BIBLICAL AND THEOLOGICAL STUDIES

BY

THE MEMBERS OF THE FACULTY OF
PRINCETON THEOLOGICAL SEMINARY

PUBLISHED IN COMMEMORATION
OF THE ONE HUNDREDTH ANNIVERSARY
OF THE FOUNDING OF THE SEMINARY

NEW YORK
CHARLES SCRIBNER'S SONS
MCMXII

PRINCETON
UNIVERSITY
PRESS

THE TRANSCENDENCE OF JEHOVAH GOD OF ISRAEL

Isaiah xliv: 24-28

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THE TRANSCENDENCE OF JEHOVAH GOD OF ISRAEL[1]

It is a fact too generally recognized to require proof, that the Isaianic authorship of the Cyrus Prophecy (Is. xliv. 28-xlv. 7) is regarded as impossible or at any rate as highly improbable by many scholars of widely differing shades of theological opinion. That this should be the contention of antisupernaturalistic thinkers is only to be expected, for as Bredenkamp has well said, "From a critical standpoint which denies prophetic prescience and reduces it to premonition or conjecture the book of Isaiah must *a priori* be regarded as an anthology in which utterances of writers of very different periods have found a place."[2] But it must be recognized that there are scholars who believe in miracle and prophecy and in the pronounced supernaturalism of revealed religion who are yet unable to believe that the Cyrus prophecy of the restoration was uttered at a time when the captivity itself lay yet a century or more in the future, at a time when haughty Babylon had been humbled almost to the dust by her all but invincible Assyrian neighbor, and when the Persians were known to history, if indeed they were known at all, only as one of the many barbaric or semi-barbaric Aryan tribes, some of which yielded an unwilling homage to the warrior king of Assyria.[3] Not

[1] The writer wishes to acknowledge indebtedness for valuable suggestions to Dr. John D. Davis; and also to Drs. R. D. Wilson and J. Oscar Boyd.

[2] Bredenkamp, *Der Prophet Jesaia* (1887).

[3] According to Ed. Meyer (*Encycl. Brit.* 11th ed. art. "Persis"), who regards as untenable the view that the Parsua of the inscriptions are to be identified with the Persians, the latter are nowhere mentioned until the time of Cyrus. This statement of the case is not strictly correct even if Prof. Meyer's view regarding the Parsua be accepted—and we will not enter upon a discussion of that point—unless it can be proved that by Paras (פרס) in Ezek. xxvii. 10, Persia is not meant and for such a contention there is in our opinion no adequate basis.

merely do they assert that there is practically no parallel in the Old Testament for so remarkable a prophecy as this would necessarily be if regarded as an Isaianic utterance.[4] But they tell us furthermore that the prophecy shows unmistakable indications of exilic composition, that "Cyrus is mentioned as one already well known as a conqueror",[5] that "unless he had already appeared and was on the point of striking at Babylon with all the prestige of unbroken victory a great part of xl.-xlviii. would be unintelligible".[6]

It is safe to say that to all students of the Old Testament whose theism is thoroughgoing enough to admit that Isaiah could and did foresee the rise and fall of Babylon and a Babylonian captivity of his own people (xiii.-xvi.23, xxi. 1-10, 39), the strongest evidence which can be advanced in favor of the late date of this prophetic utterance is the "internal evidence", the evidence that the prophecy itself shows indications of exilic composition. External evidence in support of late date is scarcely to be found.[7] The most that the advocates of late date can do is to seek, as does, for example, G. A. Smith, to find reasons to justify the rejection of the external evidence in favor of Isaianic authorship. Their own case they must prove if it is to be proved at all, on the basis of "internal evidence".

Owing to the definiteness with which this prophecy speaks of Cyrus and of the restoration it has been cited more frequently perhaps than any other as requiring exilic dating. The admission of this contention involves necessarily the ques-

[4] The "Josiah prophecy", uttered by the unnamed prophet of Judah during the reign of Jeroboam (1 Kings, xiii) is, in respect of definiteness and perspective, strikingly parallel to the "Cyrus prophecy", regarded as an Isaianic utterance. But the tendency in "critical circles" is to regard the former as largely if not entirely *Deuteronomic* (using the term in the sense given to it by the "critics") in origin and to empty it of much if not all of its prophetic significance.

[5] Skinner, *Isaiah* in the Cambridge Bible Series.

[6] G. A. Smith, Article "Isaiah" in Hastings' *Bible Dictionary.*

[7] The claim that Isa. xl.-lxvi. shows traces of literary dependence on post-Isaianic writers, e. g. Jeremiah, is very precarious, since in instances of this kind it is rarely possible to show conclusively on which side the alleged dependence lies.

tion of the relation in which this exilic passage stands to the larger context of which it forms a part. This question has been answered in two ways. It is argued on the one hand that it is a later addition to an Isaianic document (Interpolation Hypothesis); on the other hand it is affirmed or rather assumed that it is an integral part of the document and as such may be regarded as furnishing a legitimate criterion for ascertaining the date of the whole, or at least of a large part of xl-lxvi. (Deutero-Isaianic Hypothesis).

To discuss these two hypotheses as fully as they deserve would carry us too far afield, since it is impossible to estimate them justly in their bearing upon the Cyrus prophecy without considering more or less fully their bearing upon the whole "Book of Consolation" and even upon the entire book of Isaiah. Suffice it to say that while in the one the question of the authenticity of the allusion to Cyrus as a part of the prophecy and of the prophecy itself as a constituent part of the Latter Part of the Book of Isaiah occupies a very prominent place, in the other this question is, at the outset at least, scarcely raised, the acceptance of the integrity of the record, of the genuineness of the passages which seem most clearly exilic, making the argument for the late date doubly strong.[8] These rival hypotheses set forth the two great problems involved in the investigation of the Cyrus prophecy, viz., its unity and integrity and the date of its composition.

[8] It should be remarked, of course, at this point that, although the advocates of the latter hypothesis, far from finding any dogmatic objection to the integrity of the Cyrus prophecy, as part of an exilic document, find in it a strong argument for the late date of the chapters of which it forms a part, this hypothesis has at the same time long ceased to stand for the integrity and unity of chaps. xl.-lxvi. as constituting such an exilic document. Deut.-Isa. is now limited to about one half (chaps. xl.-lv., Duhm, Marti) or one third (chaps. xl.-xlviii., Cheyne) of the whole, and it is regarded by Cheyne, Duhm and Marti as very extensively interpolated. So, although in 1839 Hävernick was able to cite such champions of this hypothesis as Gesenius, De Wette, Rosenmüller and Hitzig, as affirming the unity of authorship of the Book of Consolation, in the opinion of many of the present advocates of this view, this group of prophecies is rather to be regarded as a "prophetic anthology". Marti goes so far as to call the book of Isaiah "a little library of prophetic writings". And as we shall see presently, the "Metricists" have not shown any hesitancy in

It is the purpose of this article to ascertain whether the claim that the Cyrus prophecy, either in whole or in part, shows indications of exilic composition is as well grounded as the frequent assertions to that effect would seem to indicate. As will appear in the course of the discussion, the poetical form of a part of the prophecy, viz., xliv. 24-28, has a very important bearing upon both of the questions at issue. And it is to this feature, therefore, that we will devote the chief attention.

Hebrew Metrics and the Qina Arrangement of Is. xliv. 24 (23)-28 Proposed by Budde and Cheyne

While the rare poetic beauty of many portions of the Old Testament not included in the so-called poetical books has always been more or less recognized—how could any appreciative and careful reader fail to recognize it in a book so markedly poetic as, for example, the Book of Consolation!—and while many attempts have been made to solve the problem of Hebrew Poetry, it is only within a comparatively short time, within, we may say, the thirty years which have elapsed since Julius Ley published his *Hebräische Metrik* that much has been accomplished in the way of opening up what, as Grimme remarks, is usually regarded as an especially "slippery" field.[9] These investigations have proved that Hebrew poetry was accentual and not quantitative, that the character of the verse was determined primarily by the number of accents which it contained and that the ratio between accented and unaccented syllables was not a matter of no consequence but had certain more or less clearly defined limits. The prominent role of the caesura has been recognized and various metrical forms have been distinguished. There is considerable difference of opinion, however, in regard to a number of important questions e. g. the limits of the foot, if we may use the word to desig-

altering the text on the basis of metrical considerations. Consequently it would be a very mistaken notion to suppose that the advocates of the Deut.-Isa. hypothesis are defenders of the integrity or unity of this group of prophecies.

[9] H. Grimme, *Grundzüge der heb. Akzent- und Vokallehre,* S. 58 "dieses als besonders schlüpfrig verschrieene Gebiet (d. h. der biblischen Metrik)".

nate an accented syllable together with the unaccented syllables which are connected with it,[10] accent elision, which occurs especially frequently with monosyllabic words or stat. const. complexes, double accent of polysyllabic words, the shifting of the accent and the problem of the strophe—these are some of the questions which have still to be more thoroughly investigated. Furthermore the question to what extent the metres were uniform, to what extent irregular or mixed is unsettled. Even more unsettled is the question as to the degree in which

[10] Sievers (*Metrische Studien*) finds the most usual feet × ⊿, × × ⊿ which may be modified to × ⊿̊ and × × ⊿̊, respectively. (N.B. × represents the unaccented syllable and ⊿ the accented, while ⊿̊ represents the simple accented syllable ⊿ replaced by an accented syllable ⊿ immediately followed by an unaccented syllable belonging to the *same* foot.) But he also regards ⊿ and × × × ⊿ and their modifications, i. e., ⊿̊ and × × × ⊿̊ as admissable though less frequent forms, i. e., the number of unaccented syllables may vary from none to four. (Cf. Sievers' *Metrische Studien,* p. 99, § 71, 3, Die normalste Form des heb. Versfusses ist dreisilbiges × × ⊿ bez. dessen Auflösung (§ 19) × × ⊿̊ ; doch können daneben infolge andrer Phasierung auch einfaches ⊿ , ferner × ⊿ und × × × ⊿ nebst deren Auflösungen auftreten.) Sievers has approached the subject primarily from the standpoint of Phonetics and Metrics. Ley laid emphasis upon the character of the Heb. syllable and the law of ascent (das Gesetz der Ascendenz, Abstufung), according to which the character and position of a syllable determines whether it is accented or unaccented. He recognized five syllable gradations, the highest being the syllable which regularly receives the main accent, the lowest the syllable with the half vowel (vocal shewa). Since the law of accent as defined by him required that within the foot, there be always progress upward, it is consequently clear that, according to his view, a foot could not exceed five syllables in length. (Were a syllable followed by another of a lower instead of a higher grade, it must be accented.) It usually consisted of less than five and Ley recognized that it might consist of a single accented syllable unaccompanied by unaccented syllables. He also recognized the legitimacy of the frequently occurring unaccented syllable after the accent which he calls "Tonfall", and which appears, as we have seen, in Sievers 'modified foot', as well as the fact that the inseparable prepositions, the conjunction *waw* and a number of short words, prepositions, etc., are used proclitically and have no accent. And he also perceived that the character of a line, light or sonorous, joyous or sad, is largely determined by the ratio of the unaccented to the accented syllables. In view of these facts it is clearly unjust when Sievers (*Metrische Studien,* p. 45, § 58), who in the main shows great readiness to recognize the value of Ley's investigations, states that, according to the view held by Ley and his followers, "the Hebrew

the prose literature of the Old Testament especially the "Latter Prophets" may be regarded as metrical. David Heinrich Müller[11] finds in them a very marked strophical but no metrical form. That there is an epic poetry in Hebrew in which, in contrast e. g. to the lyric, the rigid *parallelismus membrorum* need not be present was recognized by Ley, thus widening the conception of Hebrew poetry to include more than the preponderatingly lyric poetry of the "Poetical Books", and is more fully appreciated to-day. But the extent of this epic poetry as well as of the lyric in these books is still very far from being definitely settled. A passage which one scholar would treat as poetry in the strict sense, another may regard as merely an example of lofty and what we may call poetic prose.

In view of these facts the according of an important place to metrical considerations in the treatment of questions involving Textual Criticism is ill-advised and unfortunate.[12] The

verse consists of *a number of accented syllables* (Anzahl von Hebungen) which further can be surrounded fairly *ad libitum* with a varying number of unaccented syllables". The limits of Ley's foot are practically the same as those of Sievers, as far as the number of admissible syllables is concerned and the data just given which are based on Ley's own statements show clearly that the arrangement of said syllables was fully as rigidly controlled in Ley's scheme as it is in Sievers'.

[11] *Die Propheten in ihrer ursprünglichen Form.* Wien, 1896.

[12] Grimme (cf. *Abriss der bib. heb. Metrik, ZDMG.* 50, 529) considers this the main purpose of metrical study, as compared with which the more perfect appreciation of the beauty of a poetical passage which naturally results from a thorough understanding of its metrical form is a secondary consideration. Marti feels "that the surprising help in healing and restoring the text which comes from giving heed to metre and strophe makes it impossible to doubt that in the accepting of both, we have to do with no fiction." He regards them indeed as not inferior to the witness of the ancient versions. But he says: "in detail it must be admitted that much which concerns metrics is still uncertain." Cheyne remarks, (cf. *The Book of Isaiah in Hebrew,* pg. 78 in the *Sacred Books of the Old Testament* series), "among the grounds of alterations those which have regard to metre and rhythm can no longer be neglected, especially in view of the present stage of cuneiform research." This latter statement is a little hard to understand. If Cheyne means by it that the prominence of metrical questions at present is due to the advance made in the Assyrian field, the statement is opposed by the facts. Ley and Sievers

"metricist" often attempts to alter the text to suit a certain metrical scheme, when the fact that it does not readily admit of such an arrangement should rather be taken as an indication that the metrical scheme is either itself at fault or at any rate not applicable to the passage to which he wishes to apply it.

attacked the problem entirely without reference to Assyrian; Ley from the standpoint of the "old Germanic accented poetry" and Sievers who is Professor of Phonetics in Leipzig, from the standpoint of metrics and rhythm and it was only after he had developed his system for Hebrew poetry that he applied it at the suggestion of Prof. Zimmern to Assyrian. Grimme has devoted especial attention to Syriac metrics but not to Assyrian and further claims to be primarily a disciple of Ley. Budde, the discoverer of the Qina-Verse, whose theory is described in Gesenius-Kautzsch (Gesenius, *Hebrew Grammar,* 26th ed. by Kautzsch, Engl. ed. by Collins and Cowley, § 2, r.) as "the only sound one" shows nowhere dependence on the Assyr. Bab. Instead he regarded the fact that the Qina verse early lost its distinctive character, being found in passages which are in no sense dirges (Qina), (according to Grimme, Budde has reversed matters, the Qina verse being but a special application of the more widely applicable pentameter line) an argument for the antiquity of the verse form and he considered it pre-Davidic. That the discovery of a similar accentual poetry in Assyr.-Bab., more especially the finding of several tablets in which the words of the poems are arranged in columns seemingly with reference to the metrical form (cf. Zimmern & Scheil), is a valuable confirmation of the results already independently obtained in the Old Testament field is clear. But it cannot be claimed that our knowledge of Hebrew Metrics is in any special sense the result of or dependent upon "cuneiform research". If, on the other hand, as is more probable, Cheyne means that the predominantly poetical form of the religious literature of the Babylonians necessitates the assumption that a large part if not all of the prophetic literature of the *OT.* must have originally partaken of the same poetical character, this is an assertion which must be proved. If the "Prophets" show the same or similar forms, well and good. This does not prove that they are Babylonian and not merely Semitic forms, and, even granted that they are originally Babylonian, this proves nothing with regard to the date of their appearance in Hebrew literature. (Zimmern tells us that the religious hymns of the Babylonians which show the Babylonian metres in their purest form remained for 3000 years practically the same. Consequently they could have been known to Abraham when he lived in Ur of the Chaldees.) If, on the other hand, they do not show the same metres, or if no metre is distinguishable, the attempt to force prose passages into Bab. metres can only proceed from and be justified by that "panbabylonianistic" tendency, which seeks to deny to the Jews all initiative and independence.

Such a procedure at once raises the question of the validity of textual emendation on the basis of purely metrical considerations,[13] whether the aim be to restore an original poem the mutilated remains of which are clearly discernible, so we are told, in the Massoretic Text, or to arrange a prose passage in the metrical form, which it must have had, they argue, because of the analogy of the religious literature of the Babylonians, or for some other reason of a similar character.

In 1892, Budde, the discoverer of the "Qina"[14] measure, defended his method, which involves textual emendation, against the objections raised by "a most distinguished" scholar, whose name he did not state, who objecting to Budde's method declared "least of all can I grant permission to undertake the altering of the text, on the basis of a presupposed Qina-verse theory", as follows: "Under no circumstances do I start out with the intention of forcing any passage into the Qina-verse mould. On the contrary the study of the verse is always the first thing, and only when the data thus obtained preponderate for a certain compass," [i. e., when a majority of the lines have been shown to be Qina], "do I decide to lay hold of it. But then I can not relinquish the second prerogative which is gladly conceded in dealing with other passages;[15] viz. to undertake textual emendations, not on the basis of a presupposed Qina-verse theory, but on the basis of the evidence of an intended use of the verse, in order to restore to its rights as far as is possible that which was intended by the poet." A praiseworthy aim certainly! But we may ask does the presence of a preponderance of what may

[13] It is to be observed that we are not here discussing the Interpolation Hypothesis, which for reasons already indicated regards the allusion to Cyrus an interpolation, but a very different question, viz., whether purely metrical considerations can of themselves prove textual corruption or justify textual emendation.

[14] The Qina line is pentameter and has the caesura after the third foot so that the line falls apart into two members, the first, which is the longer having three accents, the second but two. The occurrence of this measure in a large portion of the Book of Lamentations has given rise to the name Qinā, i. e. lamentation (קינה) verse.

[15] The reference here seems to be to lyric passages, since the other objection of the "distinguished unknown" is to the application of a lyric measure to non-lyric passages.

be regarded as Qina lines in a given passage establish beyond peradventure the fact that a Qina poem is "what was intended by the poet"? Can Budde or anyone else be positive that in making alterations he will merely be restoring the poet to his rights and not rather giving him what he feels were or ought to have been his rights, and there is no small difference between the two.

We are prepared to test the validity of Budde's method in general, the permissability of textual emendation on the basis of purely metrical considerations by considering its applicability to the Cyrus Prophecy, xliv. 24-28. This we may do the more readily in view of the fact that it is one of fifteen passages of varying length in the second half of Isaiah which were cited by Budde in 1891 (*ZATW*. xii. II. 234 ff), as requiring the Qina verse form and his arrangement in a somewhat modified form is adopted by most critics at the present time. This arrangement will be found on the opposite page.

According to Budde's count this passage is composed of fourteen lines, only four of which are "damaged", i. e. non-Qina lines, nearly three fourths of the poem being in and of itself Qina. Lines 5 and 6 consist of three half lines instead of two whole lines. Line 9 has a word too many and line 10 lacks a second member. In line 9 he proposed the reading "and his counsel (ועצתו)" as a substitute for the reading of the Massoretic Text "and the counsel of his messengers (ועצת מלאכיו)". But in line 10 he confined himself to calling attention to the fact that in the second reference to Jerusalem (line 14) the reference to the Temple supplies the second member while in the first reference (line 10) a second member is lacking.

According to Budde's method as explained by himself this poem must therefore have been originally a Qina poem since more than a majority of its lines are in his opinion Qina lines and therefore alterations with a view to "restoring the poet to his rights" are fully warranted. Other scholars (Cheyne, Duhm, Marti) have attempted a more thorough restoration than Budde, though along the same general lines. These scholars consider the first member of line 14, i. e. the second reference to Jerusalem, which has been already referred to, a

	Sing, heavens, for-hath-done (-it) Jehovah	shout lower-parts of (-the)-earth[16]
	Break-forth-into singing, mountains	forest and-every-tree-in-it
	For-redeemed-hath Jehovah Jacob	and-glorified-himself in-Israel
	Thus-saith Jehovah thy-redeemer	and-thy-fashioner from (-the)-womb
5	I-am Jehovah that-maketh all (-things)	that-stretcheth-forth heavens alone[17]
	That-spreadeth-abroad the-earth who-was with-me	
	That-frustrateth signs of-liars	and-diviners he-maketh-mad
	That-turneth wise-men backward	and-their-knowledge he-maketh-foolish
	That-confirmeth the-word of-his-servant	and-his-counsel he-performeth[18]
10	That-saith of-Jerusalem she-shall-be-inhabited	
	And-of-the-cities of-Judah they-shall-be-built	and-her-waste-places I-will-raise-up
	That-saith to-the-Deep: be dry!	and-thy-rivers I-will-make-dry
	That-saith of-Cyrus my-shepherd (-is-he)	and-all-my-pleasure shall-he-perform
	Even-to-say of-Jerusalem she-shall-be-built.	and-(of-the-) Temple: thy-foundation-shall-be-laid

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[16] In this translation the hyphens indicate that words so joined together represent a single word or at least a single accent in the Hebrew, since it is impossible to make a literal translation (i. e., word for word in the exact sense of the phrase) which would be intelligible.

[17] Budde merely states that the second half of verse 24 consists of three verse members of equal length representing originally (?) two Qina lines, but does not say whether he prefers to read $\begin{cases} a - b \\ c - — \end{cases}$ as above, or $\begin{cases} a - — \\ b - c \end{cases}$

[18] In the original "and-the-counsel of-his-messengers".

corrupt repetition of the first member of line 10, and they feel that the second member of line 14 really belongs to line 10. Consequently by rejecting the first part of line 14 as spurious and restoring the second member to its original (?) position as the second member of line 10 the latter is "healed" and the poem *merely* loses half a line.[19] The reducing of the second member of line 9 from three to two words is accepted. And thus from line 7 on they obtain a perfect Qina poem. But they find it much more difficult to account for the three members of lines 5 and 6, which should be represented by two Qina lines. It is possible to treat them as 1½ Qina lines,[20] but difficult to get two full lines without making additions to the text. Cheyne thinks that in view of its extra length line6—he adopts the second arrangement given on pg. 590 (note 17)—may be regarded as making up for the shortness of the preceeding line, which in his arrangement seems clearly to need a second member. Duhm suggests the following arrangement:

I-am Jehovah that-maketh-all — that-stretcheth-forth heavens
Álone, spreading-out the-earth — who-was with-me[21]

[19] Marti thinks that the "he performeth" (ישלם) of line 9 (v. 26a) was taken over from line 13 and therefore, although rejecting it in line 9 as a corruption, reading with Duhm and Cheyne "and the counsel of his messengers" (ועצת מלאכיו) in preference to the emendation proposed by Budde, he feels justified in inserting after line 9, line 14, i. e. line 14b, since line 14a he regards as a corruption of 10a.

[20] "That-stretcheth-forth heavens" (נטה שמים) can probably be included under a single accent, although it would naturally require two. The same is true of "who (was) with me" (מי אתי) (if the Qrê "by-myself" were adopted, more than one accent would be impossible). The member scans well either way. *Rokâ' ha'áres mî' ittí* = 4 accents (× ∠ × ∠ × ∠ × ∠) a perfectly uniform measure, or *rokâ' ha'áres mî' ítti* = 3 accents (× ∠ × ∠ × × ⊙ ×) the accent receding in pause and the "*mi*" losing its accent in view of the accented syllable which thus immediately follows.

[21] נטה שמים — אנכי יהוה עשה כל
מי אתי — לבדי רקע הארץ

Duhm also emends "and of the cities of Judah" (ולערי יהודה) v. 26 to read "and of the ruins of the land" (ולעיי אדמה) declaring, "in the third 'long verse'" [i. e., line 11 of Budde's poem, the third line of the second strophe according to Cheyne, Duhm and Marti] "the LXX has *'Ιδουμαίας* instead of *'Ιουδαίας*; the אדמה which lies back of it is better than the Judah which is derived from C 40, 9; since the suffix of חרבותיה clearly refers to it. Further the changing of ערי into עיי cannot be avoided, as

But, as Cheyne argues, the placing of the adverb at the beginning of the second line is inadmissable. And at best the arrangement is forced and awkward and would do little credit to the poet although it technically fulfils the requirements of a Qina line. Cheyne, Duhm and Marti further find the beginning of the poem or strophe, not at verse 23 but at verse 24 and Cheyne considers verse 23 which consisted according to Budde of three Qina lines, (the "long verse" of Duhm) to be composed rather of six short or single member lines and in either case it must be admitted that they are somewhat ir-

the latter harmonizes better with the second half of the line, especially with the singular suffix, than does the ערי which draws upon itself the accent which belongs to אמרה". An investigation of the usage of the LXX makes it clear that in substituting אמרה for יהורה on the basis of the LXX, Duhm has not only overstated the facts (Ἰδουμαίας is only found in Cod. *B*.) but has also drawn conclusions from them for which there is very little warrant. The facts are these: 1) A number of instances can be cited where proper names are confused and interchanged in the versions. In Hatch and Redpath's Concordance seven other instances are given where in one or more of the Codices Ἰδουμαία renders another proper name of somewhat similar sound, in six instances it is as here יהורה in one Duma Similarly four instances are given where Ἰδουμαία in the Greek represents another proper name in the Hebrew, showing that proper names are occasionally confused. 2) אדמה is, on the other hand, accurately rendered. Only two cases are cited by Hatch & Redpath where it was confused with other words. In Neh. ix. 1 it is rendered "ashes", evidently because the preceeding word is "sackcloth", which suggests the common phrase "sackcloth and ashes". In Isaiah xv. 9 it is rendered Ἄδαμα (Admah). If by this word אדם (Edom) is meant, we have here one instance in more than one hundred where אדמה and אדם were confounded. A confusion is natural in this instance in view of the mention of Petra (Sela) in the next verse. In Isaiah xliv. 26 on the contrary an allusion to Edom is most inappropriate and, had the original word been אדמה, there is every reason to suppose that it would have been rendered "land". The natural explanation of the occurrence of Ἰδουμαία in *B* is "confusion of proper names" and the best codices of the LXX as also the Syr., the Latin and the Targum of Jonathan support the יהורה of the Hebrew text. Retaining, therefore, as we have every reason for doing, the reading "Judah", we are entirely justified in retaining the reading "cities", "cities of Judah", a phrase which is clearly parallel to the word "Jerusalem" in the first member. That the singular pronoun "her-waste-places" is an indication of corrupt text, cannot be argued, since this pronoun may find its antecedent in "Judah" or even in "Jerusalem".

regular, (the first line being 4-3, not 3-2). If the first three lines of Budde's poem are rejected as at least questionable, (and at any rate a new paragraph begins more naturally at verse 24 than at verse 23), and if the fourteenth line despite the fact that it is pentameter (Qina) is sacrificed for the purpose of restoring the incomplete tenth line a fairly good Qina poem (see next page[22]) of two strophes of five lines each is obtained, a poem reconstructed out of a mutilated poem of eleven lines, five lines of which were in need of alteration[29] and two lines of which remain imperfect if with Cheyne we reject Duhm's forced and awkward construction for lines 2 and 3. In other words of these eleven lines only six have been preserved in their original form and five need amending in order that the original form of the poem may be obtained. And he who will by this method "restore the poet to his rights" must argue that six out of eleven lines, a scant majority, prove that the Qina form was the one originally intended by the writer.

[22] This is primarily a translation of Cheyne's arrangement of the Hebrew Text as given in the *Book of Isaiah in Hebrew.* His translation in the "English Polychrome" has been consulted and followed fairly closely. But the translation has been modified at several points with a view to making the poetic structure as plain as possible in the English. His Hebrew Text is as follows (several pointings and diacritical marks are here omitted):

כה אמר יהוה גאֹלך ויֹצרך מבטן
אנכי יהוה עשֶׂה כל
נֹטה שמים לבדִי ר־קע הארץ מי אתי
מֵפֵר אֹתות בַּדִּים וקסמים יהולל
משיב חכמים אחור ודעתם יסַכל

מקים דבד עבדָו ועצת מלאכיו
האמר לירשלם תושב [ו־ל־היכל תוָסד]
ולערי יהודה תִבָּנינה וחָרְבותיהָ אקומם
האמר לצולה חָרבי ונהריתַיך אוביש
האמר לכורש רֳעי וכל חֶפְצי ישלים

[29] Viz. lines 2 and 3, which, according to Budde, are three half lines where we would expect two whole lines, line 6b which has been reduced from a three accent to a two accent member, and line 7 which is made up of two imperfect lines, viz., 7a and what would otherwise be line 11b (Budde's line 14b).

CHEYNE'S ARRANGEMENT OF ISAIAH, xliv, 24-28.[22]

Thus-saith JHVH thy-redeemer, and-thy-fashioner from-the-womb:
I-am JHVH, who-wrought-everything,
Who-stretched-forth the-heavens, alone, who-spread-forth the-earth—who-was with-me?—[23]
Who-brings-to-naught the-omens of-the-imposters, and-the-diviners he-makes-mad,
5 Who-turns the-wise backward, and-their-knowledge he-makes-folly,

Who-ratifies the-word of-his-servants,[24] and-the-prophecy of-his-messengers,[25]
Saying of-Jerusalem: Be-it-inhabited! and (-of)-the-Temple: Be-thy-foundations-laid![26]
And-of-the-cities of-Judah: Let-them-be-built! and-her-desolations I-will-raise-up;
Who-says to-the-flood: Be-dry! and-thy-rivers will-I-parch-up;
10 Who-says of-Cyrus: My-friend[27] (-is-he), and-all-my-purpose will-he-accomplish.[28]

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[22] Cheyne prefers the Kthibh. For his explanation of the extra length of this line cf. pg. 591.
[24] He prefers to read "his servants", a defectively written plural.
[25] Cf. p. 591.
[26] Cf. p. 589 bot.
[27] Reading רֵעִי instead of רֹעִי.
[28] Cf. p. 589 bot.

Notwithstanding the serious difficulties connected with its application, the view that the Qina arrangement of this poem is the true one seems to have been very favorably received in "critical circles", cf., e. g., the recent commentaries of Box and Glazebrook. But we are justified none the less in raising the question whether the inference drawn from the presence of 6 Qina lines in a 10 line poem (if the seventh Qina line, line 14 of Budde's poem, be used to restore a mutilated line it must be itself treated as corrupt) or, according to Budde, of 10 Qina lines in a 14 line poem that the whole poem must originally have been Qina is so compelling as to warrant attempts at restoration? We have examined the alterations which have been proposed and find that except for one line the redacted poem (cf. Cheyne's arrangement) may be called a Qina poem. But it is well to remember that these textual alterations are made largely if not entirely independently of and without the support of the ancient versions. In so far then as they may claim warrant at all for these alterations it must be found in the evidence that the Qina form was intended. And despite the "majority of Qina lines" we are prepared to assert that the inference drawn from them that the poem was originally Qina is not warranted in view of the number of lines which can only with more or less difficulty be redacted into the Qina form.

The Numerico-Climactic Arrangement and the Argument of the Poem

Let us begin with verse twenty-four and analyze the paragraph for ourselves. The first line, "Thus saith Jehovah thy redeemer and thy fashioner from the womb" which has the Qina form is clearly introductory to the brief emphatic declaration "I am Jehovah" (אנכי יהוה). This declaration is followed by nine participial clauses of varying length, which, while all depending upon and qualifying it directly, at the same time form three distinct groups. The first group is composed of three single member lines each of which begins with a *qal* participle. The second group consists of three two member lines, the first members being introduced by *hiph'il* participles

and the second members being joined to the first by "and" (*waw conj.*) and ending with finite verbs. The third group consists of three lines which average three members each, the first members in every case being introduced by the formula "that saith of (or to)" (האמר ל), each subsequent member being joined in the preceding by "and (or even)" (*waw conj.*) and ending with a finite verb, as in the second group. Furthermore the second group possesses the distinctive feature that in it the "person" of the narrative abruptly changes, Jehovah instead of being the speaker as in the first and last groups is spoken of objectively and the third person appears in the three finite verbs of the second members and with special prominence in the "his servant" (עבדו) and "his messengers" (מלאכיו) of the third line. The reason for such a change will appear later.

If we arrange the paragraph according to the scheme suggested by these outstanding features (cf. Plates I and II) it is at once apparent that it has two very marked characteristics, number and climax. The poem consists of three strophes of three lines each, (numerical feature), while the element of climax is obtained primarily through increasing the number of members in the lines of each successive strophe, the first strophe having one-member lines, the second two-member, while the third strophe averages three three-member lines, although an extra climax is obtained by lengthening the last line at the expense of the one which precedes it. In this way the two elements, number and climax, are interwoven (the climax involving the number three) and the result is a numerical climax. This will be the more apparent perhaps if we treat for a moment the single members as units, thus obtaining the following numerical scheme:

[30] Here as in the Qina arrangements words joined by hyphens are to be treated as having but a single accent. An effort has been made to make the translation exhibit as clearly as possible the metrical form of the poem—This applies especially to the end-members of the second strophe—But although in the main the approximation is fairly close, a perfect reproduction is of course unattainable.

[31] Or "its foundation" if "Temple" is as some suppose construed here as a feminine noun. [These two notes refer to Plate II].

ISAIAH XLIV : 24-28
The numerico-climactic structure of the poem

and the second members being joined to the first by "and" (*waw conj.*) and ending with finite verbs. The third group consists of three lines which average three members each, the first members in every case being introduced by the formula "that saith of (or to)" (האמר ל), each subsequent member being joined in the preceding by "and (or even)" (*waw conj.*) and ending with a finite verb, as in the second group. Furthermore the second group possesses the distinctive feature that in it the "person" of the narrative abruptly changes, Jehovah instead of being the speaker as in the first and last groups is spoken of objectively and the third person appears in the three finite verbs of the second members and with special prominence in the "his servant" (עבדו) and "his messengers" (מלאכיו) of the third line. The reason for such a change will appear later.

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* Or "its foundation" if "Temple" is as some suppose construed here as a feminine noun. [These two notes refer to Plate II].

כה אמר יהוה גאלך ויצרך מבטן

אנכי יהוה

עשה כל

נטה שמים לבדי

רקע הארץ מי אתי

מפר אתות בדים וקסמים יהולל

משיב חכמים אחור ודעתם יסכל

מקים דבר עבדו ועצת מלאכיו ישלים

האמר לירושלם תושב ולערי יהודה תבנינה וחרבותיה אקומם

האמר לצולה חרבי ונהרתיך אוביש

האמר לכורש רעי וכל חפצי ישלם ולאמר לירושלם תבנה והיכל תוסד

PLATE I.

	1			
Strophe I	1			
	1			
	1	1		
Strophe II	1	1		
	1	1		
	1	1	1	
Strophe III	1	1		
	1	1	1	1

The progressive climax is very marked and is heightened by the extra length of the last line of the third strophe. This additional climax seems at first sight considerably discounted by the shortness of the second line of the same strophe, which is correspondingly weaker than the normal first line. But it is to be observed that if the last line is to be strengthened without marring the numerical symmetry of the strophe as a whole, this is the best way in which it can be accomplished.[32] That from the standpoint of the strophe the symmetry is maintained is clear when we cast up the totals as follows:

Strophe I	3			3
Strophe II	3	3		6
Strophe III	3	3	3[33]	9

Consequently this departure from an absolute uniformity which we find in the third strophe has this in its favor at the outset that it does not mar the numerical symmetry of the whole. And as we will now proceed to show, this seeming irregularity is the result a second element of climax which, less perceptible in the first two strophes of the poem, makes itself all the more noticeable in the third.

We have assumed for the purpose of clearly exhibiting the structural form of the poem that the units of which it is made up, the single members, are uniform and have so treated them

[32] That it would be better to weaken the second line than the first is clear, since the first, as already remarked, gives the normal length of a 3rd strophe line.

[33] It is certainly permissable to derive this 3 from the 2 + 1 of the first arrangement and, in any case, the totals for the strophes show a uniform increase.

in the numerical scheme. This is only partially correct. Eleven of the eighteen members which constitute the poem have three accents (three words)[34] each, all of the nine non-end-members[35] being three-accent members,[36] a further application as it would seem of the numerical (triple) principle. But there is a variation in the members of the first strophe and in the end-members of the second which is of great significance for the understanding of the variation in the position of the members in the third strophe. This variation is quite marked in the first strophe. The three members contain in all nine words (nine accents) an average of three to a member as in the first members of the other two strophes. But instead of a uniform triplet of three-accent lines we find a two-, a three-, and a four-accent line, i. e., speaking from the standpoint of uniformity the first member has been shortened and the third member lengthened to the extent of an accent, so that the numerical form of the strophe counting accents only is 2, 3, 4, and should we disregard the verb in the count since it is a constant factor, 1, 2, 3 which is the strophical climax in miniature. Furthermore the length of the last member is increased by the presence of the article "*the* earth" (הארץ).[37] All of

[34] We may use accent and word here interchangeably, since there are no cases of double accent or accent elision present in the passage.

[35] By this is meant of course members which do not stand at the end of the line.

[36] In strophe III, line 3, member 2, the maqqeph of the massoretic pointing should be removed, the correct reading being וְכֹל חֶפְצֵי יַשְׁלִם instead of וְכָל־חֶפְצֵי יַשְׁלִם, i. e., three accents, not two.

[37] It cannot be argued that usage favors this, since the concordance shows that the article occurs with "heaven" (שמים) if anything more frequently in proportion than with "earth" (ארץ). Nor can the presence of the article here be explained on the basis of metrical considerations. For although the insertion of the article before ארץ makes it possible for the preceding word to be accented on the ultima and avoids the necessity of the throwing back of its accent on to the penult, the same would apply to the first line. And since there the accent is thrown back, the line being made as it seems as short as possible, the inference seems warranted that the adding of the article in the third line is intended to produce the opposite effect namely to lengthen the line. Nor finally can it be argued that the purpose of the insertion of the article is to avoid the cacophony resulting from the coming together of an

ISAIAH XLIV 24-28

The numerico-climactic arrangement of the poem.[30]

ces I-will-build-up

usalem she-shall-be-built and(-of)-the-temple: thy-foundation-shall-be-laid-[31]

PLATE II.

which goes to show that there is a marked climax *within* the members of the first strophe and a decided heightening at the end.[38]

The same climactic heightening in a slightly modified form is characteristic of the end-members[39] of the second strophe. The first consists of two words (noun + verb, two accents), the second of two words (noun with pronominal suffix + verb, two accents), the third of three words (noun in stat. cstr. + noun with pronominal suffix + verb, three accents). This heightening seems on the one hand closely parallel to that in the first strophe except that here the second step is only the addition of a pron. suffix, an addition which does not increase the number of accents in the member, while in the first strophe it is a noun which does. On the other hand, however, the second member of the second line is perceptibly shorter than the second member of the first line (not merely as written, unless both the vowels which are written fully in the former were written defectively, but also as spoken it is slightly shorter, and rhythmically lighter) while the third line is very considerably longer than either of the others, three quarters as long as both combined. Thus we notice a double climax in the second

Ayin and of an Aleph. For as Aleph and Hê are both gutturals it hardly seems as if the *Wohlklang* would be materially increased in this way.

[38] It might even be argued that it furnishes a clue to the construction of the poem as a whole, the lines of the first strophe losing the second members and the lines of the third receiving them thus:

$$\begin{array}{ccccc} & 3 & 3 & & 3 \\ 3 & 3 & = & 3 & 3 \\ 3 & 3 & & 3 & 3 \quad 3 \end{array}$$

But this is perhaps too labored an explanation and it will be shown presently that this triple climax has its basis in the argument of the poem.

[39] The fact that there is no perceptible climax in the non-end-members of the second and third strophes—all have 3 accents and the slight variation in the length of the members, resulting from the difference in the length of the words has no significance—has its natural explanation in the fact that uniformity in these members gives an element of solidarity to the poem, which is necessary if the climactic feature appearing in the end-members is to be properly appreciated. It is this uniformity in the non-end-members which is calculated to call our attention to the heightening at work in the end-members, just as the figures in a bas-relief are all the more striking because of the solid background from which they emerge.

members of this strophe; in the one sense a progressive climax, similar to that in strophe I, even a heightened climax in the last line, (for while, as has been indicated, the increase of the second end-member over the first is only a pron. suffix that of the third over the second is a whole word); in the other sense, not merely a heightened climax in the third but a slight weakening in the second. Consequently the second strophe is clearly intermediate between the first and the third. It shows elements of the uniform climax of strophe I and at the same time prepares the way for the exceptional climax of strophe III which as has already been pointed out is obtained through the weakening of the second line to allow for the strengthening of the third. For what in the one takes place in miniature, so to speak, within the limits of the end-members, appears in the other, viz. in strophe III in a much more pronounced form since the second line is weakened to the extent of a whole member and the third strengthened to the same extent, although the symmetry of the strophe viewed as strophe, i. e. its numerical value, remains the same.

That this transposition of a whole member in strophe III was intentional and not accidental is clear not only from the facts just mentioned, namely that the symmetry is retained and that this marked heightening in the last strophe is the result of a heightening process at work in the whole poem which, at first confined to the end-members, assumes larger proportions in the last line of the last strophe, where if anywhere the greatest climax might be expected, but also from the evident fact that the end-members of strophe III were intended by the poet to be end-members. For it is to be observed that the end-members of this strophe are all two-accent members, while all the others have three accents. Various explanations of this fact may be given[40] but its meaning is evident. It tells

[40] Probably the simplest explanation is that the writer has made use of the law of catalexis, for the purpose of clearly marking the ends of these lines (Catalexis is by no means rare in Hebrew poetry. According to Ley it is one of the most usual ways of indicating the end of the strophe. Duhm seems to regard the Qina (pentameter) line as catalectic Hexameter, but whether this is actually or merely theoretically correct may be questioned.) A catalexis in the end-members of this strophe is further

us that the second member of the second line is an end-member, i. e. finishes the line, but just as clearly that the third member of the third line does not complete that line. It is completed by the fourth member which is an end-member. In view of these facts it is impossible to assert that the second line is incomplete or that its end-member was lost or appended by mistake to the last line. The one has been intentionally shortened through the omission of a non-end member, the other intentionally lengthened through the insertion of the same non-end member[41] with a view to obtaining an increased climax the elements of which appear in the preceding strophes.

The Argument of the Poem

If we turn now from considering the form of the poem to an examination of its contents, it will be clear that the form (the numerico-climactic scheme, which we have been discussing) not merely in its more general features but even in its minute details is in harmony with, may even be considered but the outward expression of, the argument of the poem. First let us consider the relation between the theme and the numerical structure. The theme of the poem is the "Transcendence of Jehovah" (I am Jehovah) as exhibited in the catalogue of mighty deeds recorded in the nine participial clauses which immediately follow. These are arranged stro-

favored by the following considerations. The introductory formula is Pentameter, i. e., catalectic. The initial declaration "I am Jehovah" (אנכי יהוה) is two-accent, so is also, for reasons already given, the first member of the first strophe and the same feature appears in the first two end-members of the second. Consequently uniformity would seem to require that the first end-member of the third strophe should have but two accents and, as the heightening process has in this strophe clearly exceeded the confines of the end-members being produced by the transference of a whole member from the second line to the third and as uniformity in the end-members serves the important end just alluded to, i. e., of designating the end-members as end-members, the catalexis, is allowed to appear in all three end-members of this strophe.

[41] This applies, of course, merely to the *form* of the poem and not to the *argument,* since from the latter standpoint one line is as perfect as the other.

phically and topically in three groups. The first group (strophe I) describes the work of Jehovah as creator. It refers to events lying in the *past*. The second treats of the attitude of Jehovah toward the longings, the efforts and the pretentions of mankind to discern the future, to know "the times or the seasons which the Father put in his own power". The answer is unequivocal—the future belongs to God. He baffles every attempt to enter his domain and covers the intruder with confusion. But just because it belongs to him, he only can and does reveal its secrets and also bring to pass all that he has revealed. As this is what may be called his "fixed policy" it is true of the past and future as fully as of the present. But the reference to "the servant" in the last line together with the fact, which has been already mentioned, that Jehovah is here referred to in the third person, suggests at least that in it the speaker, who is as we shall see later the prophet, refers to himself, and therefore that the reference is more especially to present time.[42] And the position of this strophe—between a clearly past and clearly future strophe—shows beyond reasonable doubt that in the scheme of the poem it is to be regarded as a *present* strophe. At the same time the fact that it has what we may call a backward and a forward reference, fits it admirably to be the connecting link between past and future[43] and to show how closely and intimately they are all bound together. The third declares his purpose to deliver his people from captivity and to restore them to their own land, and speaks exclusively of the *future*. These data explain at once the meaning of the number three in the metrical scheme. We have here no mysterious adumbration of the Trinity, no dependence on the "trilogy arrangement" of the Book of Consolation, advocated by Delitzsch.

[42] We must not, however, lay too much stress upon the fact that "servant" is singular, since it might be regarded as a "defectively written" plural (cf. Cheyne's arrangement), although it is much more natural to regard it a singular.

[43] The "forward reference" is especially marked, since "the word of his servant" seems to find its echo in the thrice repeated "that saith" of the third strophe and to call attention at the very outset to its being a prophecy.

The number three is clearly the three of the ordinary categories of time—past, present, future[44]—and the prominence of this number in the scheme is due to the prominence of the chronological element in the poem and is intended to bring this feature with unmistakeable clearness before the mind and eye of the reader.

But not only does the recognition of the chronological element in the poem at once explain its numerical scheme it explains the climactic feature as well. The reason is not far to seek. It lies in the relative importance of these three categories in general and in the special prominence of the third category in this instance. Of the relative importance of these categories to us as individuals it is hardly necessary to speak since it is a fact of experience. The past is important. It is the foundation upon which the present rests. But it is past. We cannot recall it. We cannot re-live it. The best that we can do is to learn from it and apply its lessons to the present and the future. It is furthermore an historic past and though

[44] It is interesting to note that this chronological element is recognized to a considerable degree in the Peshito version. Thus the participles of the first strophe are all rendered by the finite verb in the past tense; the participles of the second strophe by participles, but the first two finite verbs by presents (i. e., by participles with appended enclitic pronoun); the participles of the third strophe by perfects, as if to indicate that the decree is of old, but the imperfect tenses with one exception by the imperfect (future). It is also interesting to observe in this connection that in Jer. xliv., D. H. Müller finds a poem in which there is a chronological, but not a climactic form. He divides the chapter into three parallel columns, A, B and C, i. e., verses 2-6, 7-10, 11-14. Each of these columns he arranges in strophes of the form 1 + 6 + 6, the 1 being in each case represented by the introductory formula "Thus saith Jehovah of Hosts", etc., in its varying forms. Whether this strophical scheme can be accepted does not concern us particularly. It is sufficient to note that in the original the three paragraphs are of nearly equal length. The important fact is that he finds these three columns mutually parallel, while at the same time the chronological feature is prominent in each, the first treating of the past, the second of the present, (notice the prominence of the "and now" (ועתה) at the beginning of verse 7), the last of the future. This shows clearly that, as a chronological poem, the Cyrus prophecy is not without analogy. And even if Jer. xliv. be treated as simple prose (cf. Kittel's edition of the *Biblia Hebraica*), it is an example of the application of the chronological method to a carefully balanced discourse.

ofttimes we need guidance to read its lessons aright, it is in a sense an open book accessible to all. For none but beings incapable of reflection can be conscious of no past. The present is far more significant than the past for it is the time of action and of actuality. It is truly but as a narrow strip of land between two mighty oceans, but it is none the less "the accepted time". The "living" of a man is made up of a fleeting succession of "nows" and they are in a very real sense 'all that he has to face eternity with'. The past is mighty but it is gone casting its mantle upon the shoulders of the present and this present is as much mightier than the past as "a living dog is mightier than a dead lion". And yet the present is but the threshold of the future—a future which looms dim and mysterious, potent for weal or woe before life's pilgrim. We act in the present but for the future. Our planning, hoping, toiling is for the future. And why? Because we are bound thither by the inexorable law of destiny. Even the most thoughtless is sobered by the thought of this "Great Unknown". For though we should strive to think of death as but a sleep, "yet in that sleep of death, what dreams may come when we have shuffled off this mortal coil, must give us pause". The certainty of a future and the uncertainty of *the* future have tremendous significance for every thoughtful man. It is the goal of the race and of the individual. Is it any wonder then that in every age, the man who by wisdom or cunning, by fair means or foul could lift the curtain of the future has been held in high esteem? Is it any wonder that the office of the Hebrew prophet meant and means to many merely that of a "predictor"?

It is quite natural then that the writer of a chronological poem such as we have found this to be should introduce the element of climax to show the relative importance of these three classes of mighty deeds. What we may call the normal value or ratio of these three categories seems clearly given in the normal climax 3, 6, 9, in which the three strophes are composed of one-, two-, and three-member lines respectively. This is the normal climax of the poem and may therefore be said to represent the normal ratio between the categories of time, i. e. the ratio, when there is no especial emphasis on the

events lying in the different categories, these being all of equal intrinsic importance, the emphasis being primarily on the category to which the events belong. Consequently we might expect that the extraordinary importance of an event or series of events lying in one of these categories might be indicated by, and consequently inferred from, an extraordinary emphasis upon it, or speaking from the standpoint of the metrical form, by an extraordinary climax at that point. In the metrical form, we have found an additional climax within the normal, a climactic process which reaches its height in the third (future) strophe. Does this as well as the normal find its explanation in the argument of the poem? Let us examine and see.

The first strophe has, as we have seen, three single-member lines so constructed as to produce a uniform climax of the form 2, 3, 4. The theme is the *creative* acts of Jehovah. In the first line it is stated briefly and generally, "that made all (things)" (עשׂה כל). In the "all" the monergism is described *in extenso*. In the second the sphere is limited "that stretched out heavens" (נטה שׁמים); and the monergism is explicitly expressed and emphasized by the addition of the word "alone" or "by myself" (לבדי) denying that he had a co-worker. While in the third line, which speaks with still greater definiteness of "*the* earth" (הארץ) the monergism is declared in the form of an almost contemptuous challenge "who was with me?" (מי אתי) a challenge to man to deny that God alone created this earth in which he lives, to deny that God alone is great. In the increasing stress laid on the monergism of Jehovah the theme of the strophe shows a decided climax, together with, and the importance of this feature will appear more clearly later, an element of increasing definiteness (all, heavens, *the* earth).

The second strophe treats, with especial reference to the present, what we may call the "future problem", i. e. it exposes the folly and futility of man's efforts or pretensions to discern the future as contrasted with the certainty of divine revelation. Three instances likewise are cited. The first line tells us that Jehovah "frustrateth the signs of liars and maketh diviners mad", i. e. those who defy his moral govern-

ment and try to discern the future by unlawful means are confused and confounded. Here the thought of open opposition is strong. In the second line it is less apparent and may even be said to disappear. "That turneth wise men backward and their knowledge he maketh foolish". "Those who in their wisdom know not God" their wisdom is deception and folly. There is not the same clearly marked opposition in case of the "wise men" (חכמים) as in that of the "liars" (בדים) and "diviners (קסמים) and they are less severely dealt with. So this second line seems weaker than the first. Yet in another sense there is a slight advance corresponding to the slight advance in metrical form. For while the "wicked" of the first line seem to recognize supernatural power and agencies although enemies of Jehovah, the "wise men" of the second line ignore him. Like the "fool", they have said in their heart, "there is no God": like the modern Positivist they have gotten beyond the religious stage, an attitude which in some respects at least is even more culpable than open opposition.[45] The third line "that confirmeth the word of his servant and performeth the counsel of his messengers" stands in contrast to the first two, the parallelism being antithetic. Jehovah overcomes opposition. True! But he also accomplishes his purposes. What he has declared or declares through his servant and his messengers, the prophets, shall surely be fulfilled. The climax of this line is clearly indicated by the antithesis and by the marked definiteness produced by the presence of the pronouns, "*his* servant", "*his* messengers", as contrasted with the indefiniteness of the first two lines. Thus the form and argument of this strophe are in entire harmony, there being in both a marked climax in the third line, and the second in the argument as well as in the metrical form being both stronger and weaker than the first.

The third strophe treats of the release and restoration. The first line is a general prophecy—Jerusalem shall be again inhabited, the cities of Judah rebuilt and their desolation come to an end. It is general and we may say corresponds more

[45] That "wise" and "knowledge" must have this significance is clear. For it is only a knowledge which leaves God out of acount which is condemned in Scripture. True wisdom is not only a priceless jewel, but it is also only to be obtained from God.

nearly to what we might *a priori* regard as the prophetic horizon of one who foresaw the exile as a certainty (xxxix. 5), the fall of Babylon as well (xiii-xiv), and who like Paul was sure that "God had not cast off his people" (cf. xxxv.) than does the allusion to Cyrus in the last line. It speaks of the future in general terms and in a general way. The second line in what is probably its primary reference is even less definite and distinctly figurative. The reference to the "Deep" (צולה) seems to refer back to the Red Sea and to the wonders of the Exodus and to declare that this deliverance will be analogous to that other, which marked such an epoch in the history of God's people.[46] It is possible, however, that this figurative explanation of the word "Deep" does not exhaust its meaning. While the view that it referred to the diverting of the Euphrates from its natural channel by Cyrus in order to make possible the capture of Babylon (Herodotus) can hardly be regarded as tenable at any rate in its older form in view of the cuneiform records which have come to light and indicate that Babylon, i. e., the city proper, offered no resistance to Cyrus's army, there are fairly clear indications that Babylon is here referred to, the chief difficulty being to determine the degree of definiteness which is to be assigned to the allusion.[47] The third and last line marks a decided advance

[46] Such an interpretation is favored by Jeremiah's words in xxiii. 7-8. To the returning exiles, this restoration shall mean more than the other. Thus interpreted, this line is less definite than the preceding.

[47] This reference may be of a two-fold character. It may refer primarily (a) to the *geographical location* of Babylon. This is favored by Isaiah xxi. 1 where the judgment upon Babylon is introduced by the words, "Burden of a desert sea". That Babylon is intended is clear from verse 9, and it is highly probable that we are justified (cf. Bredenkamp, Nägelsbach and Delitzsch) in connecting this enigmatical phrase with the name of "Southern Babylonia" *mât tâmtim,* i. e. "land of the sea" (cf., e. g., the Bab. Chronicle Col. II line 8). Just how much of Babylonia could be called "*mât tâmtim*", at this time it would probably be impossible to say. But that, as a general and more or less poetic designation it might well have been applied to Babylonia as a whole or to the city of Babylon is by no means improbable. The fact that Merodach Baladan, who, at the time at which he sent an embassy to Hezekiah, was king of Babylon, was originally king of the sea-lands (*mât tâmtim*) and that the Chaldean dynasty, to which Nebuchadnezzar, the conqueror of Jerusalem, belonged came from

over the first, probably also over the second, and this advance is in respect of definiteness, for it connects the indefinite prophecy of line one, together with its continuation in line two, with the person of him who shall fulfil the same—Cyrus. Through the

Chaldea, i. e. from the sea-lands, makes such an allusion here and in xxi. 1, very appropriate. Franz Delitzsch, furthermore, found "desert sea", an especially apt description of the location of the city itself. "The elevation on which Babylon stands is a "Midhbar", a great plain which loses itself to the S. W. in Arabia Deserta and is cut up to such an extent by the Euphrates as well as by swamps and lakes that it swims as if in a sea." There may be further (b) an allusion to the fact that the Babylonians took advantage of these physical conditions to make their city, Babylon, secure from attack, much as centuries later did the Low Countries in their struggle with Spain. Thus Nebuchadnezzar II, in the so-called "East India House Inscription", in recording the mighty fortifications which he built tells us (Col. vi. 39-46) "that no desperate (*lâ bâbil panim*, "no respector of persons", Delitzsch) foe threaten the walls (sides) of Babylon, with mighty waters like the expanse of the sea, did I surround the land, to cross which is like the crossing of the billowy sea, the great (?) salt (? or bitter) sea (*ia-ar-ri ma-ar-ti*)". (Cf. Winckler's translation in the *Keilschriftliche Bibliothek*). The exact meaning of the last two words is uncertain. Friedrich Delitzsch seeks to explain "*Iarru*" through the Hebrew יאר (river), which is applied to the Nile and thinks "*martu*" may be for "*marratu*" (bitter), cf. *nâr marratu*, the name of the northern end of the Persian Gulf. At any rate, it is clear that Nebuchadnezzar aimed to render Babylon impregnable by means of an artificial lake or something of the sort. We know also that more than a century earlier Merodach Baladan sought ineffectually to defend Dur-Athara against Sargon by piercing 'the dyke (?) of the river (canal?) Surappi' and placing the surrounding district under water, cf. further, the account of the defense of Bit Jakin by the same monarch (Winckler's Sargon). A reference to a recognized method of fortifying or defending cities in Babylonia would be very appropriate in a passage where the fall of Babylon and the triumph of Jehovah's shepherd is predicted, and the sense of the passage would be that all the defenses of Babylon, whether natural or artificial, would be unable to check the victorious advance of the invader and we have reason to believe that Babylon with the exception of the citadel passed without bloodshed into the hands of the enemy.

If there were here a direct reference to Nebuchadnezzar's fortifications, this second line would mark in definiteness a very decided advance upon the preceding. It seems more probable, however, that the reference is much more general, and it must be left an open question whether Babylon is referred to at all, save in so far as Babylon was a second Egypt and the restoration a second Exodus.

mention of his name as Jehovah's shepherd, the one who shall perform all his pleasure, the predicted restoration assumes definite shape. The element of climax is found in the first part of the line, in the mention of Cyrus, for the last two members of the line as a matter of fact only repeat in a slightly more definite form the prophecy of the first line. We have seen that Cheyne, Marti and others regard the third member of this line as a corrupt repetition of the first member of the first line and in a sense they are right. It is a repetition but not a corruption. The first line is a prophecy of the restoration without reference to the release, the second of the release without reference to the restoration. The third line discloses the name of him who shall both release and restore, who shall fulfil Jehovah's pleasure even to the extent of restoring his people to their land and sanctioning the rebuilding of the Temple. In form the last line is longer than the first, nearly as long indeed as both of the lines which precede it taken together (it has four members and the other two but five). In argument it repeats the first, involves the second, and introduces an element of definiteness which is probably only dimly and at any rate figuratively hinted at in the second. The reference to Cyrus is consequently the climactic element in this line. It is the mention of his name and the declaring that he is the deliverer which is significant and which forms the climax of the line, of the strophe and of the poem.

Jehovah and Cyrus. This is in a word the argument of the poem and its structure shows us clearly the estimate which we are to form regarding Cyrus and his mission. It makes clear to us at once his greatness and his littleness. Greatness: He is Jehovah's shepherd, Jehovah sends him to perform his will. Jehovah heralds his coming as the deliverer of his people and in xlv. 1 he gives to him that name which is to be borne by a greater than he, one of whom he is but a feeble type, who shall deliver Israel from a more grievous bondage than that of Babylon and shall fulfil Jehovah's pleasure not only for the chosen people but for the whole world. Cyrus, his name, marks the beginning of a new epoch in history. And the progressive climax of this poem exhibits admirably the significance of Cyrus

and his mission. Littleness: This utterance and the eight which precede it, however important they may be in themselves, are primarily but illustrations and proofs of the transcendent greatness of Jehovah, of the supereminence of him who inhabiteth eternity and before whom the vast universe, past, present and future, is an open book, to whom "a day is as a thousand years and a thousand years as one day", to whom "the nations are as the small dust of the balance", and who "doeth according to his will in the army of heaven and among the inhabitants of the earth, and none can stay his hand or say unto him, what doest thou?". He is Jehovah and beside him there is none else and men and empires, Cyrus, Babylon and Israel are but his agents, his instruments, pensioners upon his bounty, creatures of his hand and he hath created them for his glory. Consequently the poem may better be called: "The Poem of the Transcendence of Jehovah" than the "Cyrus Poem" or the "Cyrus Prophecy". It contains, it is true, a part of the Cyrus prophecy, a great and glorious declaration of singular intrinsic importance, but the form of the poem makes it clear that this prophecy is recorded primarily only as a unique proof of the incomparable greatness of him who uttered it through his servant. And it is only as we keep the logical and poetical form of this declaration clearly in view that we are able to appreciate its beauty or fully comprehend its meaning.

As a result, therefore, of our examination of this passage we find not only a metrical scheme which shows exceptional evidences of design, but one which gives every indication of being but the metrical expression of the theme of the poem. For the poem despite the intricacy of its form cannot be considered artificial since it is not forced into the scheme, but as we have argued at length, is itself the basis of the scheme. A more perfect correspondence it were hard to find and this correspondence should be in itself a sufficiently conclusive proof that the arrangement proposed is the true one. For, be it remembered, the metrical structure has been explained and the correspondence between form and argument exhibited without the altering of a single consonant of the Hebrew Text. It would be hard to find stronger proof, that, to borrow the words of Budde, this arrangement is 'the one intended by the

poet' and that in arranging the poem according to this scheme me have merely 'restored it to its rights'. That, on the other hand, a Qina arrangement was not intended is clear from the fact that the "corruptions of the text", the presence of which the advocates of this arrangement must recognize if they would account for the imperfections of their poem, not only occur exactly where we should expect *a priori* to find them were the attempt made to alter, or we may now venture to say "force" the poem into the Qina mould, but furthermore are most naturally explained, we may even say, can only be adequately explained, as having their origin in this "forcing" since these alterations are in the main neither based upon nor supported by the witness of the versions.

In proof of this statement let us look again for a moment at the scheme on Plates I. and II, and compare it with those of Budde and Cheyne. The introductory line is pentameter (Qina), as are also the first two lines of the second strophe. The same is true of the last two members of the first line of the third strophe, and of its second line, while the last line falls apart readily into two Qina lines.[48] But what is to be done with the initial declaration "I am Jehovah" (אנכי יהוה), with the three single-member lines of strophe I, with the extra accent in the second member of the third line of strophe II, and with the first member of strophe III line 1. Here is where according to our arrangement a *Qinaizing* of the poem would come to grief and here is exactly where the advocates of that arrangement find the original Qina poem mutilated. This residuum is relatively small. But it stubbornly refuses to be *Qinaized.* Could stronger proof be found in support of the statement made after discussing the Qina arrangement that the presence of a number of Qina lines can be recognized without the inference being necessary that the poem as a whole is Qina?

[48] וכל חפצי may, since the first word is monosyllabic, be readily included under a single accent the more readily since the first word is in the construct state. The maqqeph shows that the Massorites pronounced them as one. The general rule is, however, according to Sievers, that the nomen regens retains its accent and, although he regards the loss of the accent under these circumstances as perfectly proper, he seems to consider it the exception (cf. Sievers, *Hebräische Metrik*, § § 158, 2; 160.)

Such an inference is on the contrary opposed by the minority of non-Qina lines and it is only when they have been "silenced" that a unanimous verdict is possible. And furthermore, we have seen that the metrical form of the poem—its numerico-climactic arrangement—is derived from the chronologico-climactic form of the argument. And it needs but a moment's reflection to convince the reader that such an utterance as this could not in the very nature of the case find expression in Qina-verse. The metrical form of any poem should be in harmony with and should serve to exhibit and even to reinforce the theme or argument. This requirement is fulfilled in the case of our poem by the numerico-climactic arrangement to a remarkable degree. We have seen that the theme of the poem is the "Transcendence of Jehovah" as it is tersely expressed in the words "I am Jehovah" (אנכי יהוה) and that all the rest significant as it may be in itself derives its true significance from its immediate dependence upon these potent words. In the Qina arrangement, on the other hand, these words which should stand out conspicuously and instantly attract our attention lose their commanding place and become part of a line and a mutilated or at any rate imperfect line at that (cf. Budde's arrangement, also that of Cheyne) and the immediate dependence of the participles upon them is very seriously obscured. While, as far as the relation of the nine utterances one to another, which as has been shown is exceedingly important, is concerned, this arrangement fails to indicate or recognize that they are not of equal length, but constructed with a view to a carefully planned climax and through the attempt to make them uniformly symmetrical the significance of the closing declaration is greatly impaired. Indeed through the attempt to arrange these verses in the Qina form the force of the argument is nearly as seriously impaired as is the symmetry of the poem.

Budde in the article already cited (page 588) disclaimed any desire to force matters. He claimed that his method was objective based on the examination of the text and that he would follow the method should it overthrow his whole theory.[49]

[49] Cornhill, in his *Introduction to the Old Testament* (English edition,

We do not wish to question his entire sincerity in affirming this but rather to call attention to the fact that his method, a method which has gained very wide acceptance, is neither so objective nor so certain as he believed. The reason is simply that he and others who follow the same method have shown themselves too ready to jump at conclusions, if we may be pardoned for using so blunt an expression. They have found here a passage which contains a number of pentameter lines and they have concluded that it must have been a Qina poem and that the non-Qina element therein contained is to be attributed to textual corruption. Had they however attached more significance to this minority of "irregular lines" they might have perceived that it is the seeming irregularities in this poem as Qina which show that it is not Qina. As long as the irregularities are allowed to stand, the possibility is always present that an arrangement may be found that will as we have seen explain them. As soon as the critic resorts to textual emendation, the irregularities are forced into conformity and the dissenting voice is hushed. These scholars aimed to "heal" a mutilated Qina poem. They have instead mutilated a perfect poem of another form. Why? Because they have failed to understand the two cardinal features of the poem, number and climax. In so far as number figures at all in their arrangement it is the number "five" involved in the $3 + 2 = 5$ of the Qina form, and in the dividing of the 10 lines of the "restored" poem (cf. Cheyne, Duhm and Marti) into two strophes of five lines each,[50] and not the num-

1907), in discussing Hebrew Metrics (p. 21) says: "The importance of Budde's work, *Das hebräische Klagelied* (*ZATW*. ii. 1 ff., 1882), lies in his application of strictly scientific method."

[50] While Isaiah xliv. 24,-xlv. 7 is frequently arranged in a series of five-line strophes, i. e. four five-line strophes and a four-line strophe (Marti thinks five-line strophes were originally intended), it does not appear that the number "five" has any such special significance in their eyes as the number "three" in our arrangement. D. H. Müller, who, as we have seen, refuses to recognize metrical arrangement not even the Qina measure, in the prophetic books, and lays the prime emphasis on the strophe and a strophe, in which number figures largely, regards the four-line strophe as the first of a descending series, which is in turn followed by two four-line strophes. His strophical scheme for xliv. 24-xlv. 13 is A

ber "three" which as we have seen is not only fundamental in the form but also has its origin in the chronological presentation of the theme. While furthermore the form of the Qina verse being characterized by balance and uniformity allows no place for a climactic development.

The Purity of the Text.

In view of the conjectures or claims of the "interpolationists" and "metricists" that this passage is more or less corrupt; the claim of the one group that at least the word Cyrus must be a later insertion, the claim of the other that although it is genuine there are other indications of corruption as shown by the irregularity of the Qina poem, we may well lay special emphasis upon the fact already alluded to that, in the arrangement we have proposed it is not necessary to alter a single consonant of the Hebrew Text in order to obtain a beautifully

(5 + 5 + 5 + 5) + B (4 + 3 + 2 + 1) + C (4 + 4), (N. B., he omits the last half of verse 28 in his count) in which the letters indicate the columns, or, we may say, parallel paragraphs and the numbers the strophes with the number of lines contained in each. To discuss his method fully would take too much space. It is remarkable that he is able to develop such a symmetrical strophical arrangement along with an irregular and metreless line. Should his results gain acceptance, they would lead almost inevitably to the conclusion that a strophe based on the three elements, Responsio, Concatenatio and Inclusio, as he calls the forms of thought and word parallelism, which, in his opinion, determine the strophical arrangement and not a metrical line, as is claimed by Budde, Sievers and others, lies at the basis of the poetry of the prophets. That Müller's theory of the strophe is not without foundation in fact is shown by the prominence of strophical form—strophical parallelism—in such a passage as Amos i. 1-ii. 6, where the recurring words, "I will cast fire upon" and "thus saith Jehovah", together with the parallelism in structure between the successive strophes, makes the recognition of strophical form unavoidable. That, on the other hand, the irregular length of his line which cannot be avoided, if the correspondence in form and length between strophe and strophe is to be maintained is a serious objection to his method cannot be denied. It is probable that there is a golden mean somewhere between the two positions and that the relative significance of metre and strophe is not fixed, but varies with poem and poet, and while an overemphasis on strophe leads Müller to mutilate lines and ignore metre, it is equally possible, as we have seen, to mutilate lines through a too great or mistaken emphasis on metrical form.

symmetrical poem and one which at every step shows unmistakeable evidence of design. We may go a step further and assert that it is practically impossible to alter this poem without marring it and that when the true form of the poem is recognized it becomes at once a most conclusive argument not merely for the integrity of the reference to Cyrus, which as we have seen forms the climax of the poem and explains the carefully inwrought double climax, but also for the integrity of the passage as a whole. This proof of the integrity of the poem is of especial importance not only in view of the repeated claims that it is corrupt, but also in view of its testimony to the care with which the sacred record was treasured and preserved by the Jews.

When we consider the intricate structure of this poem and the difficulties which confront the commentator or metricist, who attempts to explain it unless he understands its metrical form, when we observe the comparative ease with which some of these difficulties could be removed and are as a matter of fact removed by some critics, and finally when we recognize the fact that the Versions indicate clearly that the structure of the poem was forgotten (?) at a very early date,[51] it is significant and noteworthy that this is the case. Thus when the strophical arrangement is not recognized the *change of persons* which we find in the second strophe is not readily explainable[52] and might

[51] The connecting in the LXX. of the words "who was with me" (מִי אִתִּי), which stand at the end of the last line of the first strophe, with the first word of the second strophe, as indicated by the rendering, "who else will confound the signs of ventriloquists" (Τίς ἕτερος διασκεδάσει κ. τ. λ.) together with several other data of varying importance shows clearly that those who translated this passage into Greek were ignorant of the metrical form and we have no data on which to base the assertion that this feature was ever clearly recognized by the Jewish church. The main reason for supposing that it never was recognized is the fact that if once clearly recognized it would not readily be forgotten cf. pg. 632.

[52] An abrupt change of person is not, of course, in itself of especial significance, cf., e. g., Ps. lxxxi., lxxxix. and xci. But in a poem, which is so clearly a logical unit as this one, and in which the development of the argument is, in its main features at least, so simple and clear, this sudden change is very difficult to understand, unless it is intended, as we have argued, to emphasize the fact that this strophe is a *present* strophe. It is interesting to observe in this connection, that change of person is of

easily be regarded as indicating a corrupt text. How easy it would be to substitute the first person for the third, as is done in the Peshito in its rendering of the first two lines of the strophe! Further the "even saying" (ולאמר) of the third member of strophe III, line 3; what student of Isaiah has not wrestled with it! How natural it would be to change it into "that saith" (האמר), following the analogy of the three "that saiths", which precede, a change which would be supported by both the LXX and the Vulgate, but one which would do more to mar the symmetry of the poem than any other change of like *simplicity,* which could be suggested. And finally it is to be noted that in the last line of the first strophe the reading of the Text (*Kthibh*) "who was with me" (מִי אִתִּי) is more correct than the reading preferred by the Massorites (*Qrê*) "by myself" (מֵאִתִּי), (although the latter has the support of the Peshito version, and of the Targum) since, as has been shown, the structure of the poem requires here two words instead of one if the necessary total of nine accents is to be obtained. It would have been exceedingly easy for them to justify such a slight change as this,[53] a change which does not

frequent occurrence in Babylonian private letters, both of the early and late periods. Landersdorfer (Altbab. Privatbriefe, S. 19) has called attention to this phenomenon as a probable explanation of the changes which we find in the dialogue between Jacob and Esau (Gen. xxxiii. 5 ff.). He regards it, however, as a colloquialism and such is probably the true explanation. Consequently it can hardly be regarded as explaining the variation in a finished literary product like the poem under discussion.

[53] In view of the fact that there is no absolute rule governing the writing or the omission of the *w* and *y* when they are merely vowel-letters and consequently not an indispensable feature of the Mossoretic Text, it will not do for us to attach much significance to this fact. Still it is worthy of note that, in the *Kthibh,* the Massorites have preserved for us a reading, a *scriptio plena,* which supports the view that two words were intended instead of one, although they themselves preferred the *scriptio defectiva.* It may, however, be remarked in this connection, that the "defective writing", מאתי would not necessarily establish the correctness of the reading "alone" although it would undoubtedly favor it. For in Numb. xxiii. 10 the LXX. rendering makes it not improbable that מספר (read מִסְפַּר "number" by the Massorites) is merely a peculiar way of writing מִי סָפַר "who can count?", the מִי being written defectively and like the inseparable prepositions prefixed to the following word.

affect the consonantal text. But they preferred to keep it just as it was and merely indicated by means of the marginal reading (*Qrê*) their preference for the other reading. Such facts as these are in entire accord with the view that the text of the Old Testament was very carefully preserved and guarded by the Jews, to whom were committed the Oracles of God, but utterly opposed to the view of which we hear so much nowadays to the effect that it is very unreliable and has been so altered and revised and redacted as to make it often impossible to ascertain its original form with any degree of certainty.

Climax as a Feature of Hebrew Poetry

It was stated above that one of the reasons for the failure of the "metricists" to recognize the true form of this poem is to be found in their failure to appreciate the all-important climactic feature. It will be well for us at this point to devote a few paragraphs to the consideration and investigation of the rôle played by "climax" in Hebrew poetry. Such an investigation is important and even necessary because of the fact that climax is practically ignored by students of Hebrew metres. Inequality in verse length is often regarded as an indication of a corrupt text[54] and in the elaborate treatise of Prof. Sievers, which has been referred to, we have failed to find any reference to climax as a legitimate feature of Hebrew poetry. That it is rarely found we are prepared to admit. But if it can be shown as we believe it can that metrical climax despite its rarity is a recognized feature of Hebrew poetry, we will not only call attention to a feature, which is as beautiful as it is rare, but we will at the same time find confirmation of our claim that this rare feature is to be found and to be found in singular perfection in the passage we have been investigating. And finally as will appear later a thorough understanding

[54] We have seen that the extra length of the second member of the third line of strophe II is regarded by the advocates of the Qina form as an indication of corruption and they reduce the length of the line from three words to two for the sake of uniformity, failing to recognize the marked climax in the form and argument at this stage of the poem (cf. Rothstein, *Grundzüge des Hebr. Rhythmus,* S. 62 u 66.)

of this feature is of especial importance to us because of its bearing upon the problem of the date of the poem.

That the element of climax in Hebrew poetry is not prominent and receives little or no attention is not remarkable in view of the exceptional prominence of its opposite, balance or parallelism. Whether this parallelism has to do primarily with form, or with thought, whether it be a sound- (alliteration or rhythm), word-, member-, or line-parallelism or balance it is undeniable that this element is fundamental not merely in Hebrew poetry but in one form or another in poetry in general. Now it is at once apparent that in a rigid parallelismus membrorum, where there is a perfect balance of thought and metrical form, the element of climax, as a principle of progress or unbalance is excluded. Just in the proportion that the lines or members are unequal, is the parallelism or balance imperfect. As a matter of fact this parallelism is rarely so rigidly enforced as to exclude all climax or progress. It is generally recognized that the parallelism in thought may be "cumulative" (climactic) or antithetic as well as synonymous and instances could be easily cited. Examples of climax in form are hard to find. A fine specimen however is found in the Levitical Blessing (Numbers vi; 23b-25) for which Kittel gives the following metrical arrangement:

Jehovah bless-thee	and-keep-thee
Jehovah make-shine his-face	upon-thee and-favor-thee
Jehovah lift-up his-face upon-thee	and-establish for-thee peace.[55]

Form and argument do not correspond perfectly, it is true, since grammatically the "upon thee" (אליך) of line two belongs as much to the first member, as does the same word in line three. But allowing for this slight poetic license, the poem metrically considered shows a uniform numerical climax of the following form:

I	I			I					$2+1=3$
I	I	I		I	I			or	$3+2=5$
I	I	I	I	I	I	I			$4+3=7$

an accent being added to each member of each line as the

[55]

יברכך יהוה	וישמרך
יאר יהוה פניו	אליך ויחנך
ישא יהוה פניו אליך	וישם לך שלום

poem progresses, while on the other hand the parallelism in form is sufficiently maintained to satisfy the poetical requirement and the "progressive" parallelism in thought is very marked. Another, though less clearly marked, example of climax in form is the Blessing of Noah, Gen. ix. 25-27 (cf. Kittel). The thought-parallelism is very carefully maintained. Each line begins with a curse, or a blessing (antithetic parallelism) and ends with a reference to Canaan as the "servant" (synonymous parallelism). There is also a play upon words in the "God of Shem" (אלהי שם) of the second line and the "in the tents of Shem" (באהלי שם) of the third. And in the metrical form a climax suggested by and involved in the theme seems clearly present, the three lines being a hexameter, octameter and decameter respectively, of the form:

$$2 + 2 + 2 = 6$$
$$4 + 4 \quad = 8$$
$$3 + 3 + 4 = 10$$

Thus metrically considered the last line is equal to the first plus one half of the second.

A climax of this kind affects, mars we may say, the parallelism to a considerable extent and it is evident that the more marked the climax the weaker will be of necessity the parallelism. An element of climax may, however, be introduced in another way without marring this parallelism, viz. through the use of double parallelism or what may be called a parallelism of two dimensions (vertical and horizontal), the element of climax being confined to one dimension. Instances of double parallelism are easily found. Psalm xix. 7 is a good example:[56]

"The Law of Jehovah is perfect converting the soul
The Testimonies of Jehovah are sure making wise the simple."[57]

Here the double parallelism is easily recognized. Not only is there a marked parallelism between the two lines as a whole

[56] Budde points out that the second half of this psalm is a poem in which the Qina form is most generally recognized.

[57] A similar double parallelism is found in the "Levitical Blessing", but it was the prominence of the climactic feature which made it a suitable illustration of climax in metrical form at that point of the argument.

and between their respective members, a vertical parallelism, but there is also a parallelism, less complete it is true, since the second members have only two accents and are grammatically dependent upon and epexegetical of the first members, between the first and second members of each line, (what we call in contrast to the vertical a horizontal parallelism). This horizontal parallelism is less perfect as a rule than the vertical. The second member may be as in the instance just cited entirely dependent on the first and merely supplement it, or the two members may be clauses, one independent, the other dependent. E. g.

"Except Jehovah build the house they labor in vain that build it
"Except Jehovah keep the city the watchman waketh but in vain."[58]

Or the second member may continue and be coördinate with the first or finally it may be entirely independent of and in as perfect parallelism with the first member as is the one line with the other, i. e. the horizontal parallelism may be as perfect as the vertical. Cf. Ps. xviii. 25-26 (= 2 Sam. xxii. 26-27.)

With the-merciful thou-wilt-show-thyself-merciful
With the-pure thou-wilt-show-thyself-pure
With-a-man of-uprightness thou-wilt-show-thyself-upright
And-with the-froward thou-wilt-show-thyself-froward.[59]

Here the two members of the first line are entirely coördinate and the parallelism is perfect while the members of the second line are merely joined by "and". As far as the form is concerned we might regard them as four trimeter lines (a single parallelism) and could arrange them in almost any order we might choose preferably as here in two hexameter lines (a double parallelism), since it is undoubtedly true as Grimme asserts that the shorter a line, the more likely is it to combine with another to form a "long line" e. g. two trimeters to form a hexameter, etc. But at the same time

[58] This poem Ley describes as distichal hexameter, i. e., a poem with two lines to the strophe, the lines consisting of two members with three accents each. Metrically the second members are equal to the first and grammatically the first members are dependent on the second.

[59] Ley calls it "tetrastichal hexameter", i. e., hexameter with four lines to the strophe.

Grimme recognizes trimeter as perfectly legitimate and it is interesting to recall in this connection that Cheyne prefers to treat the first three lines of Budde's Qina poem, i. e. Isaiah xliv. 23 as consisting of six short lines rather than of three long lines (pentameter) beginning the Qina poem at verse 24.

These examples suffice to make it clear that while double parallelism is not merely theoretically possible in Hebrew poetry but of very frequent occurrence the horizontal parallelism is easily and we may say usually subordinated to the vertical, examples of perfect double parallelism being rare. Now if the vertical parallelism is the more fundamental and significant and the horizontal less essential it is natural to suppose that the latter parallelism would lend itself more readily and fully to the exhibition of the climactic principle than the former. We have seen that as far as form is concerned the four parallel members of Psalm xviii. 25, 26 could be arranged in any order we might select. Were there for example six members and did the grammatical construction or the argument favor it we would be justified in arranging them in the following order:

```
I
I       I
I       I       I
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i. e. a trimeter, a hexameter, and a nonameter or as Ley called the latter "a lengthened hexameter", i. e. we could, provided there were a sufficient reason for so doing, arrange the units according to a climactic, as well as according to a uniform scheme such as three hexameter, or six trimeter lines would be. And in this way a horizontal climax in form would be obtained without affecting the vertical. For if all the members were equal and parallel as we assume them to be, the three first-members and the two second-members would stand in as perfect parallelism one with another as if the scheme were uniform. This is as we have seen the method by which the *normal* climax is obtained in our poem.

Thus it is clear that there are two distinct methods by which climax can be introduced into Hebrew poetry, the one accomplishes it through increasing the *length* of the verse *mem-*

bers, thus affecting the vertical parallelism, the parallelism of the corresponding members in successive lines—what we call vertical climax[60]—the other or horizonal climax through increasing their number without affecting their equality one with another. Of the former we have cited an example in the "Levitical Blessing" which while embodying a double parallelism limits the climax to the vertical all the lines being two-member lines. In discussing the latter we have called attention to the fact that a double parallelism such as we find in Psalm xviii. 25-26 might readily admit of or even require a climactic grouping instead of a uniform pairing of its members and that just such a grouping occurs in our poem and we may add occurs in such a form as to make any other arrangement of these units than the climactic impossible.[61] This horizontal climax is as has been said the normal and fundamental climax in the structure of the poem. But we have found also an additional or extraordinary climax of a dual nature, a vertical climax which affects the members of the first strophe and the end-members of the second and which prepares the way for and passes over into a horizontal climax in the third line of the third strophe, thus producing a double horizontal climax in the last line of the poem. Hence it is clear that both of the forms of climax which we have recognized as possible in Hebrew poetry appear in this poem. Each is grounded in the argument of the poem, the one in its chronological presentation, which gives rise to the "triple" scheme and to the uniform (1, 2, 3) climactic development, the other in the especial importance of the declaration of the last line of the "future" strophe. The great task in the constructing of this poem was the working

[60] The reader will doubtless observe that there is a slight inaptness in speaking of this as a vertical climax. For in that it produces an increase in the length of the line, it certainly looks like a horizontal climax. But in view of the fact that it is a climax which is, as has been said, confined within the limits of members standing in vertical parallelism to one another and affects, we may say, weakens, this parallelism just in the measure that it is itself prominent, the designation has its obvious advantages.

[61] The fact that the first member of each line is introduced by a participle, directly dependent upon the declaration "I am Jehovah" and that the succeeding members of each line are connected with the preceding by "and (or even)", precludes, as we have seen, the possibility of any other arrangement of the strophes.

out of this double climax, the superimposing of a second horizontal climax upon the first in the last line of the poem, in order to obtain at that point a maximum of climax. How to accomplish this without marring the symmetry was the most difficult problem in the technique of the poem. It was solved, as we have seen, by introducing the element of vertical climax into the first two strophes and thereby preparing the way for this additional horizontal climax in the third, and also by making the second member of the second line of the second strophe by reason of its peculiar intermediate character (we have shown that it is both stronger and weaker than the corresponding member of the preceding line) prepare for the marked weakening of the second line of the third strophe, which alone could make possible an extra climax of this kind in the third line. The more we study the poem the more are we impressed with the rare skill with which this problem has been solved. The maximum climax is obtained viz. a double climax in the last line of the third strophe. It is obtained without affecting the numerical symmetry. And indeed the symmetry of the poem as a whole is not only preserved in a remarkable way, but may even be said to be in a sense increased. For, although from the standpoint of an absolutely uniform climax, this second climax introduces an element of irregularity into the first, the two are at the same time so skilfully combined, the second climax so perfectly inwrought into the structure of the first that the beauty of the poem as a whole is very greatly increased, its very intricacy lending to it an added charm.

The Date

The Poem of the Transcendence of Jehovah God of Israel, as we have called these verses, may well, in view of its beautifully symmetrical form and of the elaborate care and skill with which a climax of an unusually pronounced character has been introduced into it, lay claim to a unique place in the poetical literature of the Old Testament, and did our investigation yield no further fruits than the recognition of the true form of the poem and the consequent proof of the unity and integrity of the passage it would not have been in vain. But

the recognition of the true form of the poem is also of importance because of the bearing which it has on the question of its date and authorship. We have seen that there is a double climax in the poem and that this climax in form has its counterpart in the argument which reaches its climax in the mention of Cyrus. The mention of Cyrus as the restorer is the reason for this whole elaborate scheme. But this at once raises the question: Why is this reference to Cyrus of so exceptional significance that the writer feels it incumbent upon him to use every possible means to throw it into bold relief? The answer to this question is to be found either in the intrinsic importance of the utterance itself or in the exceptional circumstances under which it was made or in both combined. The first of these hardly needs to be discussed since, as has been already remarked, the importance of the part played by Cyrus in the history of the Jewish nation and in the history of the world must be apparent to every one. And the mere mention of Cyrus in a passage of this kind is in and of itself of great significance and may therefore be regarded as a climactic element *per se*. It is the second, therefore, with which we are chiefly concerned, namely: Were the circumstances under which this utterance was made of significance, and, if so, why?

There are, as we have seen, two principal views regarding the date of the poem, viz. the Isaianic and the exilic.[62] Let us see how well each is calculated to explain its unique features. According to the Deutero-Isaianic hypothesis, this passage was written during the exile and probably toward its close, i. e. at a time when Cyrus had already appeared upon the stage of history and had kindled the imagination of the then world through his splendid record of unbroken victory and conquest. Were he not already present and crowned with success by Jehovah, "a great part of chapters 40-48" would, we are told, be "unintelligible".[63] It was his glorious career

[62] The Interpolation hypothesis may be included in these two, since, according to its advocates, we may regard it as an interpolated Isaianic poem, i. e., an exilic redaction of an Isaianic poem. The question is then, is it essentially Isaianic or exilic? Which element predominates?

[63] Cf. statement to this effect by G. A. Smith which was quoted at the beginning of this article.

which drew the attention of the prophet to him and led him to see in Cyrus the realization of Jehovah's promises, the fulfilment of past prophecies and the guarantee of the speedy fulfilment of the promise of restoration; i. e., Cyrus was a contemporary of the prophet, he was the realization of past promises and the Restoration though still future was imminent. According to the other view, the Exile and the Restoration both lie in a distant future, and Cyrus belongs to a generation yet unborn. Which of these views, we must now ask ourselves, is in accord with and favored by the form of the poem itself?

In our study of the poem it has been shown that the scheme is fundamentally chronological and climactic and that the argument and the metrical form are in as perfect agreement as possible, the whole arrangement being intended to produce an especial climax in the closing line of the third, or future, strophe. Three features which have been already alluded to will help us to answer the question with regard to the exact nature of and reason for this climax.

The first of these features is the abrupt change of person throughout the second strophe. We have argued that the position of this strophe between a clearly past and a clearly future strophe together with the present reference in the "his servant", designates this strophe a present strophe. The change in person, shows further, that it is not merely a present strophe, as a literary product, but that it gives the actual historic present of the prophetic writer, and, therefore, within certain limits, the date of the poem. For it is significant that, while in the past and future strophes Jehovah himself speaks through the lips of his prophet, in the present strophe it is the prophet who speaks as Jehovah's representative and declares what he knows of the dealings of Jehovah with his creatures. Regarding a remote past and regarding the future, whether a distant future or one less remote, he cannot himself bear any personal testimony. He can only speak as Jehovah gives him utterance and can only declare Jehovah's words. But of the present he can speak and tell what he has himself experienced and knows to be true. The change in person can only mean a change of speaker and the speaker in the second

strophe is clearly the prophet. That Jehovah speaks in the first and last strophes and the prophet only in the middle or present strophe, shows that the prophet is speaking of a period of which he is, as has been said, fully competent to speak and this is clearly the present. For past, or at any rate so remote a past, as is here referred to, and future belong to God. This is an adequate, perhaps the only adequate, explanation of the change in person. It is to be noted furthermore that in this strophe there is no allusion to the Exile or to Cyrus. This is reserved for the third and future strophe in which Jehovah speaks.

The second feature is the chronological perspective, as shown in the relation existing between this present strophe and the past and future strophes. The past strophe refers to a remote past, creation. This is significant when we consider how appropriate an allusion to a less remote past would have been. The Exodus would have furnished an admirable background for a prediction of this Second Exodus.[64] But the prophet does not avail himself of this attractive parallel. Similarly a far more recent event, an event which must have made an indelible impression on the minds of the contemporaries of Isaiah and their immediate descendents, the discomfiture of Sennacherib's army and the deliverance from the dread Assyrian, would have prepared the way admirably for a declaration that Jehovah would deliver his people from the thraldom of Babylon. Instead a remote past is cited, a past which marks the beginning of time, a past of which Jehovah alone is qualified to speak. It might be argued that this is accidental or unintentional. But such an explanation is hardly in accord with the indications of design which meet us everywhere in this remarkable passage. If it was intentional what does it indicate? It gives us clearly an insight into and a scale by which to measure the chronological perspective. We have the three periods in the three strophes. But one would naturally ask, what is the distance between them? The third strophe is future, but what future? Are the events described near or remote? By carefully regulating

[64] It has been pointed out that the thought of the Restoration as a second Exodus is present to the mind of the writer in the second line of the future strophe.

the interval between the past and the present strophes, it would be possible, in a poem as nicely constructed as this one to give the reader some idea at least of the interval which must be hypothecated between the present and the future strophes. That the measurement would have to be exact, need not be assumed. It would suffice if the interval between the past and the present served to call attention to that between the present and the future and furnished, at the same time, an analogy for the estimating of the latter. The past is a remote past, it is the most remote past, creation. The future is by inference a remote future. It does not lie at the threshold, it lies afar off and of it as of this distant past only Jehovah can speak. This view is further favored by the indefiniteness of the first two of the future utterances. It is only in the last line that the prophecy becomes markedly definite and the whole form of the poem, as has been pointed out is calculated to make it clear that this concluding declaration is very exceptional, very unusual, an utterance which must be made as striking as possible.

The third feature is the element of progressive definiteness which is present in the poem. It has been pointed out that in the first two strophes it is the increasing definiteness of the utterances fully as much as their increasing significance which constitutes the element of climax in these strophes. This climax in the argument has its counterpart in the vertical or intramembral climax in the metrical form of the poem, and since in the last strophe this vertical climax passes over into the horizontal with a view to obtaining a heightened climax, we are justified in supposing that since the element of definiteness is a characteristic of this climax in the first two strophes it will be increasingly prominent in the last strophe. And it is clear that, as has been already pointed out, the climax of the last line of the third strophe is essentially a climax of definiteness, the indefinite utterances of the first two lines being in the last line connected with the name of Cyrus and thereby given definite shape. Consequently since this extra climax in the metrical form shows that this declaration is of extraordinary significance and since the form of the argument shows that this climax is essentially a climax of definiteness and finally since

the definiteness of the utterance would, as all must admit, be unique and remarkable in proportion to its antiquity, to the depth of its prophetic perspective, we are justified in asserting that this feature of the poem favors its early date.

Thus we conclude that the most striking and significant features of the poem favor the view that while this utterance was significant in and of itself, it was chiefly significant in view of the exceptional circumstance under which it was spoken, i. e. in view of its *early date*. The chronological arrangement of the poem assigns the Restoration and Cyrus to the future. The perspective of the poem, together with the abrupt change of person in the second strophe argues that this future is a *remote* future. And finally the carefully constructed double climax attaches a significance to the definiteness of the utterance which is most easily accounted for if this future was so remote that a definite disclosure concerning it would be of extraordinary importance.

On the supposition that the poem is exilic we should, on the other hand, expect Cyrus to appear in the second, the present strophe, since according to this view he was "already embarked upon his career of conquest", while the third strophe should connect his name with the destiny of the chosen people since the prophet saw in him the promised champion of his oppressed nation. And if, as we are told, the overthrow of Babylon was imminent and was so conceived of by the prophet, the long interval between the past and present strophes in a poem where the chronological element is so pronounced is as poorly calculated as possible to call attention to this fact. As we have seen, the form of the poem is intended to throw into bold relief the unique features of the prophecy. If the prophecy is not unique, if the future is not a remote future and if the definite allusion to Cyrus is not especially remarkable, we are at a loss to explain the fact that the utterance is cast in so striking a metrical form. In an exilic poem such a carefully wrought out *chronological* climax is an anomaly. But if we have here a prophecy which in its perspective and in its definiteness is singularly unique, the unique features of the poem, upon which we have laid so much stress, are at once explained. They have their origin in the uniqueness of the

prophecy and are intended to exhibit and emphasize this uniqueness. The numerico-chronological scheme, the normal and the exception climax, all the peculiarities of this poem, are readily understood as the appropriate setting of a strikingly unique prophecy. If the utterance is not particularly unique and if there is no special emphasis upon a distant future, how are we to explain this strikingly unique arrangement? We have seen that it is impossible, if justice is done to the plain declarations of Scripture, to limit the prophetic horizon of the prophet Isaiah to the preëxilic period and that consequently the most important argument in favor of late date is the claim that the utterance itself shows unmistakable indications of exilic authorship, and we argue that when the form of the poem is recognized, there is every reason to assign it to a preexilic prophet, to Isaiah, since the form of the poem is admirably calculated to emphasize the fact that Cyrus and the Restoration belong to a *distant* future and to make it clear that it is just because of this fact that the definiteness of the prophecy, the mention of Cyrus by name, is so remarkable and of such unique significance.

The statement is frequently made that the religious value of the second part of Isaiah is unaffected by the question of its date and authorship.[65] This depends entirely upon what is understood by the words "religious value". If, for example, the religious value of our poem is to be determined in whole or in part by the revelation which it makes concerning the wondrous attributes of the God of Israel (the theme is as we have seen "The Transcendence of Jehovah", a religious theme par excellence) and if the attribute of foreknowledge is a distinctively divine attribute—this attribute is, be it observed, frequently alluded to by the prophet, who considers the ability of Jehovah to predict and fulfil a conclusive proof that he is God, and the inability of the idols to do either, the one or the other an equally conclusive proof that they are things of naught[66]—it would seem to be self-evident that,

[65] This is the contention of G. A. Smith in his *Commentary on Isaiah* in the "Expositor" series.

[66] Bredenkamp speaks of this argument as a "seven-fold repeated syllogism" in view of its frequent occurrence.

other things being equal, the religious value of this passage will depend on the degree in which it exhibited this glorious attribute. To argue that it is a matter of no consequence whether these words were uttered by Isaiah a hundred years before the birth of Cyrus, in which case we must appreciate, as he is said by Josephus to have done, the "unique divinity"[67] exhibited by them, for it is clear that no uninspired man could perform such a feat, or whether they were spoken by an unknown prophet of the exilic period, who was acquainted with Jeremiah's prophecy of the seventy years, perhaps even with a more definite utterance of the same prophet which has not been preserved[68] and who saw in Cyrus the destined deliverer —a view, which, while it lays more or less emphasis on the fulfilment of former prophecy, reduces the distinctively predictive element in this passage to a vanishing minimum[69]—is equivalent to saying that prophecy *per se* has no religious value. And yet the Bible teaches us to see in miracle and prophecy an indication that God has drawn nigh unto man and that the ground 'whereon he stand is holy ground'. Anyone can predict the tempest when "the heavens are black with clouds and wind". But only the prophet of God can foresee its coming when the heavens are as brass and when the uninspired servant must needs go and scan the western horizon seven times in vain before he discovers even "the little cloud like a man's hand" which is its harbinger. As an Isaianic utterance, our prophecy possesses a "unique divinity" which shows it to be beyond all peradventure the very Word of

[67] Josephus tells us that Cyrus was impressed by the "unique divinity" of the ancient Isaianic prophecy and consequently resolved to fulfil it.

[68] The existence of such a prophecy can, however, hardly be inferred from Ezra i. 1, since there the reference seems to be, as in Daniel ix. 2, to the prophecy of seventy years, the first year of Cyrus marking the end of the seventy years.

[69] At the time to which this utterance is assigned (i. e., shortly before the fall of Babylon) it would have required no prophetic vision to foresee that degenerate Babylon with its "monk-king", Nabonidus, would fall an easy prey to the warrior of the North, and, while the captive exiles could not have been sure that Cyrus would liberate them, they must certainly have hoped it and *might* have *guessed* it. That is, the predictive element *can* on this view be reduced to "premonition or conjecture".

God. As an exilic utterance, it is so markedly less unique that it might be regarded as but a "man's word" were it not expressly declared to be the word of Jehovah. And as a matter of fact many who assign it to this late date consider it merely a man's word. Can it be denied then that the significance of this utterance, its religious value, is very much less on the one view than on the other?

This does not in itself prove in any sense of course that this prophecy is or is not Isaianic. To argue that it must be Isaianic for no other reason than because as Isaianic its religious value would be greater than if it were of exilic authorship would be but the weakest kind of an argument, if indeed it were worthy to be called an argument at all. Our contention is a very different one. We argue merely that the religious value not being the same, it is an important, we may say, a vital question, which is the correct view and by no means a matter of indifference. And we argue further that the fact that the unique structure of the poem finds an adequate—in our opinion, its only adequate—explanation in the acceptance of the early date of the prophecy, since under these circumstances and under these only would the definiteness of the prophecy be of sufficient significance to account for the exceeding care with which as we have seen attention is directed to it, is, in view of the difference in the religious values, a very remarkable indication that the prophecy should properly be assigned on the basis of "internal evidence" to the time of Isaiah and even to the great "evangelical prophet" himself. That Isaiah, had he written, as we believe that he did, so unique a prophecy, would have done well to cast it in such a mould as would indicate and emphasize this uniqueness, that, could he have foreseen the future of this "his" prophecy, it would not have been to him a matter of indifference whether it were attributed to him or to the "Great Unknown" of the exilic period, can hardly be questioned. Just in how far he did realize this or whether he realized it at all is, of course, another question and one which we cannot answer with certainty. To him, living as he did so long before the events took place whose coming he foresaw, the first consideration would naturally be "to search out what or what manner of time the Spirit

of Christ, which was in him did signifty to be the time of their coming". And the chronological climax of the poem would be intended primarily to make it evident to his contemporaries and to all who lived before the time of fulfilment, that, viewed from the standpoint of the time of the utterance of the prophecy, this lay in a far distant future, and to teach the lesson of patience and hope: "though it tarry, wait for it". He may have recognized also that a poetical arrangement which would make this clear to his contemporaries, would, or at least should, establish for all time the early date and consequent uniqueness of the prophecy. Whether he did or did not realize this we cannot say. We cannot even say to what extent he himself understood either the form of the poem or the purpose which it subserved, despite the indications of design which meet us at every point in its construction. For no one will deny that the prophets ofttimes failed to realize the full meaning of their inspired utterances, that they builded wiser than they knew. If both thoughts were present in the mind of Isaiah, we would see a double reason for this intricate arrangement, which, as we have argued, shows everywhere indication of design. But as the former and,—as we try to think ourselves into the inner consciousness of the prophet,—more natural reason gives an adequate explanation it is not necessary to assume that he was conscious of the latter, although to us, who live centuries after the fulfilment of the prophecy, it is the latter naturally which is of especial importance. In any event the form of the poem may be readily accounted for if it is Isaianic, for it is then the singularly appropriate garb of a very remarkable prophecy. But as an exilic production we fail to find any satisfactory explanation of the remarkable features of the poem.

The writer is fully aware that in arguing for the Isaianic authorship of this prophetic poem he is opposing a view which, according to so able a scholar as Dillmann, "could long ago be regarded as one of the most certain conclusions of more recent literary criticism". But he would call attention to the fact that he has rested his contention almost entirely upon the form and argument of the poem, upon those purely literary considerations, which, according to Prof. Cheyne, should

prevent one from even "dreaming" of assigning it to Isaiah. Cheyne tells us: "There might have been a case for the Isaianic origin of 'Thus saith Yahwe to Cyrus' (xlv. 1) if the passage had been introduced by 'Behold I will raise up a King, Cyrus by name'." But it is clear that the Cyrus prophecy of xlv. 1-7 is merely the continuation of the poem of xliv. 24-28 and, had Prof. Cheyne recognized the chronological climax of this poem instead of trying to force it into a uniform Qina measure, he might have seen that the whole plan of the poem aims to say just this, namely, that Cyrus and the Restoration belong to a distant future.

Concluding Remarks

It remains for us to say but a word in closing with regard to the bearing of our investigation upon the problem of the "Book of Consolation" as a whole. A full discussion of this question would add too materially to the length of this already lengthy article and we must confine ourselves to a couple of the most obvious inferences. It has just been pointed out that the "Poem of the Transcendence of Jehovah", although it contains a Cyrus prophecy, is in a sense only introductory to the more extended Cyrus prophecy of xlv. 1-13 and that it must therefore be regarded as giving to the latter its true historical perspective as a prophecy relating to a distant future. We may venture a step further and assert that the admission of the Isaianic authorship of this poem leads to the admission of the Isaianic authorship of at least xl.-xlviii., i. e., the chapters to which the Deutero-Isaiah is frequently limited in the more recent form of this hypothesis, for the simple reason that this brief poem is the epitome, or condensed summary, of the argument of these chapters.[70] Its main thoughts are: the incomparable greatness of Jehovah as shown in creation, providence and redemption; the utter folly of heathen practices; and the certainty of release and restoration through Cyrus. And these are central thoughts in these chapters. Cyrus is alluded to in other passages of the group

[70] Nägelsbach, for example, declares that these verses only repeat the main thoughts of chapters xl.-xliv.

but here, where he is called by name, it is made clear that he belongs to a distant future.[71] And finally, the fact that the mention of Cyrus by name has long been regarded as the argument par excellence for the non-Isaianic authorship of the second half of that wonderful book which has been for so many centuries inseparably connected with the name of the great contemporary of Hezekiah, makes it, as soon as its early date is recognized, an argument par excellence for the early date of the very book, whose late date it was supposed to establish. For it is clear that if this prophecy is by Isaiah there is no other in the whole Book of Consolation which could not have been uttered by his lips.

[71] In like manner the placing of this group of chapters with their burden of hope in such close connection with the prophecy of judgment in chapter xxxix. makes it clear at the very start that the prophet is speaking prophetically and proleptically of a time in the future when the woe just uttered shall have been accomplished.