	gíve us to-dáy ;
And forgíve us our débts,	as we forgíve our débtors ;
And leád us not into	but delíver us from évil.
temptátion,	

Here we have, in fact, a little poem or hymn consisting of two four-beat tristichs. We see at once what an aid the rhythmical form is in assisting the memory. The formula may be said to be 2 (stanzas) \times 3 (stichoi) \times 4 (beats). Was it accidental that our Lord so composed it, or did He intentionally employ art in composition as an aid to memory? Surely the latter conclusion is correct. Comparing this form of the prayer with the mutilated version which we find in the Revisers' text of Luke 11²⁻⁴, we can hardly hesitate as to which is the more original.

The prayer may be translated into Galilæan Aramaic as follows:

<i>'a bünán d' bišmayyá</i>	<i>yitkaddáš š'mák</i>
<i>tētē malkūták</i>	<i>š'hé šibyōnák</i>
<i>hēkmá d' bišmayyá</i>	<i>hēkdén š' ar' á</i>
<i>lahmán d' yōmá</i>	<i>hab lán yōmá dén</i>
<i>ūš' bōk lán hōbén</i>	<i>hēk dišbáknan š' hayyābén</i>
<i>w' lā ta' līnan š' nisyōná</i>	<i>'ellā paššīnan min bišá</i>

We will now take a number of other passages from Q in which Matthew's version is contained in the Sermon on the Mount, but in which we shall find that Luke's version more regularly employs this rhythm, and also exhibits further connected teaching which is not found in Matthew. We shall therefore take the Lucan form as typical.

Luke 6²⁷⁻²⁹.

‘ But I say unto you that hear,
 Lóve your énemies, do goód to your háters,
 Bléss your cúrsers, práy for your revílers.

To thy striker on the offer the óther,
 cheék
 And from the taker of withhóld not thy coát.'¹
 thy clóke

Luke 6³⁶⁻³⁸.

' Bé ye mérciful, as your Fáther is mérciful.
 Júdge not, that ye be condémn not, that ye be
 not júdged; not condémned;
 Releáse, and ye shall be gíve, and it shall be gíven
 releásed; you;
 Goódy méasure, préssed, sháken,
 Overflowing (. . .) shall they gíve into your
 bósom.
 For with what méasure it shall be méasured to
 ye méte yóu.'²

Luke 11^{9,10} = Matt. 7^{7,8}.

' Ásk, and it shall be gíven you;
 Seék, and ye shall fínd;
 Knóck, and it shall be ópened to you.

¹ Matt. 5⁴⁴ = Luke 6^{27^a, 28^b} (with *διωκόντων* for *ἐπηρεαζόντων*) exhibits the same rhythm. The omitted clauses of Luke are found in the Western text in reverse order to that of Luke. Matt. 5^{39^b, 40} = Luke 6²⁹. The most important differences, so far as rhythm is concerned, are the insertion of 'right' before 'cheek', and the reading 'from him that wisheth to judge thee and take' in place of 'from the taker of'. These differences spoil the rhythm of Luke, whose text must, on this criterion, be judged more original.

² Matt. 5⁴⁸ = Luke 6³⁶, with *τέλειοι . . . τέλειος* in place of *οἰκτίρμονες . . . οἰκτίρμων*, and 'heavenly' before 'Father'. Matt. 7¹ = Luke 6^{37^a} (to 'judged'), Luke 6^{38^b} ('For with what measure, &c.') = Matt. 7^{2^b} (cf. also Mark 4²⁴). The remainder is unparalleled in Matthew. In the half-stíchos 'overflowing' we seem to need some parallel term to complete the rhythm, unless, as is quite possible, 'overflowing' was expressed in two words in Aramaic, e.g. 'running outside'.

For every ásker receíveth ;
 And the seéker fíndeth ;
 And to the knócker it shall be ópened.'¹

Luke 12³²⁻³⁷.

‘ Fear not, little flock,
 For it pleáseth your to gíve you the kíngdom.
 Fáther
 Séll your goóds, and gíve álms ;
 Máke yourselves scríps that wáx not óld,
 A treásure in heáven that néver fáileth,
 Where no thíef approách- nor móth corrúpteth ;
 eth
 For whére your treásure, thére your héart.
 Let your loíns be gírt, and your lámps búrning,
 And yé like mén awaiting their lórd,
 Whén he shall retúrn from the márríage-feást ;
 that cóming and knóck- at ónce they may ópen to
 ing, him.
 Bléssed those sérvants
 Whom the lórd, when he cómeth,
 Shall fínd wáching.’²

¹ Matthew and Luke are substantially identical.

² The equivalent of Luke 12^{33, 34} is found in Matt. 6¹⁹⁻²¹, which runs :

‘ Lay not up for yourselves treasures in earth,
 Where moth and rust corrupteth,
 And where thieves break through and steal ;
 But lay up for yourselves treasures in heaven,
 Where neither moth nor rust corrupteth,
 And where thieves break not through nor steal.
 For where your treasure, there your heart.’

This (except for the last line, which = Luke’s four-beat rhythm) seems to fall into three-beat rhythm, and is also cast in typical antithetic form. We should perhaps conclude from this that both the Luke and Matthew

Closely connected, though without a parallel in Matthew, is the following passage from Luke.

Luke 12^{42, 43}.

‘Whó is the stéward trústý and wíse,
Whom the lórd shall ap- óver his rétinue,
 póint
To gíve in seáson the meásure of foód?
 Bléssed that sérvant
 Whom his lórd, when he cómeth
 Shall fínd so dóing.’

We may compare the following passage from Matthew which is rhythmically similar.

Matt. 13⁵².

‘Every scribe that is ap- to the kíngdom of héaven
 prénticed
Is líke to a mán that is rúler of a hóuse,
Who brings fóρθ from his things néw and óld.’
 treásure

In the following passage Matthew and Luke are practically identical.

Matt. 6²⁴ = Luke 16¹³.

‘Nó one can sérve twó másters.
Either he shall háte the and lóve the óther,
 óne
Or shall hólđ to the óne and despíse the óther.
Ye cánnót sérve Gód and Mámmon.’¹

forms are original, but belong to different occasions. Luke 12^{35, 36} has no direct parallel in Matthew, but it may be noted that a parallel *in substance* is offered by the parable of the ten virgins (Matt. 25^{1 ff.})—a fact which bears out the conclusion that our Lord sometimes repeated the same teaching in a different form on different occasions.

¹ The only difference is that Matthew’s οὐδέίς appears in Luke as οὐδέίς οἰκέτης. Luke’s addition, which is rhythmically superfluous, is probably explicative.

Our Lord's commission to Peter, peculiar to Matthew, is cast in this rhythm, and falls into tristichs.

Matt. 16¹⁷⁻¹⁹.

' Blessed thou, Sim'ón,	thou són of Jonáh,
For flésh and bloód	reveáled not to theé,
Bút My Fátther	Who ís in héaven.
And I sáy unto theé	that thou art Péter,
And upón this róck	I will buíld My chúrch,
And the gátes of Sheól	shall not prevail agáinst it.
I will gíve thee the kéys	of the kíngdom of héaven,
And that thou shalt bín	shall be boúnd in héaven,
on éarth	
And that thou shalt loóse	shall be loósed in héaven.'
on eárrh	

This may be thus rendered in Aramaic :

<i>túbáyk Šim'ón</i>	<i>b'réh d'Yóná</i>
<i>d'bisrá ūd'má</i>	<i>lā gálē lāk</i>
<i>'ellā 'abbā</i>	<i>d'it hū bišmayyā</i>
<i>w'āmárna lāk</i>	<i>d'att hū Kēphā</i>
<i>w'al hādén kēphā</i>	<i>'ebnué likništī</i>
<i>w'tar'éh diš'ól</i>	<i>lā yēk'tún 'alēh</i>
<i>'ihab lāk maphl'hayyā</i>	<i>d'malkūtā dišmayyā</i>
<i>ūmā d'tēsōr b'ar'á</i>	<i>yitt'sár bišmayyā</i>
<i>ūmā d'tišrē b'ar'á</i>	<i>yišt'rē bišmayyā</i>

The reply sent to St. John Baptist is framed in the same rhythm.

Matt. 11⁴⁻⁶ = Luke 7^{22, 23}.

' Go ye and tell John what ye have seen and heard ;	
The blínd seé,	the lámē wálk,
The lépers are cleánsed,	the deáf heár,
The deád are ráised,	the poór are evángelized ;
And bléssed whosó	shall not stúmbles in Mé.'

We may trace the same form of rhythm in M in *vv.* 9-13 of the little Apocalypse of Mark 13. This section is distinguished from the rest of the chapter by its rhythm. We have parallelism, and an imperfect rhythm of a different character, in *vv.* 8, 24-27, but the remainder is unmarked by the characteristics of Hebrew poetry.

Mark 13⁹⁻¹³.

- | | | |
|-----|---|---|
| 9. | ‘ They shall delíver you unto
coúncils,
And before rúlers and
kings | and in sýnagogues
shall ye be scoúrged,
shall ye stánd for My
sáke.
[for a witness unto
them.] |
| 10. | [And unto all nations first | must the Gospel be
preached.] |
| 11. | And whén they arrést you
Be not ánxious befóre-
hand
But that gíven you at that
hóur,
For it is not yé that speák, | and delíver you úp,
whát ye shall speák ;
thát speák ye ;
but the Hóly Spírit. |
| 12. | And bróther shall betráy
[And father son,]
And children shall rise úp | bróther to deáth,
against párents and
sláy them. |
| 13. | And ye shall be háted of
áll
But he that endúreth to
the énd, | for Mý name’s sáke ;
hé shall be sáved.’ |

The bracketed passages are imperfectly rhythmical, and their originality may therefore be suspected—*εἰς μαρτύριον αὐτοῖς* (*v.* 9) and *καὶ πατὴρ τέκνον* (*v.* 12) as being

half-lines merely, and *καὶ εἰς πάντα τὰ ἔθνη κτλ.* (v. 10) as having no parallel line. In confirmation of the omission of this latter passage we note that it introduces a fresh thought which interrupts the connexion between v. 9 and v. 11. On removal of the bracketed passages we observe that we have a couplet (v. 9) followed by two quatrains (v. 11 and vv. 12, 13). This may lead us to suspect that the opening couplet is the half of an original quatrain, of the second half of which *εἰς μαρτύριον αὐτοῖς* may be a relic.

The parallel passage in Luke 21¹²⁻¹⁹ is so paraphrased as to remove all traces of rhythm, and is therefore, *in form*, less original. We notice, however, that it preserves the whole of the Marcan *matter*, except Mark 13¹⁰ *καὶ εἰς πάντα τὰ ἔθνη κτλ.*—the very passage which we have marked on rhythmical grounds as suspicious. A further parallel to Mark 13¹¹ is found in Luke 12^{11, 12}; and this again is paraphrastic and unrhythmical.

Matt. 24⁹⁻¹⁴, which should form a parallel to the passage under consideration, only does so very imperfectly; being unrhythmical, and, as compared with Mark, paraphrastic and disordered in sequence, and containing some new thoughts (e.g. vv. 11, 12). The true parallel to Mark 13⁹⁻¹³ is found, however, in Matt. 10¹⁷⁻²², which corresponds exactly in extent with the Marcan passage which we have distinguished from the rest of Mark 13 solely on the ground of rhythm. We may now observe that a further ground for distinction is to be found in its *contents*. Though not unsuited to be fitted into an eschatological discourse, the section is not in itself eschatological, but simply predicts the treatment which the Apostles and other members of the Church will receive from the world in

the prosecution of their missionary work, and lays down rules for their conduct, independently of the thought of a speedy termination of the present age (unless we press the force of *εἰς τέλος* in *v.* ¹³, as there seems no need to do).¹ The setting of the passage in Matt. 10 is uneschatological, apart from *v.* ^{23^b} which alludes (though only incidentally) to the coming of the Son of Man. The whole chapter deals with the commission of the Twelve and the setting forth and implications of their apostolic work. This consideration seems at any rate to open the possibility that Matthew may have drawn 10¹⁷⁻²², not directly from the little Apocalypse of Mark, but from another independent source; and since Matt. 10¹⁷⁻²² is practically identical with Mark 13⁹⁻¹³, with but small variations (including the omission of Mark 13¹⁰ which we suspect on rhythmical grounds), and Mark 13⁹⁻¹³ is distinguished (as we have seen) from its context by a rhythm not traceable elsewhere in the chapter, and its removal from its context, so far from damaging the sequence of thought, improves it by connecting *v.* ⁸ directly with *v.* ¹⁴, a plausible inference seems to be that both Mark and Matthew drew the passage independently from an earlier common source (Q?). This inference is confirmed when we notice that Luke, who follows Mark in his version of the little Apocalypse, must have felt that the section in question was logically misplaced; for he prefaces it with the words *Πρὸ δὲ τούτων πάντων* (21¹²). On this view of the Marcan section we naturally regard the opening words of *v.* ⁹, *Βλέπετε δὲ ὑμῖς ἑαυτοῦς*, as the redactional link by which Mark

¹ Matt. 24⁹⁻¹⁴, which, as we have just noted, imperfectly represents Mark 13⁹⁻¹³, though based upon it, has clearly been *made* eschatological in accordance with its context (the little Apocalypse in Matthew).

connects the passage with the context in which he places it.

Looking now at the context of Matt. 10¹⁷⁻²², we observe that the section immediately preceding, viz. vv. 8-16, which contains a commission for missionary work, exhibits signs of the same form of rhythm. This is more clearly observable in the parallels Mark 6⁸⁻¹¹, Luke 9³⁻⁵. The following reconstruction, which is necessarily somewhat tentative, is based mainly on Mark, though accepting Matt. 10⁸ (summarily paraphrased in Mark 6^{7b}, Luke 9^{1b}) and Matt. 10¹⁶ (cf. Luke 10³) as illustrative of the same form of rhythm.¹

¹ The divergence between the command of Mark 6⁸ to take nothing for the journey *except* a staff only, and Matt. 10¹⁰, Luke 9³, which specify *no* staff, is probably due to misreading of the Aramaic ܢܠܢܐ, 'ellā, 'but', as ܢܠܗܐ, w^olā, 'and not', i. e. 'not even', which is not unnatural in view of the repeated ܢܠܗܐ, 'not', in the list of forbidden articles which follows. (Allen on Mark 6⁹ regards ܢܠܗܐ as original, and ܢܠܢܐ as a corruption.) In Mark 6⁸ we restore the *oratio recta* as in the parallels, rejecting *καὶ ἔλεγεν αὐτοῖς* in v. 10, and supplying in this verse Matthew's *ἀσπάσασθε αὐτήν*, 'Ask its peace' (welfare; cf. Luke 10⁵, *εἰρήνη τῷ οἴκῳ τούτῳ*), as inherently probable and needful to complete the rhythm. The variants Mark 6¹¹ *καὶ ὅς ἂν τόπος μὴ δέξηται ὑμᾶς*, Matt. 10¹⁴ *καὶ ὅς ἂν μὴ δέξηται ὑμᾶς*, Luke 9⁵ *καὶ ὅσοι ἂν μὴ δέχωνται ὑμᾶς*, are clearly different ways of filling out an original ܢܠܗܐ ܠܗܘܢ ܢܠܗܐ ܢܠܗܐ, lit. 'and that receiveth you not', which may be taken naturally as referring to the 'house' preceding. This *casus pendens* may have been concisely reinforced by the pronominal suffix in ܕܘܪܝܢܐ, 'its dust', the statements *ἐκπορευόμενοι ἐκείθεν, εἰς μαρτύριον αὐτοῖς* being added to make the sense clearer in the Greek. The fact that the section in Matthew has been expounded from the form preserved in Mark is indicated by the occurrence of most of its additions in a different context in Luke (10^{5, 6, 12}). The opening of the charge in Matt. 10⁵⁻⁷, with its specific limitation of the mission to the lost sheep of the house of Israel, does not accord with the rhythm of the rest, and finds no parallel in Mark and Luke. It may perhaps be editorial, and not drawn from an earlier written source.

‘ Heál the síck,	raíse the deáid,
Cleánse the lépers,	cást out dévils;
Freély ye have received,	freély gíve.
Take nóught for the jóur-	but stáff alóne,
ney	
No breáid, no scríp,	no bráss in the gírdle ;
But be shód with sándals,	and weár not two coáts.
When ye énter a hóuse,	ásk its wélfare,
And thére remain	till ye gó thénce.
And thát which receíves	nor héars your wórd,
you not,	
Sháke off its dúst	from óff your feét.
Lo I sénd you fórt	like sheép among wólves;
Be wíse as sérpents,	and hármless as dóves.’

Following upon this, *vv.* 17-22 are connected by the unrhymical link ‘But beware of men, for’. Then follows *v.* 23, peculiar to Matthew, of which at any rate the second half (‘For verily I say unto you, ye shall not have gone through the cities of Israel, till the Son of Man be come’) is evidently unrhymical, and in this respect stands out of relation to its context—a striking fact when taken in connexion with the fact already noted (cf. foot-note, p. 121), that the introduction, *vv.* 5-7 (also peculiar to Matthew), which likewise limits the mission to Israel, is similarly unrhymical. In the next section, however, *vv.* 24-27 (of which there is an abbreviation of *vv.* 24, 25 in Luke 6⁴⁰), four-beat rhythm is again unmistakable.

‘ The discíple is nó	abóve the máster,
And the sláve is nó	abóve his lórd.
Enóugh to the discíple	that he bé as the máster,
And (enóugh) to the sláve	(that he bé) as his lórd.

If the máster of the they have called Beelze-
 hóuse búl,

Hów much móre the sóns of his hóuse.

Fear them not therefore, for

There is nóught conceáled but shall bé reveáled,

And nóught that is híd but shall cóme to be
 knówn.

What I téll you in dárkness, speák in the líght,

And what ye heár in the próclaím on the hóuse-
 éár tops.'

The rest of the chapter is uncharacterized by this form of rhythm.

The identity of rhythm in *vv.* 8-16, and *vv.* 17-22, 24-27, of Matt. 10 can scarcely, however, imply that they were originally parts of a single discourse. The first section is assigned by all three Synoptists to a temporary mission of the Twelve which took place during our Lord's ministry, and its contents suit such an occasion; *vv.* 17-22, on the other hand, clearly deal with the vicissitudes to be encountered by the Apostles in the longer future. The sections have simply been brought together by Matthew on account of the similarity of their contents.

Is, then, their identity of rhythm merely accidental? Looking at the other passages in which we have found illustrations of the use of four-beat rhythm, we can hardly fail to note that some of them certainly—the Lord's Prayer (cf. Luke 11¹), Luke 11^{9,10}, 12^{32-37, 42,43}, Matt. 13⁵², 16¹⁷⁻¹⁹, and others at least primarily—Luke 6^{27-29,36-38}, Matt. 6^{24,1} are addressed to the inner

¹ The introductory words of Luke 6²⁷, 'Ἄλλ' ὑμῖν λέγω τοῖς ἀκούουσιν, may include an outer circle of listeners, but the instruction is intended primarily for the disciples (*v.* 20).

<i>Marbé bāsár</i>	<i>marbé rimmá</i>
<i>marbé n°kāsím</i>	<i>marbé a°āgá</i>
<i>marbé s°phāhóth</i>	<i>marbé zimmá</i>
<i>marbé °bādím</i>	<i>marbé gāzél</i>
<i>marbé nāším</i>	<i>marbé k°šāphím</i>
<i>marbé tōrā</i>	<i>marbé hayyím</i>
<i>marbé hokmá</i>	<i>marbé y°šībā</i>
<i>marbé s°dāká</i>	<i>marbé šālóm</i>

- ' Who increáseth flésh, increáseth wórms ;
 Who increáseth weálth, increáseth cáre ;
 Who increáseth maíd- increáseth léwdness ;
 servants,
 Who increáseth mén- increáseth théft ;
 servants,
 Who increáseth wómen, increáseth wítchcraft ;
 Who increáseth *Tōrā*, increáseth lífe ;
 Who increáseth wísdóm, increáseth schólars ;
 Who increáseth ríght- increáseth peáce.'
 eousness,

The following sayings ascribed to early Rabbinic teachers in *Pirkê Ābhóth* exhibit the same rhythm, and serve to indicate that it was an ordinary form in which such teaching was cast.

Simeon the Righteous (*op. cit.* i, 2).

<i>'al s°lōšá d°bārím</i>	<i>hā'ólám 'óméd</i>
<i>'al hattōrā w°al hā°bōdā</i>	<i>w°al g°mīlút h°sādím</i>

- ' On thrée concérns the wórld is stáyed,
 On the Láv and on the and on the récompense of
 Sérvice kíndnesses.'

José ben-Joezer (*op. cit.* i, 4).

<i>y°hí bēt°ká</i>	<i>bēt wá°ad lāh°kāmím</i>
<i>wēh°wē mit°abbék</i>	<i>bā°phár raglēhém</i>
<i>w°šōté b°šim°á</i>	<i>'et díbrēhém</i>

' Let thy house becóme a trýst for the wíse,
 And be rólling thysélf in the dúst of their feét,
 And drinking with thírst their weíghty wórds.'

Jose ben-Johanan (*op. cit.* i, 5).

<i>y^h bē^{kā}</i>	<i>pātū^h lār^{wāhā}</i>
<i>w^eyihyū^ā nīyyīm</i>	<i>b^{nē} bē^{kā}</i>
<i>w^eal tarbē sīhā</i>	<i>'im hā'īššā</i>

' Ópen thy hóuse to its fúll extént,
 And wélcome the póor as sóns of thy hóuse,
 And speák not at lárge with wómenkind.'

Joshua ben-Perachya (*op. cit.* i, 6).

<i>'^{sé} l^{kā} ráb</i>	<i>ū^{kē}nē l^{kā} hābēr</i>
<i>wel^{wē} dān 'et kol 'ādām</i>	<i>l^{kā}ph zākút</i>

' Máke thee a teácher and gét thee a fríend,
 And júdge every mán by the scále of wóρθ.'

The Fourth Gospel does not contain a large amount of calm and measured instruction addressed to the inner circle of disciples, such as we find in the Synoptists. It does, however, contain the Last Discourses (*chs.* 14–16), which, if they represent a genuine tradition of our Lord's teaching, might well be expected to offer an echo of the characteristic rhythm; and it is of great interest to notice that this seems clearly to be exhibited in the opening part of *ch.* 14.

1. ' Untróubled be your héarts;
 Belíeve in Gód, and belíeve in Mé.
2. In My Fáther's hóuse are mány mánsions;
 Had it nó^t been só, Í wóuld have tóld you;
 For I gó to prépare for yóu a pláce.
3. And if I gó and pré- a pláce for yóu,
 páre

- I will come again, and receive you to Myself,
That where I am, ye too may be.
4. And whither I go ye know the way.
5. Thomas saith to Him,
Lord, we know not whither Thou goest;
How can we know the way?
6. Jesus saith to him,
I am the way and the truth and the life;
None cometh to the except through Me.
Father
7. If ye had recognized My Father ye would have
Me, known;
Henceforth ye recognize Him and have looked upon
Him.
8. Philip saith to Him,
Lord, show us the Father, and it sufficeth us.
9. Jesus saith to him,
So long time with you, and thou hast not recognized Me, Philip!
He that hath seen Me, hath seen the Father;
How sayest thou, Show us the Father?'
10. Believest thou not that
I am in the Father and the Father in Me?
The words which I speak [unto you] I speak not of Myself,
But the Father abiding in Me, He doeth His works.'

As much to convince himself as his readers that the detection of rhythm in this passage is not due to fancy, the present writer has translated it straightforwardly into Galilæan Aramaic; and he feels justified in claiming that the result bears out his conclusion.

1. *lā yitbāhāl libb'kōn*
hēmīnū belāhā *ūbī hēmīnū*
2. *b'betéh d'abbā* *m'nāhān saggī'ān*
'in lét hū k'dén *'amarīt l'kōn*
d'āzēlnā d'atkén *'atār l'kōn*
3. *w'in 'ezél w'atkén* *l'kōn 'atār*
tūbān 'atēnā *'akabb'linn'kōn lī*
d'hān hāwēnā *'ūph 'attūn l'hōn*
4. *ūl'hān 'āzēlnā* *yād'ittūn 'ūrḥā*
5. *'amar lēh T'ōmā*
mārān lēnan yād'in l'hān 'āzēlatt
hēk yād'inān 'ūrḥā
6. *'amar lēh Yēšūa'*
'anā hū 'urḥā *w'kūštā w'ḥayyē*
lēt 'atē l'abbā *'illulē bīdī*
7. *'in lī 'akkartūn* *'ūph l'abbā y'da'tūn*
min kaddū 'akkartūnēh *wah'mētūn lēh*
8. *'amar lēh Philippos*
mārān 'awda' lan 'abbā ūmist'yan
9. *'amar lēh Yēšūa'*
zimnā dēn 'amm'kōn 'anā w'lā 'akkartānī
Philippe
man d'hāmē lī *ḥ'mā l'abbā*
hēk 'att 'āmār *'awda' lān 'abbā*
10. *lēt m'hēmīnatt*
da'anā be'abbā *w'abbā hū bī*
millayyā din'mallēlnā *lā m'mallēlnā min*
[lekōn] *garmī*
'abbā din'kattar bī *hū 'ābéd 'ōbādōy*

If our conclusion is well grounded that this passage really offers an example of the four-beat rhythm which we have seen to characterize similar teaching in the Synoptists, we have here a fact which is of the first importance for the substantial authenticity of the Last Discourses. Without maintaining that they represent throughout the *ipsissima verba* of our Lord, we may reasonably infer that they have been recorded by an actual hearer, in whose mind the familiar rhythm was still running, even after a long lapse of years, and who was able to record with substantial accuracy the well-remembered words in the form in which they were conveyed. It does not of course follow that, in order to prove the authenticity of the rest of the Discourses, they must be shown to be in the same rhythm throughout. The Synoptic evidence rather suggests that our Lord varied the form in which He conveyed His teaching to His disciples. Traces of the same rhythm can, however, be detected elsewhere in the Discourses; cf. 14^{15, 18, 21 a, 23 a, 24 a, 27}, 15⁵.

Examples of four-beat rhythm in other passages in the Fourth Gospel are the following:

John 3¹⁸.

‘He that believeth on is not condemned;
Him
He that believeth not is already condemned.’

John 3^{20, 21}.

‘Whoso doeth ill hateth the light,
And cometh not to the lest his works should be
light condemned;
But he that worketh the cometh to the light,
truth
That his deeds may be that they are wrought in
manifest Gód.’

John 6^{35, 37}.

'He that cometh to Mé shall néver húngér,
And he that believeth on shall néver thíst.
Mé

All that the Fátther gívethe shall cóme to Mé,
Me

And him that cometh to I will in nó wise cast out.
Mé

Three-beat rhythm.

This is fairly frequent in the Synoptic Gospels, and seems mainly to characterize pithy sayings of a gnomic character, akin to the proverbs of the Old Testament, such as are found in the Sermon on the Mount. Three-beat rhythm is the rhythm of the Beatitudes (Matt. 5^{3ff.}). Cf. the Aramaic rendering given on p. 166. Other examples are the following:

Matt. 5¹⁴⁻¹⁶ (no parallel).

'Yé are the líght of the wórld.
A cíty cannót be híd,
Which is sét on the tóp of a híll.
Neíther líght they a lámp,
And sét it beneáth a búshel;
Bút on the lámp-stand (they sét it),
And it líghteth all thóse in the hóuse.
So shíne your líght before mén,
That they may seé your wórks that are goód,
And may glórfify your fáther who is in heáven.'¹

Rendered into Aramaic this would run :

'attún n'hōrēh d'āl mā
lā yāk'lā n'dīnā d'tiṭṭamār

¹ For the words supplied in brackets, cf. Syr. Sin.

dil'él min túr mitt'sāmá
w'lá madl'kín bōšíná
ūm'sīmīn l'hót mōd'yá
'ellá 'al m'nortá (m'sīmīn lēh)
w'hū manhār l'kull'hón dib'bētá
hēkdēn yanhār n'hōr'kōn k'dām b'nē 'e'nāšá
d'yihmōn 'ōbādēkōn šappīrīn
wišabb'hūn la'ábūkōn d'bišmayyá

Matt. 6^{22, 23} = Luke 11^{34, 35}.

'The light of the bōdy is the éye.
 If so bé thine éye be síngle,
 Áll thy bōdy is líght;
 But if so bé thine éye be évil,
 Áll thy bōdy is dárk;
 And if the líght that is ín thee be dárk,
 Thén the dárkness how great!' ¹

bōšínéh d'pigrá hū 'ená
'in hāw'yá 'enák p'sītá
kulléh pigrák n'hír
w'in hāw'yá 'enák bīšá
kulléh pigrák k'bíl
w'in n'hōrá d'bák k'bíl
hū kablá had k'má

Matt. 7⁰ (no parallel).

'Do not gíve that which is hóly to the dōgs,
 Neither cást ye your peárls before swíne;
 Lest they trample them with their feet,
 And turn and rend you.'

¹ The text adopted is that of Matthew, which is rhythmically superior to Luke's. Luke 11³⁶, which continues the same theme, does not in its present form exhibit any trace of rhythm.

The second couplet appears in English to consist of two-beat stichoi; but that the rhythm is properly the same as that of the first couplet appears from the Aramaic rendering.

lā tih^abūn kudšā l'kalbayyā
w^alā tirmūn margālyātkōn k'dām h^azīrayyā
d^alā y'dūšūn 'innōn b'raglēhōn
wītūbūn wībāzz^aūnkōn

Matt. 8²⁰ = Luke 9⁵⁸.

'To the fōxes thère are hōles,
 To the bīrds of the heāven nēsts;
 But to the Sōn of Mán there is nót
 Whère He may láy His heád.'¹

l'ta'layyā 'ūt l'hōn bōrīn
l'ōphā dišmayyā kinnūn
ūl^abār 'e'nāšā lēt lēh
hān d'yarkēn rēšēh

Luke 9⁶² (no parallel).

'Whoso pūteth his hānd to the plouġh,
 And túrneth his gāze to the rear,
 Is not fit for the kíngdom of Gód.'

man d'rāmē y'dēh 'al paddānā
ūmístakkāl la^ahōrā
lēt šāwē l'malkūtēh dēlāhā

Matt. 12³⁰ = Luke 11²³.

'Hé that is not with Me is agāinst Me,
 And he that gāthereth not with Me, scāttereth.'¹

man d'lēt hū 'immī l'kīblī
ūd^alā kānēs 'immī n^abaddār

¹ The two versions are identical.

Matt. 15¹⁴ = Luke 6³⁹.

‘If the blínd leád the blínd,
Bóth shall fáll into the dích.’¹

*’in yidbár samyá l’samyá
l’rēhôn nāph^l l’in b^lgumšá*

The following passage of a different type is cast in the same rhythm.

Matt. 11²⁵⁻²⁷ = Luke 10^{21,22}.

‘I give thánks unto Theé, O Fáther,
Thou Lórd of heáven and éarth,
Because Thou hast hid these thíngs from the wíse
[and prudént],
And hast reveálèd thém to bábes;
Yea, Fáther, (I gíve Thee glóry),
For só it seemed goód in Thy síght.
Áll thíngs are delívered to Me by My Fáther;
And none knóweth the Són save the Fáther;
Neither knóweth any the Fáther save the Són,
And hé to whom the Són will reveál Him.’

An Aramaic rendering of this passage is given on p. 171.

Examples of the use of three-beat rhythm are fairly frequent in the Fourth Gospel.

John 3¹¹.

‘Thát which we knów we speák,
And thát which we have seén we téstify;
And our téstimony ye are nótt receívíng.’

*má d’yād^e vān m^e mall^e tīnān
ūmá dah^a ménan mash^e dīnān
w^e sah^a dūtān lēt ’attūn nās^e bīn*

¹ Cast in an interrogative form in Luke. The difference is due to the fact that ܐܢܝܢ, ‘if’, may also introduce a question.

John 4³⁶.

‘ He that reápeth receíveth wáges,
And gáthereth fruit unto life [eternal].’

*man d'ḥāšéd 'agrá nāséb
ūn'kannēs pērín l'ḥayyín*

John 6³⁶.

‘ Í am the breád of life ;
He that cómeth to Mé shall not húnger,
And he that belíeveth shall not thirst for éver.’

*'anā hū lahṁá d'ḥayyín
man d'āté l'wātí lā kāphén
ūman d'inhēmān bí lā šāḥé l'ālām*

John 6⁵⁵.

‘ My flésh is meát indeéd,
And My bloód is drink indeéd.’

*bisrē min ḵšōt mēkál
w'idnū min ḵšōt mišté¹*

John 6⁶³.

‘ The spírít it is that quíckeneth,
The flésh prófiteth nóthing ;
The things of which I spáke unto yoú,
Spírít are théy and life.’

*rūhá hī hādá d'mahyá
bisrā k'lúm lā mah'né
millayyá d'mal'let l'kón
rū'ḥ 'innún w'ḥayyín*

John 8¹².

‘ Í am the líght of the wórld ;
He that fólloweth Me shall not wálk in dárkness,
But shall háve the líght of life.’

¹ Or according to the variant reading, ‘ true bread . . . true drink ’,
mēkál ḵāššít . . . mišté ḵāššít.

'*nā hū n'hōrēh d'āl'mā*
man d'dābēk lī lā n'hallēk b'kablā
'ellā hāwē tēh n'hōrā d'hayyīn

John 8^{31, 32}.

' If ye abide in My word,
 Of a truth My disciples are ye;
 And ye shall know the truth,
 And the truth shall make you free.'

'*in 'attūn m'katt'rīn b'millāy*
min k'sōt talmūdāy 'attūn
w'takk'rūn leh l'kūštā
w'kūštā hārēr l'kōn

Here the third line appears to exhibit two beats only.

John 8³⁴⁻³⁶.

' Everyone that worketh sin,
 The slave of sin is he.
 The slave abideth not in the house [for ever];
 The son abideth for ever.
 If the son make you free,
 Truly free shall ye be.'

kol mán d'ābéd he'ā
'abdēh d'he'ā īt hū
'abdā lā m'kattār b'bētā [l'ālām]
b'rā m'kattār l'ālām
'in b'rā hārēr l'kōn
min k'sōt b'nē hōrīn 'attūn

John 8³³.

' If children of Abraham ye are,
 The works of Abraham ye do.'

'in b'nólhī d' Abrāhām hāwēttūn
'ābādōhī d' Abrāhām 'āb'dāttūn¹

John 13¹⁶.

'A sérvant is not gréater than his lórd,
Nor a méssenger than him that sént him.'

lēt 'ābéd ráb min mārēh
ūš'šāh min hāhū d'šallēh

It is noticeable that some of the examples characterized by this rhythm (John 4³⁶, 6^{63a}, 8³⁴⁻³⁶, 13¹⁶) are of the nature of aphorisms, resembling in this respect examples in the same rhythm cited from the Synoptic Gospels.

Other instances from the Fourth Gospel of three-beat rhythm are 6^{26,27}, and (in the main) 10¹⁻⁵; Aramaic renderings of these passages will be found on pp. 170, 174.

A few examples of this rhythm are to be found in *Pirkê Āblōth*. Thus we have the opening saying ascribed to 'the men of the Great Synagogue' who were the traditional successors of Ezra (*op. cit.* I. 1).

h'yū m'tūnīm baddān
w'ha'āmidu talmūdīm harbē
wa'āsū š'yāg lattōrā

¹ Here *hāwēttūn*, 'āb'dāttūn are participles combined with the 2nd pl. pers. pronoun, lit. 'ye being', 'ye doing'; and since the participle denotes mere *duration*, apart from mark of time, the sense implied might equally well be, 'ye were being . . . ye would be doing' (or, 'ye would have been doing'). The sense adopted above conforms to the better-attested Greek reading ἐστε . . . ποιεῖτε, but the same Aramaic would yield the sense of the other current reading ἦτε . . . ἐποιεῖτε (āv), which is probably a correction dictated by a sense of greater fitness to the context.

' Bé delíberate in júdgement,
And ráise up díscíples full mány,
And máke a hédge to the Láv.'

Hillel (i. 14).

'im 'én 'a nē lī mī lī
ūk'sē'ā nī l'asmī mā lī
wē'im lō 'akšāw 'ēmātáy

' If nót for mysélf, who is fór me?
And if for mysélf, who ám I?
And if not nów, pray whén?'

Kīnā-rhythm.

Is it possible to trace, among the utterances of our Lord, any passages which seem to exhibit the characteristic rhythm of the Hebrew *Kīnā* or dirge—a rhythm which, as we have seen (pp. 34, 39), was by no means confined to this particular form of poem, but was used more widely in poetry of an emotional type? In the examples which are now to be given it is at any rate a striking fact that all are found among passages marked by strong emotion—moving the deepest human feelings of the Speaker, and calculated to react in the same way upon His hearers. The first example which we shall take belongs to Q, and is found in Luke 13²³⁻²⁷ (partial parallels, not similarly rhythmical, in Matt. 7^{13, 22, 23}). It will be noticed that in this passage the whole is not rhythmical, as a carefully elaborated poem would be, but there is a setting which structurally takes the form of prose, yet which by no means detracts from the solemn and mournful flow of the *Kīnā*-verses. In the rendering which we give these latter are distinguished by indentation and stress-accents.

23. 'And one said to Him, Lord, are there few that shall be saved? And He said to them,
24. Exért yourséives to énter
by the nárrow gáte;
For mány [I say unto you] shall seék to énter,
and shall nó't be áble.
25. Once the máster of the hóuse hath arísen,
and hath shút the doór,
And ye begín to stánd withóut,
and to knóck the doór,
saying, Lord, open to us;
and He shall answer and say to you,
Í have no knówledge óf you,
whénce ye áre;
26. then shall ye begin to say;
We díd éat and drínk befóre Thee,
and Thou dídst téach in our streéts;
27. and He shall say, I say unto you,
Í have no knówledge óf you,
whénce ye áre;
Gét you awáy from Mé,
all ye wórkers of iníquity.'

In order to show how perfectly this represents the Hebrew *Kinā*, we give a Hebrew rendering in Biblical style.

24. *hítkatt'sú lābó*
baššá'ar haššár
kī rabbīm y'baqqē'sú lābó
w'ló yūkālū
25. *'im kām bā'al habbáyit*
wayyisgór haddélet
w'tāhēllū la'mód bahúš
w'lidpōk 'al haddélet

lēmōr 'a dōnāy pithā lānū
w'ānā w'āmar 'a tēkem
'ēnēnnā yōdē' 'etkēm
mē'āyin 'attēm

26. *'āz tāhēllū l'dabbēr*
'ākālnu w'sātīnū l'phānēkā
ūb'sūkēnū limmādtā

27. *w'āmar 'āmartī lākem*
'ēnēnnā yōdē' 'etkēm
mē'āyin 'attēm
sūrū lakēm mimmiēnnā
kol pō'lē 'āwen

If we now translate the passage into Galilaean Aramaic, the *Kīnā*-rhythm is no less clear.

24. *'itkatt'sūn l'mē'al*
b'tar'ā 'āy'kā
d'saggū'in yib'ōn l'mē'al
w'lā yāk'līn

25. *kad kām mārēh d'baytā*
wa'āhād dāšā
ūt'sārōn kāy'nūn b'barā
ūmaklē'sīn 'al dāšā
w'ām'rīn māran p'tah lan
w'hū 'anē w'āmar l'kōn
lēnā makkēr l'kōn
min hān 'attūn

26. *b'kēn t'sārōn 'ām'rīn*
'a kālnan ūs'tīnan k'dāmāk
ūb'sūkēnan 'allēpht

27. *w'hū 'āmar 'āmar nā l'kōn*
lēnā makkēr l'kōn
min hān 'attūn

'ítrah'kún minní
kol 'áb'dē šikrá¹

The following fairly lengthy passages from Mark appear to be framed in this rhythm.

Mark 2¹⁹⁻²² = Matt. 9¹⁵⁻¹⁷ = Luke 5³⁴⁻³⁹.

'Can the children of the bride-chamber mourn
 while the bridegroom is with them?
 So long as the bridegroom is with them
 they cannot fast.
 But the days shall come when the bridegroom shall
 be taken from them,
 and then shall they fast.
 No one putteth a patch of new cloth
 upon an old garment;
 For its fulness taketh from the garment,
 and a [worse] rent is made.
 Neither pour they new wine
 into old wine-skins;
 Otherwise the wine-skins are rent,
 and the wine is spilled [and the skins perish].
 But [they put] new wine into fresh wine-skins,
 and both are preserved.'²

¹ In the Hebrew and Aramaic renderings it is assumed that ἀφ' οὗ in *v.* 25 represents an original 'When', introducing a new sentence after a full stop. The apodosis is then most naturally to be found in 'and (= then) ye shall begin to stand without' (i. e. καὶ ἀρξήσθε in place of καὶ ἀρξήσθε); though it is possible to treat this as a continuation of the protasis, and to find the apodosis in 'and (= then) he shall answer, &c.' It seems clear, however, that Luke, in rendering ἀφ' οὗ . . . καὶ ἀρξήσθε, intended a close connexion with the preceding sentence—'shall not be able, from the time when, &c.'

² Here we follow the text of Matthew, which, as judged by the rhythmical standard, is certainly superior to that of Mark. Note that in Mark 2¹⁹ the placing of the infinitive νηστεύειν after the temporal clause (so Luke ποιῆσαι νηστεύειν) is less natural in a Semitic language

Mark 8³⁴⁻³⁸ = Matt. 16²⁴⁻²⁷ = Luke 9²³⁻²⁶.

‘If any wisheth to come after Mé,
let him deny himself;
And let him take up his cross daily,
and come after Mé.

For whoso wisheth to save his life,
he shall lose it;
But whoso loseth his life for My sake,
he shall save it.

For what profiteth a man if he gain the whole world,
and forfeit his life?

Or what shall a man give
in exchange for his life?

than is the position of *πενθεῖν* in Matthew after the verb which governs it and before the temporal clause. In Mark 2²⁰ the addition of *ἐν ἐκείνῃ τῇ ἡμέρᾳ* (Luke *ἐν ἐκείναις ταῖς ἡμέραις*) throws out the rhythm by adding two stresses to the short two-stress member of the *Kimā*-verse, and is not found in Matthew. In Matt. 9¹⁶ *οὐδεὶς δὲ ἐπιβάλλει ἐπίβλημα ῥάκους ἀγνάφου κτλ.* gives the original Semitic order of words rather than Mark 2²¹, *οὐδεὶς ἐπίβλημα ῥάκους ἀγνάφου ἐπιγράφτει κτλ.* In Mark 2²¹ *εἰ δὲ μὴ, αἶρει τὸ πλήρωμα ἀπ’ αὐτοῦ τὸ καινὸν τοῦ παλαιοῦ* is more awkward than Matthew’s simple and rhythmical *αἶρει γὰρ τὸ πλήρωμα αὐτοῦ ἀπὸ τοῦ ἱματίου*, and has the air of an unnecessary attempt at explanation (Luke’s parallel is clearly paraphrastic). May we not infer from these facts that the passage really belonged originally to Q, and was derived thence by Mark less faithfully than by Matthew? The only passage given above which is not found in Matthew is the second *Kimā*-verse, derived from Mark 2¹⁹ b, which is adopted as perfectly rhythmical and as possibly omitted through accident by Matthew owing to its resemblance to the temporal clause in the preceding question. It is possible, however, that both this and the last verse (‘But they put new wine, &c.’), which is not found in Mark, may be of the nature of explanatory additions; in which case we would have three couplets, dealing respectively with the children of the bridechamber, the garment, and the new wine. The words in square brackets are so marked as rhythmically superfluous. In regard to the last, we may note that ‘New wine into fresh skins’ may very likely have been a current proverbial saying.

For the Son of Mán shall cóme in the glóry of His
 Fáther
 with His hóly ángels,
 And thén shall He rénder to éach
 accórding to his wórk.¹

On the occurrence of more than three stresses in the first member of the *Kīnā*-verse, as occurs a few times in each of these passages, cf. p. 42.

In the parable of the Sheep and the Goats (Matt. 25^{31 ff.}) it is very striking that, when the emotion reaches its highest point, the rhythm at once becomes that of the *Kīnā* (*vv.* 34^{ff.}).

'Then the king shall say to those on his right hand,
 Cóme, ye bléssed of my Fáther,
 Inhérit the kíngdom prépared for you
 from the foundátion of the wórlđ.
 Becaúse I was húngry and ye féđ me;
 I was thírsty, and ye refréshed me.

¹ Here again, if our rhythmical scheme is right, Matthew represents the nearest approximation to the original; and the version given above presents this text, except that in the second *Kīnā*-verse we have adopted καθ' ἡμέραν from Luke, and in the fourth verse Luke's οὗτος as representing an emphatic οὗτος, which we assume to have stood also in the corresponding clause in the third verse. We assume also in the fourth verse that Mark and Luke σώσει, which gives a complete inversion of terms ('save . . . lose', 'lose . . . save') is original rather than Matthew εὐρήσει (cf. p. 74). The fact that the addition καὶ τοῦ εὐαγγελίου in Mark 8³⁵ spoils the characteristic form of our Lord's antithetic parallelism, and is therefore probably a gloss, has already been noted (cf. p. 74). Finally, the last two *Kīnā*-verses, as they stand in Matt. 16²⁷, are perfect in form if we adopt 'holy' before 'angels' from Mark and Luke (so D, Pesh. in Matt.), but the corresponding passage in Mark 8³⁸, Luke 9²⁸, seems to show no trace of *Kīnā*- or other form of rhythm. It would seem to follow that this also is originally a Q passage, which Matthew has preserved more accurately in the main than Mark.

A stránger was Í, and ye hóused me ;
 náked, and ye clád me.

Síck was Í, and ye vísited me ;
 in prísion, and ye cáme unto me.

Then shall the righteous answer him, saying,

Lord,

When sáw we thee húngry and nóurished thee ;
 or thírsty and refréshed thee ?

When sáw we thee a stránger and hóused thee,
 or náked, and clád thee ?

When sáw we thee síck, (and vísited thee) ;
 or in prísion, and cáme unto thee ?

And the king shall answer and say unto them,

Vérily I sáy unto yóu,

Thát which ye díd unto óne of these léast of my
 bréthren,

unto mé ye díd it.' ¹

An Aramaic rendering of the first half of the parable is given on p. 172.

¹ In *v.* ³⁶, ἡσθένησα καὶ ἐπεσκέψασθέ με, ἐν φυλακῇ ἤμην καὶ ἤλθατε πρὸς με, the supposition of a word-for-word translation would give two stresses only to the first half-verse, and three to the second: 'I was síck, and ye vísited me ; | in prísion was Í, and ye cáme unto me' ; and so Pal. Syr. ܘܫܬܢܝܘܫܐ ܕܘܫܘܟܐ ܘܘܫܘܫܘܢܐ ܘܘܫܘܫܘܢܐ ܘܘܫܘܫܘܢܐ ܘܘܫܘܫܘܢܐ, i. e. ἡσθένησα is represented by a single verbal form 'eibīšet, and ἤμην has its equivalent in the substantive verb h^awīl. The rendering which we presuppose is ܟܘܪܥ ܗܝܝܬ ܘܘܫܘܫܘܢܐ ܘܘܫܘܫܘܢܐ ܘܘܫܘܫܘܢܐ ܘܘܫܘܫܘܢܐ, i. e. m^era' h^awēl = lit. ἀσθενῆς ἤμην, and ἤμην in the second half-verse is understood and not expressed. This gives us our 3+2 stress *Kīnā*-verse, and may be held to be justified in view of the clear indications that the passage as a whole is cast in this rhythm. The addition in angular brackets in *v.* ³⁹ is supplied from *v.* ³⁶, as parallelism and rhythm demand.

The Fourth Gospel supplies one striking example of this rhythm.

John 16²⁰⁻²².

'*Yé* shall wéep and lamént,
 but the wórld shall rejóice;
Yé shall be sórrowful, but your sórrow
 shall be túrned into jóy.

A wóman when she is in trávail hath sórrow,
 because her hóur is cóme;
 But whén she is delivered of the chíld,
 she remémbereth not the ánguish
 [for joy that a man is born into the world].

And *yé* also nów have sórrow,
 but I will sée you agáin,
 And your héart shall rejóice, and your jóy
 none táketh fróm you.'

The passage in square brackets, which breaks the rhythm, may well be an explanatory addition to the original words. In the second and last *Kṛnā*-verses the caesura is purely formal, the sense-division giving 2+3 stresses. This can be paralleled from the Old Testament: cf. the examples given on p. 39.

Shorter passages in the Synoptists in the same rhythm are the following:

Matt. 11²⁸⁻³⁰ (no parallel).

'Cóme unto Mé, all ye weáry and búrdened,
 and Í will refrésh you.
 TÁke My yóke upón you,
 and leárn of Mé;

For meék am Í and lówly of heárt,
 and ye shall rést your soúls.
 For My yóke is eásy,
 and My búrden líght'.¹

Matt. 13^{16,17} = Luke 10^{23,24}.

‘Bléssed are your éyes, for they sée,
 and your éars, for they heár.
 Verily I say unto you,
 Mány próphets and ríghteous have desíred to sée
 the thínings which ye sée,
 and have nótt seén,
 And to heár the thínings which ye heár,
 and have nótt heárd.’²

Luke 10^{41,42} (no parallel).

‘Martha, Martha,
 Thou art cáreful and tróubled about mány thínings;
 but óne thínng is neédful;
 And Máry hath chósen the goód part,
 which shall not be táken fróm her.’

In *v.* ²⁸ ἀναπάνσω ὑμᾶς represents a single term in the original, viz. the Aph’el (causative) form of *nū^ah*, ‘to rest’, with pronominal suffix, *’anī/’akōn*, which, with the emphatic personal pronoun *’anā* preceding, gives the two stresses of the second member of the verse—hence the rendering ‘and Í will refrésh you’ rather than the familiar ‘and I will give you rest’, which suggests three stresses. It is assumed that in *v.* ²⁹ καὶ εὐρήσετε ἀνάπανσιν likewise represents the Aph’el of this verb, *ūl^e nī’hūn*.

² ܘܘܪܘܫܘܬܐ . . . ܘܘܪܘܫܘܬܐ may mean either ‘because they see . . . because they hear’ (Matt. *ὅτι βλέπουσιν . . . ὅτι ἀκούουσιν*), or ‘which see . . . which hear’ (Luke *οἱ βλέποντες*). On the ambiguity of the demonstrative particle ܘܘܪܘܫܘܬܐ as leading at times to mistranslation (*ὅτι* for relative, and *vice versa*) cf. the writer’s *Aramaic Origin of the Fourth Gospel*, pp. 76 ff.

In Matt. 23³⁷⁻³⁹ = Luke 13^{34, 35} we have our Lord's lament over Jerusalem, which might be expected to be cast into the form of a *Kīnā*; and this seems to be so.

‘Jerúsalem, Jerúsalem, that sláyeth the próphets,
 and stóneth her méssengers,
 How mány tímes have I lónged
 to gáther thy children,
 Like a hén that gáthereth her chícks
 beneáth her wíngs :
 Yet ye would not.
 Behóld, there remaineth to yóu
 your hóuse a desolátion.
 I say unto you, ye shall not see Me until ye say,
 Bléssed He that cómeth in the náme of the
 Lórd.’¹

Here *καὶ οὐκ ἠθελήσατε* falls like a sigh between the second and third *Kīnā*-verses. The last line—a quotation from Ps. 118²⁶—has four stresses in Hebrew :

bārúk habbá b’sēm Yahwéh.

¹ Matthew and Luke are nearly identical ; but Matthew gives *ἐπισυνάγει* after *ὄρνις*, while Luke leaves it to be inferred from the preceding *ἐπισυνάξει* (Matt. *ἐπισυναγαγείν*), and Matthew's *ἔρημος* is omitted by Luke. Both these words are essential to the rhythm, and Matthew may therefore be considered to offer a closer reproduction of the original Aramaic than Luke.

IV

THE USE OF RHYME BY OUR LORD

TRANSLATION into Aramaic of the portions of our Lord's teaching which exhibit the characteristics of Hebrew poetry reveals a further interesting fact, namely, that He seems not infrequently to have made use of *Rhyme*. This is the more remarkable in view of the infrequency of this trait in the literary poetry of the Old Testament, in which the few occurrences which can be collected seem for the most part to be rather accidental than designed, and opportunities for rhyming offered by the use of similar suffix-forms in parallel expressions are neglected, if not avoided. For example, Ps. 2 contains rhymes in *v.*³ *mōs^erōtēmō* 'their bonds', '*a**bōtēmō* 'their cords'; *v.*⁶ *malkī* 'my king', *har kodšī* 'my holy hill' ('hill of my holiness'). Had the poet, however, been set upon rhyming, he might have produced it in *v.*⁵ by rhyming *b^eappō* 'in his anger' with *baḥ^erōnō* 'in his hot displeasure'; or '*elēmō* 'unto them' with *y^ebaḥ^elēmō* 'he shall dismay them'. Instead of this, he deliberately prefers the literary elegance of contrasted position of the parallel verbs—first in the sentence in stichos *a*, but last in stichos *b*:

'āz y^edabbēr 'elēmō b^eappō
ūbāḥ^erōnō y^ebaḥ^elēmō

'Then shall He spēak unto thēm in His ánger,
And in His hót displeásure He shall dismáy them.'

Similarly, in *v.*⁸ *nah^alātékā* 'thine inheritance' is not rhymed with '*huzzātékā* 'thy possession', nor in *v.*⁹ is *ro'ém* 'thou shalt break them' rhymed with *napp^ešém* 'thou shalt shatter them', but the device of contrasted position is adopted as in *v.*⁵. In Ps. 54 we find three examples of rhyme (*vv.*^{3,4,6} Heb.; *vv.*^{1,2,4} E.VV.); but this is exceptional.

There is, however, a class of ancient Hebrew poetry in which the use of rhyme was probably a favourite device, namely, the popular poetry of the relatively uncultured. Not much of this has survived in the Old Testament; but, considering its paucity, it is remarkable how frequently it is characterized by the obviously intentional use of rhyme. An instance, in the crudest doggerel form, is seen in the song which is ascribed to the Philistine populace upon the captivity of Samson, Judges 16²⁴.

nātán 'lōhénū
b^eyādénū 'et 'ōy^bbénū
w^e'et mah^arīb 'aršénū
wa'^ašer hīrbā 'et h^alālénū

'Our gód has gíven
 Into our hánd our énemy,
 And him who rávaged our lánd,
 And múltiplied our sláin.'

Here the rhyme is formed by the suffix *-énū* 'our' in conjunction with the varying radical preceding. Another instance from the Samson stories is seen in Judges 14¹⁸, with rhyme on the suffix *-ī* 'my'.

lūlé h^araštém b^eeglātī
lō m^ešātém hīdātī

'Hád ye not plówed with my heífer,
 Ye hád not discóvered my ríddle.'

Similar in character is the improvisation of the women who greet Saul and David after the victory over the Philistines, 1 Sam. 18⁷ (rhyme on *-āw* 'his').

hikkā Šā'ūl ba'ālāphāw
w' Dāwīd b'rib' bōtāw

'Saul has slain his thousands,
And David his tens of thousands.'

The ancient 'Song of the Sword', Gen. 4^{23:24} (the English rendering of which has been given on pp. 30, 31), offers a rhyme upon the suffix *-ī* 'my' which is clearly not accidental.

'Ādā w' Šillā š'mā'an kōlī
n'šē Lémek ha'zēnnā 'imrātī
kū 'iš hārāgtī l'phīš'ī
w'yéled l'habbūrātī
kī šib'ātáyim yuḵkam Káyin
w' Lémek šib'īm w'šib'ā

In Isaac's blessing of Jacob in Gen. 27 we find two rhyming couplets in v. 29.

yā'abdūkā 'ammīm
w'yīstah'wū l'ká l'ummīm
h'wé g'bīr l'ahhékā
w'yīstah'wū l'ká b'nē 'immékā

'Service be done thee by peoples,
Hómage paid thee by nátions;
Bé thou lórd o'er thy bréthren,
Yield thee hómage the sóns of thy móther.'

In the first couplet the rhyme is formed by the plural termination *-īm*; in the second by the suffix *-ékā* 'thy'.

Jacob's blessing of Judah (Gen. 49¹¹) yields a quatrain rhymed throughout on the suffix -ó 'his'.

*'ōs^rí laggéphen 'iró
w^rlassörékā b^rní 'atónó
kibbés bayyáyin l^rbūšó
ūb^rdám 'anābím sūtó*

' Binding to the vine his foal,
And to the choice vine the colt of his ass,
He hath washed in wine his garment,
And in the blood of grapes his raiment.'

In the old poem on Sihon king of the Amorites in Num. 21 we have, in *v.* 28, an example of a quatrain with rhyming stichoi 1, 2, and 4, and non-rhyming 3, as so frequently in Arabic poetry.

*kī 'ēs yāš'á mē Heshbón
lehābā miḳḳiryát Sihón
'ák'lā 'Ar Mōáb
bā^rrā bāmót 'Arnón¹*

' For fire went forth from Heshbón,
A flame from the town of Sihón;
It devoured Ár of Moáb,
It kindled the heights of Arnón.'

Precisely similar is Balaam's oracle against the Kenites in Num. 24^{21,22}.

*'ētān mōšabékā
w^rsím b^rséla' kinnékā
kī 'im yihyé l^rbā'ēr Káyin
'ad má 'Aššúr tišbékā*

¹ Emending **בערה**, 'It kindled', in place of **בעלי**, 'The lords of', as demanded by the context.

‘Endúring is thy dwelling,
 And sét in the crág thy nést;
 Yet déstined for wásting is Káyin,
 Till Ásshur cárry thee cáptive.’

The most frequent use of rhyme in the Old Testament is found in the Song of Songs, which is undoubtedly based upon popular folk-song. This has been illustrated by the present writer in *Journal of Theological Studies*, x (July 1909), pp. 584 ff. An instance of an elaborately rhymed poem may be seen in *ch.* 8¹⁻³.

mí yittenká k'áh lí
yōuēķē š'dé 'immí
'emšā'ká baħúš 'eššāk'ká
gám lō yābūzū lí
'enhāg'ká 'abī'ká
'el bēt 'immí t'lamm'dēnū
'ašķ'ká miyyēn hārēķaħ
mē'sīs rimmōnī
s'mōlō táħat rōšī
wīmīnō t'ħabb'ķēnī

Here the rhyme of lines 1, 2, and 4 is repeated in lines 8 and 9, and into this scheme there is woven the rhyme of lines 6 and 10. A subordinate rhyme or assonance may be found in the repetition of the suffix *-ká* in lines 3, 5, 7.

The following is an attempt to reproduce rhyme and rhythm in English.

‘Would that thou wert my bróther,
 Who súcked at the breásts of my móther!
 When I fóund thee without I would kíss thee,
 Nor feár the reproách of anóther;
 Would leád thee, would bríng thee
 To the house of my móther who tráins me,

Would gíve thee to drínk spiced wíne,
Púre pomegránate, none óther.

—His léft arm is únder my heáð,
And seé! his ríght arm enchaíns me.'

The poem of *ch.* 6¹⁻³ is complete in itself, and makes use of the masculine plural termination *-ím* to furnish a rhyme in lines 2, 7, 8, 10.

'ánā hālák dōdēk
háyyāphá bannaším
'ánā pānā dōdēk
ú'bakšēnu 'immāk
dōdī yārād l'gannō
lá^arūgót habbōsem
lir'ót bagganním
w'liklót šōšanním
'anī l'dōdī w'dōdī lī
hārō'é baššōšanním

Reproducing rhyme and rhythm we may render :

'Whíther has góne thy lóve,
Thóu whom beauty dówers?
Whíther has túrned thy lóve?
Lét us seék him wíth thee.
My lóve has gone dówn to his gárden,
Dówn to the béd's of the spíces,
To shépherd in the bówers
And gáther the flówers.
Í am my lóve's, and my lóve is míne,
Who shépherds amóng the flówers.'

These two poems by no means stand alone as illustrations of the author's partiality for rhyme. Other instances of its employment may be gathered from all parts of the book. Thus in *ch.* 8⁶ we have :

sīmēnī kahōtām 'al libbēkā
kaššāmūd 'al z'rorēkā
kī 'azzā kammāwet 'ah^abā
ḵāšā kiš'ól ḵin'ā
r'šāphéhā rīšphē 'éš
šalhébetyā¹

i.e. (without attempting to reproduce the rhyme):

'Sét me as a seál upon thine heárt,
 Ás a brácelet upon thine árm:
 For stróng as deáth is lóve,
 Hársh as She'ól is jeálousy,
 Its bólt is bólt of fire,
 A fláme of Yá.'

In *ch.* 5¹ every stress-word in each line rhymes with its corresponding word in lines 1 to 4, and there is a similar correspondence between lines 5 and 6:

bātī l'gannū 'ahōtī
'arītī mōrī 'im b'sāmī
'akáltī yā'rī 'im dibšī
šātītī yēnī 'im ḵ'labī
'iklū rē'im
šikrū dōdīm²

'I have éntered my gárden, my síster;
 I have gáthered my mýrrh with my bálsam;
 I have eáten my cómb with my hóney;
 I have drúnk my wíne with my mílk.
 Come, eát, O friénds;
 Be drúnk with lóve.'

¹ בְּצִמִּיר, 'as a bracelet', is substituted for בְּחֹתָם, 'as a seal', repeated from the preceding line.

² The text adds בְּלֵה, 'bride', after 'ahōtī, 'my sister' (perhaps a marginal note to explain the reference), and reads in the last line שְׁתֵּי וְשִׁכְרוּ, 'drink and be drunk', instead of שִׁכְרוּ merely.

Particularly striking is the use of rhyme in the gnomic sayings of the 'Wise', in which its employment would make an appeal to the popular taste, and form an aid to memory. Numerous examples are to be found throughout the Book of Proverbs, and in the Hebrew text of Ecclesiasticus. Occasionally we find recurrent rhymes in passages of considerable length. Examples of this are :

Prov. 5⁷⁻¹⁴.

7. *w^o attá bānīm šim'ū lī*
w^o al tāsūrū mē'imrē phī
8. *harhēḵ mē'āléhā darkékā*
w^o al tikrāb 'el pētaḥ betāḥ
9. *pen tittēn la'^ahērīm hōdékā*
ūš^enōtékā l'^oākzārī
10. *pen yisb^eū zārīm kōhékā*
wā'^asābēka b^ebēt nokrī
11. *w^onāhamtā b'^oāh^arītékā*
biklōt b^esār^ekā ūš^eerékā
12. *w^oāmartā*
'ék sānētī mūsār
w^otōkāhat nā'āš libbī
13. *w^olō šāmātī b^eḵōl mōrāy*
w^olimlanm'dāy lō hitḡītī 'oznī
14. *kim'āt hāyītī b^ekol rā*
b^etōk ḵāhāl w^oēdā

7. 'And nów, O ye sóns, hear mé,
And depárt not from the wórds of my móuth.
8. Remóve far fróm her thy wáy,
And approách not the doór of her hóuse ;
9. Lest thou gíve to óthers thine hónour,
And thy yeárs to óne without rúth ;

10. Lest stránger be filled with thy stréngth,
And thy lábour be in the hóuse of an álien ;
11. And thou gróan in thy látter énd,
When thy bódy and thy flésh are consúmed,
12. And sáy,
“Hów have I háted instrúction,
And my héart despised reproóf,
13. Neither have I obéyed the vóice of my teáchers,
Nor to my instrúctors have I inclined mine éar !
14. Well nígh have I cóme to all íll
In the mídst of the congregátion and assémbly”.’

Here the combination of rhyme with the three-beat rhythm makes the passage go with a fine swing. The interlacing of the rhymes is most skilful and effective. Very striking in the distichs of *vv.* 9, 10, 13 is the way in which the rhyme of the last-stressed word of the first line is taken up and reinforced by the first-stressed word of the parallel line (*hōdékā—ūš^enōtékā* ; *kōhékā—wā^ašābékā*¹ ; *mōráy—w^elamlamm^edāy*). In the last instance :

w^elō šāmá^{tī} b^ekól mōráy
w^elamlamm^edāy lō hiḥlī^{tī} ’oznū,

¹ We may notice that, in these two examples, we have proof (if that be thought to be necessary) that the pausal system of the Massorettes is not a late invention, but is primitive. All the rhymed endings in $\text{ךָ}^{\text{ע}}$, *-ékā*, ‘thy’, at the end of lines are attached to *singulars*, and, if they did not stand in pause, would take the form $\text{ךָ}^{\text{ע}}$, *-éká*; e. g. *hōd^eká*, ‘thine honour’. In order to form a reinforcing rhyme in the first stress-syllable of the parallel stichos which is *not* in pause, the poet has to use *plural* forms (*š^enōtékā*, ‘thy years’, *‘a^ašābékā*, ‘thy labours’) in which the suffix is $\text{ךָ}^{\text{ע}}$, *-ékā*, whether the word is non-pausal or pausal.

which we may in a measure reproduce by rendering,

‘Neither have I obeyed the voice of my teachers,
Nor to my preachers have I inclined my ear,’

w^llimlamm^ddáy follows upon *mōráy* almost like a great clash of bells, and is intended, we may conjecture, to reproduce the loud iteration of the warnings addressed to the sinner—all to no effect.

Ecclus. 13⁴⁻⁷.

'im tikšar lō yá^abōd bāk
w^lim tikrá yahmōl 'alékā
'im yeš l^{ká} yēšib d^{bārāw} 'immāk
w^rrōšeškā w^llō yik'ab lō
šōrek lō 'imn^{ká} w^héša' lāk
w^sihhēk l^{ká} w^hibtihékā
'ad 'ašer yō'il y'hátel bāk
pa^amáyim šālōš yá^aršékā
ūb^{kén} yir^akā w^hit'abbēr bāk
ūb^{rōšō} yān^a' 'elékā¹

‘If thou sérvest his túrn, he will máke thee his sláve,
 But if thou failest, he will lét thee alóne;
 If thou hást, he will gíve thee the faírest of wórds,
 And will fleéce thee withóut remórse.
 Hath he néed of théé? He will flátter thee wéll,
 And will jóke thee, and caúse thee to trúst him;
 As lóng as it sérve, he will máke thee his spórt,
 Twice, yea thríce, will he cheát thee;
 And thén he will séé thee and páss thee bý,
 And will sháke his heád at thy plíght.’

Cf. also the rhymes in *vv.* 16^{abcd}, 17^b, 18^a, 23^{ab} of the passage from Ecclus. 38 quoted on p. 52.

¹ The position of the stress-accents in this passage, particularly in the first four lines, is peculiarly difficult to decide.

Very commonly the verses fall into quatrains, which may contain rhymes in two, three, or (more rarely) in all four of the lines. Examples are :

Prov. 1^{15,16}.

b'ná 'al tēlēk b'derek 'ittām
m'ná ragl'ká minn'tībōtām
kī ragtēhēm lārā yārúšū
wīmah'rū lišpok dām

' My sōn, do not gó in the wáy with thém;
 Withhóld thy foót from their dévious páths:
 For their feét do rún unto évil,
 Ánd they make speéd to shed bloód.'

Ecclus. 6²⁵⁻²⁷.

hát šikm'ká w'sá'ehā
w'al takōš b'tahbúlōtéhā
d'rōš wah'kōr baqqēs um'sá
w'héh'zak'táh w'al tarpéhā

' Bów down thy shóulder and beár her,
 And bé not thou cháfed by her couंसels;
 Reséarch and explóre, seek óut and attáin,
 And grásp her and dó not reléase her.'

The following forms of rhymed quatrains are to be found in these books :

Rhyming 1, 2, 3, 4. Ecclus. 4²⁹⁻³⁰, 12¹², 35²⁴⁻²⁵, 36¹⁸⁻¹⁹.

Rhyming 1, 2, 3; non-rhyming 4. Prov. 2⁶⁻⁷, 5³⁻⁴,
 22¹⁸⁻¹⁹; Ecclus. 9⁶⁻⁷, 13¹⁵⁻¹⁶, 16¹¹⁻¹², 36²⁰⁻²¹.

Rhyming 1, 2, 4; non-rhyming 3. Prov. 1¹⁵⁻¹⁶, 3¹³⁻¹⁴;
 Ecclus. 4²²⁻²³, 6²⁵⁻²⁷, 46¹⁹.

Rhyming 1, 3, 4; non-rhyming 2. Prov. 3⁷⁻⁸, 3²¹⁻²²;
 Ecclus. 9¹⁻², 9¹⁵⁻¹⁶, 14²³⁻²⁴, 16²⁴⁻²⁵, 31⁴.

Rhyming 2, 3, 4; non-rhyming 1. Prov. 4²⁰⁻²¹, 7²⁻³
 Ecclus. 14¹⁻².

Rhyming 1, 2, and 3, 4. Ecclus. 30²³, 38¹⁶.

Rhyming 1, 3, and 2, 4. Prov. 5⁹⁻¹⁰, 13²⁴⁻²⁵ (if a quatrain, and not two unconnected distichs).

Rhyming 1, 4, and 2, 3. Prov. 2²⁻³.

Rhyming 1, 4; non-rhyming 2, 3. Prov. 3⁵⁻⁶, 3²³⁻²⁴, 4⁸⁻⁹, 4¹²⁻¹³, 5¹⁷⁻¹⁸, 7⁸⁻⁹; Ecclus. 46⁹.

Rhyming 2, 3; non-rhyming 1, 4. Prov. 23¹⁻²; Ecclus. 11⁸⁻⁹.

Rhyming 2, 4; non-rhyming 1, 3. Prov. 4²⁴⁻²⁵, 5¹²⁻¹³; Ecclus. 9³, 15²⁻³, 15⁷⁻⁸, 16^{7-8,9-10}, 41⁹, 43²⁸⁻²⁹, 45¹⁹.

Examination of the rhymes offered by these specimens of gnomic poetry reveals a development in method. In the specimens of folk-poetry first cited the rhyme is produced by the use of identical suffix-forms, *-î* 'my', *-ékā* 'thy', &c., or the fem. sing. termination *-ā*, or the plural terminations masc. *-îm*, fem. *-ôt*, in combination with the varying radical preceding. The only exception is the rhyme on the termination *-ôn* in the names Heshbôn, Sihôn, Arnôn in Num. 21²⁸. In Proverbs and Ecclesiasticus, however, while the great majority of rhymes are produced by this method, we further find abundant evidence of an attempt to produce rhyme by the use of words with *unrelated terminations*. The following are examples:

1. The suffix *-î* 'my' rhymed with a formative termination *-î*. Prov. 5⁷⁻¹⁴ לִי *lî* 'to me', פִּי *pî*, 'my mouth', &c., rhymed with אֶזְרָרִי *'akzārî* 'cruel', נֹכְרִי *nokrî* 'alien'.

2. The suffix *-āh*, 'her' rhymed with the fem. sing. termination *-ā*. Prov. 3¹³⁻¹⁴ תְּבוֹאֲתָהּ *t'bu'ātāh* 'her produce' rhymed with חֹכְמָה *hokmā* 'wisdom', תְּבוּנָהּ *t'būnā* 'understanding'; Prov. 5³⁻⁴ חֶפְזָהּ *hikkāh* 'her palate' with זָרָהּ *zārā* 'a strange woman', לְעֵנָהּ *la'ēnā*

'wormwood'; Prov. 7⁸⁻⁹ פִּנְנָהּ *pinnáh* 'her corner' with אֶפְלָה *'aphēlá* 'darkness'; Prov. 9¹ בֵּיתָהּ *bēṭáh* 'her house' with שִׁבְעָה *šib'á* 'seven'; Prov. 31²⁶ לְשׁוֹנָהּ *l'sōnāh* 'her tongue' with חֻכְמָהּ *ḥokmā* 'wisdom'.

3. The suffix הֶּ-*áh* 'her' rhymed with a radical א"ל verbal form. Prov. 8¹ קוֹלָהּ *kōláh* 'her voice' with תִּקְרָא *tikrá* 'she calls'; Prov. 31¹⁰ מִכְרָהּ *mikráh* 'her price' with תִּמְצָא *timšá* 'can find'.

4. The suffix הֶּ-*éhā* 'her' apparently rhymed with a ל guttural 3rd fem. perfect pausal form in Prov. 2¹⁷ נְעוּרֶיהָ *n'ūrēhā* 'her youth', שָׂכְחָהּ *šākēhā* 'she has forgotten'.

5. The suffix מֶ-*ám* 'their' rhymed with a radical form. In Prov. 1^{15,16} with דָּם *dām* 'blood'; in Ecclus. 44¹⁻⁸ with עוֹלָם *'olām* 'eternity'.

6. The fem. sing. termination הֶּ-*á* rhymed with a radical form. Prov. 2^{2b,3a} תְּבוּנָהּ *t'būnā* 'understanding' with תִּקְרָא *tikrá* 'thou callest'; Prov. 9¹³ הוֹמִיָּיָהּ *hōmīyyā* 'noisy' with מָה *mā* 'anything'.

7. A formative termination rhymed with a radical form. Prov. 1¹¹ חִנָּם *ḥinnām* 'causeless' (-*ám* formative) with דָּם *dām* 'blood'; Ecclus. 36²⁹ קִינְיָן *kīnyān* 'possession' (-*án* formative) with מִשְׁעָן *miš'án* 'support' (from root šā'án with preformative מ).

8. Two radical forms with accidentally rhyming terminations. Prov. 13²¹⁻²⁵ מוֹסָר *mūsār* 'instruction', תִּהְיֶינָה *teḥsār* 'shall lack'; Prov. 21¹² רָשָׁע *rāšá* 'wicked', רָע *rā* 'evil'; Ecclus. 6³ תִּשְׁרֹשׁ *t'sārēš* 'it will uproot', יָבֵשׁ *yabēš* 'withered'; Ecclus. 7¹⁸ בְּמַחֵר *bimḥír* 'for a price', אוֹפִיר *Ophír* (place-name); Ecclus. 7²¹ כְּנָפֶשׁ *knāpḥeš* 'like (your)self', חֵפֶז *ḥāpḥeš* 'freedom'; Ecclus. 11⁷ תְּסַלֵּף *t'sallēph* 'subvert', תַּזְזֵף *tazzēph* 'rebuke'; Ecclus. 11^{8b,9a} תְּדַבֵּר *t'dabbēr* 'speak', תְּאַחֵר *t'ahḥēr* 'tarry' (*si vera lectio*).

Turning now to Aramaic, we may observe that, while possessing the same facilities as Hebrew for forming rhyme out of identical terminations, such as pronominal suffixes, the feminine singular termination, and the terminations of the masculine and feminine plural, it possesses a further peculiarity which renders the production of rhyme even easier to it than to the other language. This is seen in the fact that the place of the prepositive Definite Article in Hebrew is taken in Aramaic by the postpositive *Emphatic State*. While in Hebrew two substantives of dissimilar endings, such as *mélek* 'king', 'ébed' 'slave', become with the Definite Article *ham-mélek* 'the king', *hā-ébed* 'the slave', and so remain unrhymable; in Aramaic the cognate substantives *m'lék*, 'abéd become in the Emphatic State *malká* 'the king', 'abdá 'the slave', and thus are susceptible of rhyme. Moreover, since in the plural the indefinite *malkîn*, 'abdîn become in the Emphatic State *malkayyá*, 'abdayyá, it is obvious that rhyme may be formed between a singular and a plural form if both are in the Emphatic State. For instance, *malká* can be rhymed with 'abdayyá. This increased facility for rhyming may certainly be held to have rendered rhyme the more ready of adoption, especially in sayings of a gnomic character formed upon the Hebrew model.

It has been remarked verbally to the present writer with reference to the examples presently to be cited, that our Lord could not have spoken as He did without forming rhyme, i.e. that the rhymes may be considered an accidental phenomenon. It is true that the existence of rhyme is closely bound up with the parallelistic form of the sayings; yet to view the rhymes as purely accidental, i.e. to hold that the Speaker was

unconscious or negligent of the fact that He was making them, is surely a very unlikely hypothesis. The great bulk of the Hebrew poetry of the Old Testament, while parallelistic in form, is unmarked by the use of rhyme. It is only, as we have seen, in certain forms of Hebrew poetry—popular folk-poetry and gnomic teaching—that rhyme is markedly characteristic; and here its employment is evidently due to design. It may be held, then, that when rhyme occurs in our Lord's parallelistic teaching, it is equally due to design, and was adopted as likely to aid the memory of His hearers.

The first example of our Lord's use of rhyme which we may notice is found in the Lord's Prayer, an Aramaic rendering of which has already been given on p. 113.

<i>'abūnān d'bišmayyā</i>	<i>yitkaddāš š'māk</i>
Our Father Who (art) in heaven	let be hallowed Thy name
<i>tētē malkūtāk</i>	<i>l'hē šibyōnāk</i>
let come Thy Kingdom	let be Thy will
<i>hēkmā d'bišmayyā</i>	<i>hēkdēn b'ar'ā</i>
as in heaven	so on earth
<i>lahmān d'yōmā</i>	<i>hab lān yōmā dēn</i>
Our bread of the day	give to us day this
<i>ūš'boḳ lān hōbēn</i>	<i>hēk dišbāknān l'hayyābēn</i>
and forgive to us our debts	as we have forgiven our debtors
<i>w'lā ta'līnan l'nisyōnā</i>	<i>'ella paššīnan min bišā¹</i>
and not lead us into temptation	but deliver us from evil

¹ The apocopated pronominal suffix of the 1st pers. pl. -ēn, which we have adopted in *hōbēn* 'our debts', *hayyābēn* 'our debtors' (like normal Syriac *hawbain*, *hayyābain*), is used in Galilaean Aramaic, as well as the fuller form -ēnan; cf. Dalman, *Gramm.*², §§ 14, 18 (p. 95). Its use here rather than that of the uncontracted form is rendered probable by the fact that it offers an accurate rhyme to *dēn* in stichos 1 b. The Perfect *š'ebāknān*, 'we have forgiven', might also

Here we observe a remarkably elaborate system of rhyme. In the first stichos of tristich 1 the rhyming endings are set, as it were, in $-á$ st. 1 *a*, $-ák$ st. 1 *b*. St. 1 *a* is then rhymed in st. 3 *a*, 3 *b*, and st. 1 *b* in st. 2 *a*, 2 *b*. Precisely the same method is followed in tristich 2, where the rhyming ending $-á$ in st. 1 *a* is followed in st. 3 *a*, 3 *b*, and $-én$ in st. 1 *b* is followed in st. 2 *a*, 2 *b*. Moreover, there are instances in some of the stichoi of rhyme of the 3rd stress-syllable with the 1st. Thus in tristich 1, st. 2 $héhé$ rhymes with $tété$, and in tristich 2, st. 1 *hab lán* with *lahmán*, st. 3 *paššinan* with *ta'linan*. And the opening half-stichos of tristich 2 *lahmán d'yómá* rhymes stress for stress with the corresponding opening of tristich 1 $'abúnán d'bišmayyá$.

That rhyme was employed in Jewish prayers in or about our Lord's time can be shown. The *T'phillā* ('prayer') *par excellence* is the *Šlēmōneh-esrēh*, i. e. 'Eighteen', so called from its eighteen supplications, each rounded off with an appropriate benediction. This prayer, which is written in Hebrew, is in part considerably older than our Lord's time, since discussion arose as to the use of certain of its sections between the schools of Hillel and Shammai. Some of its sections contain indications which point to the period after the destruction of Jerusalem by Titus in A. D. 70; but the whole was completed and bore the name *Šlēmōneh-esrēh* in the days of Gamaliel II, c. A. D. 100. There are two recensions, a Palestinian and a Babylonian, with considerable variations, the

have been contracted $šebākān$ (as in Syriac); but on the supposition that the uncontracted form $šebākān$ was used, we have an explanation of the variants Matt. ἀφήκαμεν = $šebākān$ (Perfect), Luke ἀφίλομεν = $šebākān$ (Participle with pronoun), the difference being one of vocalization merely.

latter increased to nineteen sections, by addition of a prayer against apostates.¹

The following examples of rhyme are taken from the Palestinian recension. Section 2 forms rhyme upon the masc. plural termination *-îm*.

'attâ gibbôr mašpîl gē'îm
ḥāzāk ūmēdîn 'ārîšîm
ḥē 'ôlāmîm mēkîm mētîm
maššîb ḥārû^ah ūmōrîd hattâl
m^ekalkél ḥayyîm m^eḥayyé hammētîm
k^eḥereph 'áyin y^ešû^a lānū tašmîah
bārûk 'attâ 'a^adōnāy m^eḥayyé hammētîm²

'Mighty art Thou, abasing the proud,
 Strong, and judging the ruthless,
 Living for aye, raising the dead,
 Sending the wind, and dropping the dew,
 Nourishing the living, quickening the dead.
 As in the twinkling of an eye Thou wilt cause for
 us salvation to spring forth.
 Blessed art Thou, O Lord that quickenest the dead.'

¹ Cf. for the above-given statements the full references cited by Strack and Billerbeck, *Das Evangelium nach Matthäus erläutert aus Talmud und Midrasch* (1922), pp. 406 ff. A short account of the prayer, with a translation, is given by Schürer, *History of the Jewish People*, Div. II, vol. ii, pp. 83 ff. The Hebrew text may conveniently be consulted in O. Holtzmann's edition of *Berakot*, pp. 10 ff.

² The second and third lines convey the impression that they ought to be stressed:

ḥāzāk ūmēdîn 'ārîšîm
ḥē 'ôlāmîm mēkîm mētîm,

the strong countertone on the initial syllable of *'ārîšîm* throwing back the accent of *ūmēdîn*, and in *'ôlāmîm* annulling the accent of the preceding *ḥē*.

In section 3 we have rhyme on the masc. singular suffix *-ékā*.

ḥādōš 'attā w' nōrā š'mékā
w'én 'lō'h mibbāl'ādékā
bārūk 'attā 'a dōnāy hā'él haḥḥādōš

'Hóly art Thoú, and feárful Thy náme,
 And there is nóta Gód apárt from Theé.
 Bléssed art Thoú, O Lórd, the hóly Gód.'

Section 8 offers rhyme upon the 1st pers. plur. suffix *-énū*.

r'phā'énū 'a dōnāy 'lō'hénū mimmak'ób libbénū
w'yāgōn wā'nāhā hā'bér mimménū
w'hā'lé r'phū'á l'mákkóténū
bārūk 'attā rōphé hōlé 'ammó yisrā'él

'Heál us, O Lórd our Gód, of the afflíctiōn of our heárt,
 And griéfa and síghing remóve from ús,
 And admínister heáling únto our wóunds.
 Bléssed art Thoú that heálest the sick of Thy peóple
 Ísrael.'

The Babylonian recension likewise offers marked examples of the use of rhyme.

In section 5 this is formed on the masc. singular suffix *-ékā*.

h'šibénū 'abínū l'tórātekā
w'kār'bénū malkénū la'bódātekā
w'hak'zírénū bitšúbá š'lēmá l'phānekā
bārūk 'attā 'a dōnāy hārōšé bitšúbá

'Bring us báck, O our Fáther, únto Thy lów;
 And bring us neár, O our únto Thy sérvíce;
 Kíng,
 And make us retúrñ in fúll repéntance before Theé.
 Bléssed art Thoú, O Lórd, Who art pleásed with
 repéntance.'

rhyme, and (in the main) three-stress rhythm. The final one, however, which is differently constructed (2nd person for 3rd, and no specific promise attached) is neither rhyming nor rhythmical. The first eight may be rendered as follows.

1. *tūbēhōn mīsk'nayyā* [*b' rūhā*]
Their happiness the poor [in spirit],
d' dīl' hōn malkūtā dišmayyā
for theirs (is) the kingdom of heaven.
2. *tūbēhōn d' mt' abb' līn*
Their happiness that (are) mourning,
d' hinnūn mītnahl' mīn
for they (shall be) comforted.
3. *tūbēhōn 'inwānayyā*
Their happiness the meek,
d' hinnūn yēr' tūn l' ar' ā
for they shall inherit the earth.
4. *tūbēhōn d' kāph' nīn w' sāhāyin* [*l' šidkā*]
Their happiness that (are) hungering and thirsting [for righteousness],
d' hinnūn mītm' lāyin
for they (shall be) filled.
5. *tūbēhōn rahmānayyā*
Their happiness the merciful,
da' lēhōn hāwāyin rahmayyā
for upon them being the mercies.
6. *tūbēhōn didkāyin b' libbā*
Their happiness that (are) pure in heart,
d' hinnūn hāmāyin lēlāhā
for they (shall be) seeing God.
7. *tūbēhōn d' āb' dīn š' lāmā*
Their happiness that (are) making peace,
d' yitk' rōn b' nōy dēlāhā
for they shall be called His sons of God.
8. *tūbēhōn dir dīphīn b' gēn d' šidkā*
Their happiness that (are) persecuted because of righteousness,
d' dīl' hōn malkūtā dišmayyā
for theirs (is) the kingdom of heaven.

Here we note that in no. 1 rhythm favours omission of τῷ πνεύματι, as in Luke 6²⁰. The addition is almost certainly an editorial gloss to explain that 'the poor' are not merely those who are deficient in material goods; but since the allusion is to the ^a*niyyīm* of the Old Testament (a Hebrew term which is variously rendered by A.V. 'poor', 'afflicted', 'humble', 'lowly'), the full connotation of the term would be clear to our Lord's audience apart from such explanation. The specific reference is to Isa. 61¹ (cf. Luke 4¹⁸ εὐαγγελίσασθαι πτωχοῖς), where the Massoretic Text has 'the meek' מְיָדָבֵר ^a*nāwīm*, a term which frequently throughout the Old Testament interchanges with מְיָדָבֵר ^a*niyyīm* (which is the reading of the LXX and Arabic versions in this passage). The two terms are closely related in meaning; ^a*nāwīm* (Aram. 'inwānāyyā = οἱ πραεῖς in Beatitude no. 3) being a stative form, better rendered 'humble' (towards God) rather than 'meek';¹ while ^a*niyyīm* is the corresponding passive form, and properly means 'humbled' by external circumstances, such as the persecution of the ungodly. The ^a*niyyīm* are 'humbled' because they are ^a*nāwīm* 'humble' towards God—i.e. because for religious motives (their attitude towards God) they refuse to take steps to avenge themselves or assert their personal rights.

In no. 4 both rhythm and rhyme speak conclusively for the original omission of τὴν δικαιοσύνην, an explanation which is hardly more necessary here than it would

¹ Moses is the typical Old Testament instance of a man who was ^a*nāw* (Num. 12³; cf. Eccus. 45⁴); yet he certainly was not what we understand by the term 'meek' (the reading of A.V., R.V.). The proper meaning of the term is seen, in the case in point, in his refusal to take steps to vindicate himself against Aaron and Miriam, and in his leaving his vindication to God.

be in Isa. 55^{1ff.} ('Ho, every one that thirsteth', &c.), a passage which was probably in our Lord's mind when He framed the beatitude. In the promise attached to this beatitude we notice the only occurrence of a two-stress in place of a three-stress stichos; and, while it is by no means necessary to postulate absolute rhythmical uniformity, we may conjecture that possibly some such term as *tāb* 'good' may have been accidentally omitted—*d'hinnūn tāb mitm'layin* 'For they shall be filled with good' would connect still more closely with Isa. 55², 'hearken diligently unto Me, and eat ye that which is good', than the passage does at present.

In no. 5 *rahmayya* 'the mercies' are specifically the mercies of God, which is clearly the sense intended by *ἐλεηθῆσονται*. The rendering here adopted is precisely that of Pal. Syr.

It is only when we reach no. 8 that we are faced by a somewhat unwieldy line of four stresses; and the possibility suggests itself that this may originally have run *tūbēhōn d'rād'phīn l'sidkā*, 'Blessed are they that pursue righteousness', the Old Testament connexion in thought being with Deut. 16²⁰, 'Righteousness, righteousness shalt thou pursue, that thou mayest live, and inherit the land which Yahweh thy God giveth thee' (cf. also Isa. 51¹, 'ye that pursue righteousness'). The prep. *l'* in *l'sidkā*, which introduces the direct accusative, may then have been misunderstood in the sense 'for', and this may have led to the understanding of רָפִין as passive רָפִין *r'dīphīn* 'persecuted' (lit. 'pursued') instead of active רָפִין *rād'phīn* 'pursuing'.

There are frequent instances of rhyme in the teaching of our Lord, especially when it is couched in proverbial form.

Matt. 7⁶.

lā tih^abūn kudšá l^akalbayyá
 Do not give the holy thing to the dogs
w^alā tirmūn margālyātkōn l^adām h^azīrayyá
 and do not cast your pearls before the swine
d^alā y^adūsūn 'innōn b^aragtēhōn
 lest they trample them with their feet
witūbūn wibāzz^aūnkōn
 and turn and rend you

Luke 6²⁷⁻²⁹. Cf. Matt. 5^{39,40}.

rah^amūn l^aba^alē d^abābēkōn *ṭayy^abūn l^asān^aēkōn*
 Love your enemies do good to your haters
bār^akūn l^alāṭēkōn *ṣallōn 'al rād^aphēkōn*
 bless your cursers pray for your persecutors
lidmāh^ayāk 'al liss^atā *ḵār^abūn 'ūph hūr^anā*
 to thy smiter on the cheek present also the other
*ūmin man d^ašāḵēl martūtāk lā tiklé 'ūph kittūnāk*¹
 and from one that takes thy cloak do not withhold also thy coat.

Matt. 8²⁰ = Luke 9⁵⁸.

l^ata'layyá 'it l^ahōn bōrīn
 To the foxes are to them holes
l^aēphā dišmayyá ḵinnūn
 to the birds of the heavens nests
ūl^abār 'ēnāšā lēt lēh
 but to the Son of man is not to Him
hān d^ayarkēn rēšēh
 where He may lay His head

¹ In this passage it would be possible, for the most part, to regard each line as properly consisting of two parallel three-beat stichoi, e. g.

rah^amūn l^aba^alē debābēkōn
ṭayy^abūn l^asān^aēkōn.

The consideration which guides us to regard it rather as a single four-beat stichos, parallel with the similar stichos which accompanies it, is Rabbi Azariah's theory of *Things and their Parts* as a guide to rhythmical structure (cf. p. 59). Each half-line regularly consists of two parts of a proposition, e. g. verb and object; and thus regarded offers two stresses and not more.

With this ready rhyming response to a remark made by some one else we may compare a passage in the Fourth Gospel.

John 6^{26,27}.

bā'ettūn lā lā d'atīn h'mētūn
 Ye are seeking Me not because signs ye saw
'ellā dū^akaltūn min lahmā ūs^ebātūn
 but because ye ate of the bread and were sated
lā ta'm^elūn i'mēkūltā d'ābrā
 do not toil for the food which perishes
'ellā l'mēkūltā dil'ālam¹ m'katt^rrā
 but for the food which for ever abides
d'yihāb l'kōn bar 'enāšā
 which shall give to you the Son of man
hū d'hatmēh 'abbā 'lāhā
 Him whom has sealed Him the Father God

Matt. 15¹⁴ = Luke 6³⁹.

'in yidbār samyā l'samyā
 If shall lead the blind the blind
t'rēhōn nāph^elīn l'gumšā
 both of them (shall be) falling into the ditch

Luke 9⁶².

man d'rāmē y'dēh 'al paddānā
 Whoso puts his hand on the plough
umistakkāl la^ahōrā
 and gazes backwards
lēt šāwē l'malkūtēh dēlāhā
 is not meet for His Kingdom of God

Luke 12^{33,34}.

<i>ḵinyānekōn zabb^enūn</i>	<i>w^ešidkā h^abūn</i>
Your goods sell	and alms give
<i>'ubdūn l'kōn kīsān</i>	<i>d'lā bāl'yān</i>
make to you scrips	that not (are) wearing out

¹ Greek εἰς ζῶνι αἰῶνιον. Cf. foot-note, p. 106.

sīmā bišmayyā
a treasure in the heavens

d'lá sāy'phā
that not (is) failing

hān d'gannābīn lā kār'bin
where thieves not (are) approaching

w'sāsīn lā sār'hīn
and moths not (are) corrupting

d'hān sīmatkōn
for where your treasure

'ūph tammān libb'kōn
also there your heart

Here we observe rhyme, not merely between stress-syllables 2 and 4 of corresponding half-stichoi, but, in stichoi 3-5, between stress-syllables 1 and 3 (*sīmā*—*d'lá*; *gannābīn*—*sāsīn*; *hān*—*tammān*).

Notice also the recurrence of the rhyme made by the termination *-ā* of the emphatic state in the translations of Matt. 5¹⁴⁻¹⁶, 6^{22,23} given on pp. 130, 131. This may be accidental merely; yet it has all the emphasis of design as we read the passages.

The great passage from Q, Matt. 11²⁵⁻²⁷ = Luke 10^{21,22}, forms a rhythmical poem which rhymes regularly couplet by couplet, if we may assume that the words supplied in angular brackets, parallel to and resumptive of 'I give thanks to Thee' in stichos 1, may have fallen out in transmission. The omission of *καὶ συνετῶν*, as a doublet of *σοφῶν*, is suggested on rhythmical grounds.

mōdēnā lāk 'abbā
I give thanks to Thee, O Father,

mārē dišmayyā ūd'ar'ā
Lord of heaven and of earth,

diṭmārt hāllēn min ḥakkīmīn [*w'sokl'tānīn*]
that¹ hast hidden these things from wise men [and prudent],

w'gallīt 'innūn l'talyīn
and hast revealed them to children.

'in 'abbā (n'sabbālmā lāk)
Yea, Father, (I give glory to Thee)

¹ Here 'that' may have the force of 'because', as in the Greek, or it may represent the relative 'who'.

dīkdén rā^awā k̄dāmāk

because thus it was pleasing before Thee.

kullā m̄s̄ir lī min 'abbā

Everything (is) delivered to Me from the Father,

w̄lēt makkér librá 'ellā 'abbā,

and there is not (any) knowing the Son but the Father,

w̄lēt makkér l'abbā 'ellā b'rá

and there is not (any) knowing the Father but the Son,

ūman d̄s̄abé lēh b'rá limgallāyā

and whose that willeth to him the Son to reveal.

In the parable of the Sheep and the Goats (Matt. 25^{31 ff.}) the rhyme or assonance of the similar endings is very marked. The following is a translation of the first half of the parable.

kad yētē bar 'nāšā bikārēh

When shall come the Son of Man in His glory

w̄kūl mal'ākayyā 'immēh

and all the angels with Him

b'kēn yittēb 'al kurs'yā dīkārēh

then shall He sit on the throne of His glory

w̄yitkann'šūn k̄dāmōy kul 'am'mayyā

and shall be gathered before Him all the nations

w̄yaphrēšinnōn ḡbār min ḥabrēh

and He shall separate them a man from his fellow

kēmā d̄maphrēš rā'yā l'im'mrayyā

as (is) separating the shepherd the sheep

min bēnē ḡdayyā

from among the goats

wīkīm l'im'mrayyā min yammīnēh

and shall set the sheep on His right hand

w̄ligdayyā min s̄mālēh

and the goats on His left hand

b'kēn yēmar malkā l'hinnūn d̄min yammīnēh

Then shall say the King to those who (are) on His right hand

'ētō b'rīkōy d'abbā

Come His blessed of the Father

'*ahsīnū malkūtā da^atīdā l^kōn*
 inherit the kingdom which (was) prepared for you
min y^sōdēh d^eāl^mā
 from its foundation of the world
b^gēn dikphanīt w^oōkaltūnī
 because I was hungry and ye fed Me
š^hēt w^oaš^kītūnī
 I was thirsty and ye watered Me
'aksān h^awēt ū^knaštūnī
 a stranger was I and ye housed Me
'artūlay w^oalbeštūnī
 naked and ye clothed Me
m^ra' h^awēt w^oaš^eertūnī
 sick was I and ye visited Me
baḥ^abūšyā w^oalwītūnī
 in prison and ye joined Me.

b^kēn m^egībūn lēh šaddīkayyā w^oām^rrīn
 Then (shall be) answering Him the righteous and saying
māran
 Lord

'ēmātáy h^amēnātāk kāphēn w^oōkálnātāk
 When saw we Thee hungry and fed Thee
w^ošāhē w^oaš^kīnātāk
 and thirsty and watered Thee
'ēmātáy h^amēnātāk 'aksān ū^knašnātāk
 when saw we Thee a stranger and housed Thee
w^oartūlay w^oalbēšnātāk
 and naked and clothed Thee
'ēmātáy h^amēnātāk m^ra' (w^oaš^eernātāk)
 when saw we Thee sick (and visited Thee)
ūbah^abūšyā w^oalwīnātāk
 and in prison and joined Thee

ūm^egīb malkā w^oāmar l^khōn
 and (shall be) answering the King and saying to them
'āmēn 'āmarnā l^kōn
 Verily I say unto you

hāy da^abadtūn l'hād min 'ahāy z^eerayyā
 That which ye did to one of My brethren the least
lī 'abadtūneh
 to Me ye did it

The parable of the Good Shepherd, John 10^{1ff.}, goes straight into rhymed quatrains, with the exception of the second stanza, which on account of its weight stands as a distich.

man d^elét 'alél b^etar'á
 Whoso that is not entering by the door
l^edīrā d^eānā
 into the fold of the sheep,
w^esālēk b^eal^erāyā
 and (is) going up by another (way),
hū gannāb ūlīstā'á
 he (is) a thief and a robber.

hū d^eitēh 'alél b^etar'á
 He that is entering by the door,
hū rā^ayā d^eānā
 he (is) the shepherd of the sheep.

hādēn tārā'á pātaḥ lēh
 This one the doorkeeper (is) opening to him,
w^eānā šām^ein l^ekālēh
 and the sheep (are) hearing his voice,
w^ehū kārē l^edīlēh b^ešūm^ehōn
 and he (is) calling to his own by their name,
ūmappēk l^ehōn
 and leading out them.

kad 'appēk l^edīlēh kull^ehōn
 When he has led out his own all of them,
hū 'āzél kōmēhōn
 he (is) going before them,
w^eānā dāb^ekīn lēh
 and the sheep (are) following him,

d'hinnūn makk'rīn l'kālēh

because they (are) recognizing his voice.

w'nūkrā lā dāb'kīn lēh

And a stranger not they (are) following him,

'ellā 'ār'kīn minnēh

but (are) fleeing from him;

d'lētinnūn makk'rīn

because they are not recognizing

kā'hūn d'nūkrīn

their voice of strangers.

It may be noticed that both examples of rhyme cited from the Fourth Gospel (John 6^{26,27}, 10^{1ff.}) are addressed (the first certainly, the second apparently), not to 'the Jews' (i.e. the Rabbinic authorities), but to the 'am hā'āreṣ or common people, to whom the Synoptic discourses from which we have culled other frequent illustrations of the use of rhyme were directed.

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