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### THE HEBREW POEM OF THE CREATION.

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The first chapter of the Bible gives a representation of the creation of the world. This has been studied for ages by all classes and conditions of men. It has been justly admired for its simplicity, picturesqueness and sublimity of style. It is a master-piece of literature as well as of religious conception. In our century it has been the chief battle ground between science and religion. Theologians have sought in it the mysteries of the origin of the universe, and the order and time of the work of creation. Men of science have sought in it a reflection of the facts that have been discovered in the history of the rocks and the stars. The strife of theologians and scientists has made this chapter—which is one of the most precious gems of biblical literature—a *crux interpretum*, that is a means of torture to the biblical scholar who is forced to reconcile the claims of dogma with the claims of science; and yet maintain his integrity as an interpreter of scripture.

So far as the questions between science and dogma are concerned, the candid scholar should admit that the contest is undecided. The interpreter of scripture who is neither a scientist nor a dogmatist ought to see in this first chapter of Genesis a magnificent piece of literature, the grandest representation of the most important of all events, the origin of the world and man, which these combatants are doing their best to tear in pieces and patch together in their dogmatic theories and their scientific conjectures. The chief error in the use that is ordinarily made of the first chapter of Genesis is a mistake as to the point of view and scope of the representation together with a neglect of its literary form. It has been generally held that the author designs to give us the doctrine of the creation of the universe

in a simple prose narrative, stating the creations as they occurred day after day in their orderly succession until the whole universe was completed with all its contents in six days. Science has determined the great outlines of the history of the heavens and the earth, in the study of the stars and the rocks and the forces of nature. The problem has been to compare these two representations and see how far there is agreement and how far there may be difference and disagreement.

But the author of the first chapter of Genesis does not propose to give us a history of the *creation of the universe out of nothing*. He represents in a few graphic touches the origination of the beautiful organism of our earth and heaven out of a primeval chaos. He does not propose to give us a narrative of the method of the origination of all things, but to describe the *appearance* of certain great classes of objects in their appointed place in this beautiful organism. He does not give us a prose history or a prose treatise of creation, but he presents us with a *poem of the creation*, a graphic and popular delineation of the genesis of the most excellent organism of our earth and heaven, with their contents; as each order steps forth in obedience to the command of the Almighty Chief; and takes its place in its appointed ranks *in the host of God*. Our Poem of the Creation rises above the strifes of theologians and men of science and appeals to the esthetic taste and imagination of the people of God in all lands and in all times.

The Poem of the Creation has all of the characteristic features of Hebrew poetry. (1) The *feature of parallelism* which Hebrew poetry shares with the Assyrian and ancient Akkadian, is characteristic of our poem in its varied forms of synonym, antithesis and synthesis. The first strophe is composed of a tetrastich and tristich. The tetrastich is a specimen of introverted parallelism, the tristich of progressive parallelism. The second strophe is composed of a synonymous tristich, followed by a minor refrain, then a progressive tetrastich. The third strophe has first a pair of distichs, then a pair of tristichs. The fourth strophe has two pentastichs. The fifth strophe has a tristich, a tetrastich and tristich. The sixth strophe is the most symmetrical of all, having a pair of distichs and a pair of tristichs making the first half; and a tetrastich and hexastich making the second half.\*

(2) The measurement of lines by words or word accents is as even and regular in our poem as in the best specimens of Hebrew poetry. It has five poetic accents with the cæsura-like pause between the three and the two or the two and the three, which is

\* *Biblical Study*, p. 265, sqq.

characteristic of all poems of this number of accents. We present the first strophe as a specimen :

בְּרֵאשִׁית בְּרָא אֱלֹהִים ׀ אֶת־הַשָּׁמַיִם וְאֶת־הָאָרֶץ  
וְהָאָרֶץ הָיְתָה תוֹהוֹ-וָבוֹהוּ ׀ וְחֹשֶׁךְ עַל־פְּנֵי תְהוֹם  
וְרוּחַ אֱלֹהִים מְרַחֶפֶת׃ עַל־פְּנֵי הַמַּיִם  
וַיֹּאמֶר אֱלֹהִים יְהִי־אוֹר ׀ וַיְהִי אוֹר  
וַיֵּרָא אֱלֹהִים אֶת־הָאוֹר ׀ כִּי טוֹב  
וַיְבָרֵךְ אֱלֹהִים בֵּין־הָאוֹר ׀ וּבֵין הַחֹשֶׁךְ  
וַיִּקְרָא אֱלֹהִים לְאוֹר־יּוֹם ׀ וְלַחֹשֶׁךְ קָרָא־לַיְלָה  
וַיְהִי־עֶרֶב וַיְהִי־בֹקֶר ׀ יוֹם אֶחָד

(3) It has a considerable number of archaic words such as we find elsewhere only in poetry. These are *תְהוֹם*, *וְהוֹ וְבוֹהוּ* (v. 2), *מְרַחֶפֶת*, *תְהוֹם* (v. 2), *יָקוּוּ* (v. 9), *מְקוֹה* (v. 10).

(4) It has strophical organization. It is composed of six strophes or stanzas which are indicated by the refrain, "*And evening came and morning came,*" varying only in the *number* of the day. These strophes, while they do not have exactly the same number of lines, vary within definite limits, e. g., strophes I. and II. have seven lines each and the refrain; strophes III., IV. and V. have ten lines each and a refrain. The last strophe, the VI., has twenty lines and a refrain—or in other words is a strophe with a *double refrain*—such as we find for example in the allegory of the vine in the LXXX. psalm.†

(5) There are certain catch-words or secondary refrains also characteristic of Hebrew poetry, especially in the Song of Songs and Hosea, e. g.: (1) *And God said*, which begins each item of Creation in its turn. (2) *And it became so*. (3) *And God saw that it was excellent*.

(6) Our Poem employs poetic license in the use of archaic endings, of suffixes and cases to soften the transition from word to word and make the movement more flowing. This is also to be noted in the order of the arrangement of the words in the lines. The archaic forms are the ending ׀ in *הָיְתָה אֶרֶץ* (v. 24) and the suffix *הוּ* in *לְמִינְהוּ* (vs. 12, 21). The poetic order of words is seen in v. 10.

And God called the dry land earth  
And the gathering of the waters called he seas.

Here the words which begin the first line close the second line and

\* See my *Biblical Study*, p. 282. † See *Biblical Study*, p. 277.

*vice versa*.\* We should also mention the half lines which occasionally occur to change the movement, e. g., (v. 7).

And God made the expanse

and especially in v. 27.

And God created mankind in his image

According to the image of God he created him

Male and female he created them.

Here the movement becomes more deliberate by the balancing of the two against two instead of three against five.†

(7) The language and style are simple, graphic and ornate such as we find everywhere in poetry, but are regarded as unusual and especially rhetorical in prose.

(8) There is a simple and beautiful order of thought which harmonizes in the several strophes: God speaks, the creature comes forth in obedience, the Creator expresses his delight in his creature. The Creator then works with the creature and assigns its place and functions. The day's work closes with its evening; and the break of the morning prepares for another day's work. All this gives a monotonous character to the story if it be regarded as prose, but it is in exact correspondence with the characteristic parallelism of Hebrew Poetry, which extends not only to the lines of the strophe but also to the correspondence of strophe with strophe in the greater and grander harmonies of the poem as a whole. These eight characteristics of the first chapter of Genesis are all poetical characteristics, and we make bold to say that there is no piece of poetry in the Bible which can make greater claims than this to be regarded as *Poetry*.

We have another *Poem of the Creation* in the CIV. psalm. This is not a descriptive poem like ours, but a song of praise. The lines are shorter—three accents for the five of our poem. The strophes are still more irregular than ours. This Creation hymn is divided into eight strophes having in their order 9, 10, 8, 12, 10, 8, 9, 10 lines. These have no refrain. The order of creation is the same as in our poem. If we compare the created objects with ours, the first and second days are embraced in the first strophe of nine lines; the third day's work in three strophes, *thirty lines* in all; the fourth day's work in one strophe of ten lines, the fifth in one strophe of eight lines, the sixth in one strophe of nine lines. This is far more irregular and much less symmetrical than in our poem. The CIV. psalm is essentially a *hymn*. It is more *brilliant* but less *powerful* than the descriptive poem in the first chapter of Genesis. There is another *Poem of the Creation* pre-

\* See *Biblical Study*, p. 266. † See *Biblical Study*, p. 267, sqq.

sented to us from the Assyrian carried down from the most ancient times. We propose to group these two poems, inspired and uninspired about the *descriptive poem of Genesis I.*

Our Poem opens with a representation of the condition of things when God began his six days' work. The earth was waste and empty—it was a great deep with darkness enveloping it—but over that chaos the Spirit of God, the divine energy, was hovering to bestow the generative and organic force which was to fill this waste and empty and dark deep with an organized host under the dominion of God. This was the condition of things when God uttered the first creative word and light sprang into being as the first of the host of God in this world of ours. We have no absolute creation here—no creation of the universe, no creation out of nothing. These ideas rest upon mistakes in Hebrew syntax and etymology. **בְּרָא** does not mean creation out of nothing, but creation by divine activity without regard to material. It is false syntax to make the first verse an independent clause and translate: *In the beginning God created the heavens and the earth.* It is rather the protasis of a temporal clause giving the time when God said, *let light come forth*; and the intervening clauses are circumstantial clauses giving the circumstances in which the earth was when God called the light into being. The first act of creation is, therefore, the production of *light*. God commands. His Spirit begets the light and it appears as the first great dominant force in our world.

## I.

7 { In the beginning when God created the heaven and the earth,  
 { The earth being waste and empty and darkness upon the face of the deep  
 { And the spirit of God hovering over the face of the waters,  
 { God said, let light come forth and light came forth.  
 { And God saw the light that it was excellent  
 { And God divided between the light and the darkness  
 { And God called the light day and the darkness he called night.

REFRAIN.—*And evening came and morning came—one day.*

We note here (1) the divine command, God said *let light come forth*, or appear; (2) the obedience of the light, *and light came forth*; (3) the divine admiration of it, *And God saw the light that it was excellent*, good in the esthetic sense; (4) the assignment of the place of light, *And God divided between the light and the darkness*; (5) the naming of the two, *And God called the light day and the darkness he called night*. This is *poetic* representation. Light is personified as the obedient servant of God. It is admired, named and assigned its place. There is no representation of the *method* of creation, or of the

force out of which light sprang or of the *time* that it took to produce it. The generative spirit is suggested as the agent in the production. Let science explain the origin of cosmic light as it will, or the origin of light in this world of ours and its functions in reducing the world to order, it cannot in any way contravene these few simple descriptive touches of our Poem of the Creation. The Poem represents the light as the first of the creations. Science agrees with this and there is no further room for discrepancy. The CIV. psalm is exceedingly brief here:

"Jehovah my God thou art very great,  
With majesty and glory thou art clothed,  
Wrapped in light as thy mantle."

The poet here conceives of light as a mantle, or cloak with which the Creator wraps himself. The light is here parallel with the divine majesty and glory. The Assyrian poem reads here as follows (according to the translation of Lenormant, *Beginnings of History*, p. 491, sqq.):

When above the heavens were not yet *named*,  
and, below, the earth was without a name,  
the limitless abyss (a p s u) was their generator  
and the chaotic sea (M u m m u T i a m a t) she who produced the whole.  
Their waters flowed together in one,  
no flock of animals was as yet collected, no plant had sprung up.  
When none of the gods had as yet been produced,  
when they were not designated by a name, when no fate was as yet [fixed,  
the great gods were then formed  
Luhmu and Lahamu were produced [first  
and they grew in [solitude  
Asshur and Kishar were produced [next  
Then] rolled on a long course of days [and  
Anu [Bel and Ea  
were born] of Asshur and of [Kishar.

This poem represents the Creation as consuming a *long course of days* and that the several objects were named after they were produced. Here the *T i a m a t*, or sea (corresponding with the great deep of our Poem) is represented as the mother of all creations, e. g., heaven, earth, plants, etc. The structure of the sentence is the same as that of our Poem. A protasis of a temporal clause with a long circumstantial clause before the apodosis of the creation itself. The chief difference between the two is that the circumstantial clause of the Babylonian poem contains a picture of what is coming in the subsequent stanzas of the poem.

Before passing from the first day of creation we have to consider the refrain. This has ordinarily been taken as if evening and morning represented the two halves of a day and therefore a complete day of twenty-four hours. Evening (ערב) represents always the close of the day-light, and morning (בקר) the break of the day-light. The representation therefore is that: "Evening came and morning came." The evening is the close of the day's work, the morning the break of day for new work. The night is not mentioned. It is passed over because it is not a time appropriate to the idea of work either to the Creator or to man. As the creation psalm represents it:

"The young lions roar for prey,  
Seeking from God their food;  
When the sun riseth they retire,  
And into their dens they crouch:  
Man goeth forth to his work,  
And to his labor until evening."

It is the usage of Hebrew prose, and especially of poetry, that the evening is the time for the close of the day's labor and the morning the time for the beginning of another day's labor. That is the conception here. The refrain says, "And evening came"—the first day's work was done; and then "morning came"—another day had dawned for work; and finally in the climax, *one day* is mentioned as the period of the first work. We are left then to the term *day* itself to determine its length. But there is nothing in the word itself to decide. We are referred then to the context. But the context does not decide, for the element of time is not in the strophes—it is confined to the refrain. The refrain represents one day's work for God. The Hebrew poets elsewhere do not think of limiting the days and times of God.

The XC. psalm gives us a sublime representation:

For a thousand years in thine eyes  
Are like yesterday when it is passing away;  
And a watch in the night.  
Thou washest them away. A sleep they become.  
In the morning they are like grass that passeth away.  
In the morning it glanceth forth and passeth away.  
In the evening it is cut down and withereth away.

Here human life is compared to a day and its evening, and indeed the day of the grass of the field; and it is contrasted with the time of God where a thousand years are but as fleeting yesterday. So in our Poem of the Creation the work of God has its morning and its evening, with the same figurative significance. There is no more propriety in limit-

ing the term in the one case than in the other. In the morning God begins his work. In the evening the divine work of the day is over.

## II.

{ And God *said* let an expanse come in the midst of the waters,  
 { To become a divider between waters and waters.  
 { (And it became so and God *saw* that it was excellent.)  
 7 { And God *made* the expanse ; . . . . .  
 { And divided between the waters which were above the expanse  
 { And the waters which were below the expanse.  
 { And God *called* the expanse heaven.

REFRAIN.—*And evening came and morning came—a second day.*

The third line we have inserted in the Hebrew text for these reasons: (1) The Greek (LXX.) Old Testament, the most ancient version, has the phrase, *and it became so*, there, while the Massoretic Hebrew text has it at the end of the sixth line. (2) This phrase is associated with the divine admiration in the previous strophe and the following strophe. It seems inappropriate that it should not occur here. It is given in the LXX. before the refrain. It was probably omitted here by an ancient copyist's mistake. We do not hesitate to restore it in accordance with the LXX. and combine the two here. We have then two lines of divine command, one of the obedience of the creature and the divine admiration, three lines of the divine making and one of the divine naming, and our second strophe corresponds in its movement with the first, and is, indeed, its anti-strophe.

The second of the host of God is the *expanse* which springs forth and spreads itself as a divider between the waters of the earth and sky. It is assigned its function and named by the Creator heaven.

The CIV. psalm thus describes this work:

Stretcher out of heaven as a curtain,  
 He who erects in the waters his storied chambers,  
 He who sets the clouds as his chariot,  
 He who goeth on the wings of the wind,  
 Making the winds his messengers,  
 The flaming fire his servants.

The poet here connects with the expanse of heaven which he compares to a curtain spread out upon the earth, the clouds and storms with their winds and lightnings. The second strophe of the Assyrian poem has not yet been discovered.



## III.

- { And God *said* let the waters assemble from under the heaven,  
 { Into one place that the dry land may appear; *and it became so.*  
 4 {  
 { And God *called* the dry land earth,  
 { And the assembly of waters called he seas.  
 10 {  
 { And God *said* let the earth cause grass to sprout,  
 { The herb scattering seed, the fruit-tree yielding fruit,  
 { Whose seed is in it on the earth; *and it became so.*  
 6 {  
 { And the earth brought forth green grass, herb scattering seed after  
 { its kind.  
 { And tree yielding fruit whose seed is in itself after its kind.  
 { *And God saw that it was excellent.*

REFRAIN.—*And evening came and morning came—a third day.*

The third strophe is ten lines in length and is composed of two parts—the first represented by four lines, the second by six. Both the Massoretic and LXX. texts give the words of divine admiration at the end of v. 10, making two acts of divine admiration with reference to two distinct works. We think this is an ancient insertion, based on the theory of two distinct works, a theory which we deem a false one. We would, therefore, blot out those words from v. 10. In v. 11, we would blot out למינו as a later addition. The poem uses elsewhere the archaic למינהו. The first part presents the divine command to the waters to assemble; and the naming of the dry land and the seas. The second part gives the divine command to the earth to bring forth the various classes of vegetation; the obedience of the earth and the divine admiration of it when it appears covered with its vegetation. The third great line of the host of God is the earth and its vegetation. The vegetation is subordinate to the producing of the dry land which is personified and brings forth in obedience to the divine command. So previous to this the waters are personified and assemble themselves into one place in obedience to the Creator's word. The seas are constituted by the assembly of the waters. The dry land is left bare by the returning waters. The dry land sprouts forth with vegetation. There is no scientific classification of rocks or soils or vegetation here, but merely a popular representation of the three most striking forms of vegetable life, e. g., grasses, herbs and trees. It is not said that they all sprang up like magic; as the dragon teeth in the Grecian story of Medusa sprang up armed men. God commands and the earth obeys and becomes productive. It begins to produce through the organized life that was imparted to it by the hovering spirit. It goes on in obedience to the commands of God ever after. It obeys him in producing

to-day. The author of our poem does not represent that all kinds of vegetation were produced in a moment, but that the vegetable world began with the emerging of the dry land from the waters. Science confirms this and is at liberty to arrange and classify the rocks, soils and vegetation as it will, without marring the beautiful picture of our poem.

The CIV. psalm is very full and beautiful here :

“He founded the earth on its bases ;  
 It cannot be moved forever and ever,  
 With the deep as a garment thou didst cover it.  
 Above the mountains the waters were standing ;  
 At thy rebuke they fled,  
 At the sound of thy thunder they hasted away.  
 The mountains rise, the valleys sink,  
 Unto the place thou hast founded for them ;  
 A bound thou didst set which they cannot pass ;  
 They cannot return to cover the earth.

Thou who sendest out springs into the valleys,  
 Between the mountains they flow,  
 They give all the animals of the field drink ;  
 The wild asses quench their thirst ;  
 Above them the birds of heaven dwell ;  
 From the branches they give forth song.  
 Watering the mountains from his chambers,  
 With the fruit of thy works the earth is satisfied.

Causing the grass to grow for thy cattle,  
 And herbage for the service of man,  
 To bring forth bread from the earth ;  
 And with wine he rejoiceth the heart of frail man,  
 Making his face to shine with oil,  
 And with bread the heart of frail man he sustaineth.  
 The trees of Jehovah are satisfied,  
 The cedars of Lebanon which thou didst plant ;  
 Where the birds build their nests,  
 The stork her nest in the cypresses ;  
 The high mountains are for wild goats,  
 The rocks the refuge for conies.

We observe that the Psalmist connects the animal and vegetable worlds both of them with the separation of waters and dry land. In the first strophe he gives a graphic and picturesque representation of the separation. In the second strophe he represents the animals satisfying their thirst with the waters. In the third strophe the vegetation is represented as growing forth from the earth and providing food and shelter for animals and birds and man, and the earth itself with

its mountains and caves affords places of refuge for the animals. As the Psalmist subordinates the animal and the vegetable to the conception of the dry land and the waters, so the first chapter of Genesis subordinates the vegetable world to the dry land and conceives of this day's work, not as the creation of the dry land as bare rock or soil, but as robed with vegetation.

The Assyrian stanza for this part of creation is very fragmentary, but enough is preserved to show the production of the dry land. But here the dry land is conceived as the abode of man and the place of cities and temples. From the analogy of these other poems we conclude that this strophe of the Poem of the Creation does not describe two works, but one work with two parts.

## IV.

- |  |   |  |
|--|---|--|
| 5  | { | And God <i>said</i> let luminaries appear in the expanse of the heaven                         |
|  |   | To divide between the day and between the night,   |
|  |   | And be for signs and for seasons and for days and years,                                       |
|  |   | And be for luminaries in the expanse of heaven to shine upon the earth.                        |
| <i>And it became so and God saw that it was excellent.</i> |   |  |
| 10   | { | And God made the two great luminaries;   |
|  |   | The greater light for dominion over the day,   |
|  |   | The lesser light for dominion over the night;  |
|  |   | And God put them in the expanse of heaven to shine upon the earth,                             |
|  |   | And to rule over the day and over the night, and to divide between the light and the darkness. |

REFRAIN.—*And evening came and morning came—a fourth day.*

The fourth line of the host of God is assumed by the luminaries of the earth, especially the sun and the moon. It is doubtful whether the stars (v. 16) were in the original poem. We have transposed the order of divine admiration from v. 18 to follow "and it became so" of v. 15 in accordance with the general usage of our poem that this should be connected with the creative word and not with the creative acts. The LXX. and Massoretic texts both agree in this ancient transposition. These heavenly lamps are not considered as moving in their orbits in the vast regions of the sidereal spaces, but only as the luminaries of our earth. The author does not transcend the scope of representing them as appearing in their places as luminaries in the expanse of our heaven to fulfil the functions assigned them—to serve for signs and seasons and days and years, in other words, to determine the order of times for our earth. Their absolute creation is not contemplated, but only their production as luminaries. Nothing is said of them or conceived of them beyond these their functions for our earth. The author has nothing to do with their origin as members of the sidereal

system, with their organization in accordance with the nebular hypothesis in the distant oceans of time. All that he tells us is, when they became the luminaries of our earth. Science does not in this regard teach any different from our poem. The separation of the dry land from the waters; the unclathing of the earth from its garment the deep, was necessary ere the sun and moon could be luminaries for the earth. And with the appearance of the dry land the vegetable world appears also. This strophe is like the previous one composed of ten lines, and is indeed its anti-strophe. It is composed of two parts of five lines each—the first five give the divine command with the obedience of the luminaries; the second five give the divine making and assigning them their place and offices.

The CIV. psalm gives this day's work :

He made the moon for seasons,  
The sun knows his setting.  
Thou makest darkness that it may be night,  
Wherein all the animals of the forest creep,  
The young lions roar for prey  
Seeking from God their food;  
When the sun riseth they retire,  
And unto their dens crouch;  
Man goeth forth to his work,  
And to his labor until evening.

The fourth day's work is quite fully given in the Assyrian poem :

Excellently he made the mansions [twelve] in number for the great gods.  
He assigned to them stars and he established fixedly the stars of the Great Bear.  
He fixed the time of the year and determined its limits.  
For each of the twelve months he fixed three stars,  
from the day when the year begins until its end.  
He determined the mansions of the planets to define their orbits by a fixed time,  
so that none of them may fall short, and none be turned aside.  
He fixed the abode of Bel and Ea near his own.  
He opened also perfectly the great gates (of heaven),  
making their bolts solid to right and to left;  
and in his majesty he made himself steps there.  
He made Nannar (the moon) to shine, he joined it to the night.  
and he fixed for it the seasons of its nocturnal phases which determine the days.  
For the entire month without interruption he settled what should be the form of  
its disk.

“ In the beginning of the month, when evening begins,  
thy horns will serve for a sign to determine the times of the heavens.  
The seventh day thou wilt be in the act of filling out thy disk,  
but the \* \* \* \* \* will [partly] expose its dark side.

When the sun descends toward the horizon at the moment of thy rising,  
 the limits exactly defined [of thy fulness] form its circle  
 [Afterwards] turn, draw near the path of the sun,  
 .....turn, and let the sun change  
 [The side where may be seen] thy dark part  
 ..... walls in its path  
 [Rise] and set, subject to the law of its destiny.

The stars are mentioned first in this poem, the moon second and the sun last ; the reverse of the biblical order. The luminaries have the same offices as in the Hebrew poem to rule the day and night, give light and regulate the times and seasons. But the Babylonian poem is more detailed in its representation and adds to the idea of luminaries, the conception that they were the *abodes of the gods*.

## V.

{ And God *said*, Let the waters teem with teeming creatures,  
 And let birds fly above the earth upon the face of the expanse of heaven.  
 And it became so and God saw that it was excellent.

{ And God *created* the great monsters,  
 And all the living breathing creeping things,  
 Those with which the waters teem after their kind,  
 And every winged bird after its kind.

{ And God *blessed* them, saying, be fruitful,  
 And multiply and fill the waters in the seas,  
 And let the birds multiply in the earth.

REFRAIN.—*And morning came and evening came—a fifth day.*

The fifth line of the host of God comes forth in the inhabitants of the water and the air. We make the third line by transferring the divine admiration in v. 21 to v. 20 and inserting "and it became so" before it. The LXX. agrees with the Massoretic text in having the divine admiration in v. 21; but it differs from it by giving "and it became so" in v. 20. We prefer to regard נִפְשׁוּ חַיָּה of the first line as a later addition. There is no classification of creatures here, but simply the popular conception of sea monsters, the teeming life of the waters and the birds. We have no account of the method of their origination. God speaks and the waters are seen teeming with animal life, and in the face of the expanse the birds are seen flying. It is not said that all the inhabitants of the air and sea were then created once for all. It is not stated that there was no animal life in the waters and in the air before. It is not said whether there were subsequent creations or not. The representation is simple, graphic and natural.

We observe that these creatures are *blessed* and not *named* as were the previous lines of the host of God. They were also commanded to be *fertile* and multiply in the earth. The CIV. psalm is briefer here :

How many are thy works ! Jehovah  
 All of them in wisdom thou didst make !  
 The earth is full of thy riches !  
 Yon sea great and broad on every side ;  
 There are creeping things innumerable,  
 Animals, small together with great ;  
 There the ships sail ;  
 Leviathan which thou hast formed to sport therein.

In thinking of the inhabitants of the sea the Psalmist brings in the ships.

The corresponding Assyrian and Babylonian strophe has not been found.

## VI.

- |  |   |   |  |   |   |
|--|---|---|--|---|---|
|  | } | 2 | And God <i>said</i> , Let the earth bring forth the living breathing thing after its kind. |   |   |
|  |   |   |  | 4 | 2   |
|  | } | 2 | And God <i>made</i> the animal of the earth after its kind                                 |   |   |
|  |   |   | 10   | 2 | And the cattle after its kind and all creeping things of the ground after their kind.   |
|  | } | 3 |  |   | And God <i>said</i> , Let us make man in our image and according to our figure,   |
|  |   |   | 6  | 3 | That they may have dominion over the fish of the sea and the birds of heaven and the cattle,  |
|  |   |   |  |   | And over all the earth and over all that creep upon the earth.  |
|  | } | 3 | And God <i>created</i> mankind in his image,   |   |   |
|  |   |   | 10   | 6 | In the image of God he created him,<br>Male and female he created them.   |
|  | } | 4 |  |   | And God blessed them and said to them<br>Be fruitful and multiply and fill the earth and subdue it ;  |
|  |   |   | 10   | 6 | And have dominion over the fish of the sea and the bird of the heaven,<br>And over all the animals which creep upon the earth.  |
|  | } | 6 |  |   | And God <i>said</i> , Lo ! I give you all herbage,<br>The seed scatterer which is on the face of the earth,<br>And all the trees in which is the fruit of the tree scattering seed. |
|  |   |   | }  | 6 | For you shall it become food and for all the animals of the earth,<br>And for all the birds of the heaven and for everything creeping upon the earth ;                              |
|  |   |   |  |   | In whatever there is breath of life—all the greenness of herbage have I given for food.   |

REFRAIN.—3 { *And it became so and God saw all that he had made and it was very excellent.*  
*And it became evening and it became morning—the sixth day.*  
*And the heaven and the earth and all their host were completed.*

This is a double strophe of twenty lines, with the concluding refrain in three lines. It is broken up into two parts each of ten lines. The first ten lines embrace two lines of command to the earth to produce the land animals, with the obedience of the earth. This is followed by two lines of the making of the animals. These are simply indicated as the wild animals, the domestic cattle and the creeping things—no exhaustive classification, but a primitive and natural popular discrimination. These four lines assigned to the creation of the land animals are followed by six lines in the creation of man. These are in two parts: three lines of divine consultation which takes the place of the word of command of the previous creations; then the divine creation itself in three lines. These three lines are changed to three toned lines, making the movement more rapid. Man is created as a race—male and female, in the image of God.

The second half of the strophe is taken up with the divine blessing in four lines, and the divine promise for the support of animals and man in six lines. Man is blessed with fertility and dominion over all the creatures of the earth; and the seed scattering vegetable and tree are given to animal and man for food. The refrain is enlarged by an initial line of the divine admiration of the whole creation as very excellent, and a closing line representing the completion of the heaven and the earth as a host of God.

Psalm CIV. is brief here:

{ "All of them wait for thee,  
 To give them their food in its season;  
 Thou givest them, they gather it;  
 Thou openest thy hand and they are satisfied with good things;  
 Thou hidest thy face, they are troubled;  
 Thou withdrawest their spirit—they expire  
 And unto their dust they return;  
 Thou sendest forth thy spirit, they are created  
 And thou renewest the face of the ground."

The Psalmist does not allude to the creation of animals or man, except indirectly—as from the *dust* of the ground and from the spirit of God—but he lays stress upon the divine provision for their support and their absolute dependence upon his bounty.

The Assyrian poem is here fragmentary and unsatisfactory. It gives the same classes of animals as the biblical poem, wild animals, cattle and creeping things, and apparently also the human pair.

It is worthy of notice that the Babylonian poem and the Psalm of the Creation contain no strophe for the Sabbath. We are constrained to think that this was the case with our poem of the creation likewise, for the vs. 2-3 of chap. II. referring to the Sabbath with the title of the whole are prose narrative. This section reads thus: "And God completed on the seventh day his work which he made. And rested on the seventh day from all his work which he made. And God blessed the seventh day and sanctified it, because on it he rested from all his *work* which God created by making. These are the generations of the heaven and the earth when they were created."

There is a different conception here. The creation is not by saying (אמר) but by making (עשה). The creation is not a host of God (צבא) obeying his command to come forth, but a work מלאכה which he makes as a workman. He completes this work and rests from it as a workman. The מלאכה is thrice repeated in this brief statement. The Elohist narrator has used the more ancient poem of the creation. He has edited it and modified it here and there as is the custom with all the narratives when they use poetical extracts or ancient pieces of poetry. He has appended to it the doctrine of the Sabbath, in accordance with the fourth commandment.

Thus our inspired poet represents the creation of our world. The poem throughout is simple, graphic, beautiful, grand, sublime. The one God, the creator, is represented as saying his creative word to the obedient creature. The one God is represented as admiring the beauty and excellence of his creatures. The one God is represented as working upon them and assigning them place and functions, giving them their names and endowing them with his blessing. The creatures march forth at the word of command line after line, beginning with the light and closing with mankind. There is an order of rank in which there is a rising higher and higher until man in the image of God appears the appointed sovereign of Nature. This poem is pure from the mythological elements of the traditions of the nations. It is free from the conceits and fancies of the ages which knew nothing of modern science. It rises up in its majestic grandeur above all the conflicts of human opinion. Nothing has been able to disturb the stately order of its strophes of creation. Nothing can mar the wondrous harmony of its representations. It is a series of six panoramic sketches, so simple, so true, in such grand and comprehensive outlines, with such bold and vigorous coloring, that none but an inspired poet could frame it in his imagination and fancy and then represent it in the forms of human utterance and composition.