

To accomplish the task, we have proceeded upon the definite and simple principle of grammatical analysis stripped of its technical and uninviting phraseology, made eloquent to the eye and treated as the handmaid to logical reasoning and spiritual teaching. *Divide et impera* has been our guiding motto. Each sentence, and often each clause, have been so distributed that the correlations are shown at a glance by the degree of their indentations. As the thoughts flow from the pen of the Apostle, so they are, by the mode of presentation here adopted, readily received, and their naturalness felt almost as if springing from the reader's own mind. The collateral advantages of such a plan are numerous. Upon the minutest parts of a long paragraph the reader can rest, and stop leisurely and deliberately to weigh its meaning without losing the threads of the argument, and can at pleasure continue his reading without any inconvenience arising from the pause. The power of mentally removing each piece for separate examination, and the replacing it without disturbing the context, prevents it being left unconsidered, and at the same time fixes its import in an easy manner, and shows its place as a link in the logical chain.

Perhaps no portion of Scripture needs in a greater degree the employment of typographical contrivances than the Epistle to the Ephesians, on account of the extraordinary length of some of its sentences. For instance, in the first chapter, verses 3-14, containing 202 words in the Greek, and 269 in the English (R.V.), and verses 15-23, containing 167 words in the Greek, and 208 in the English (R.V.), though without a full stop, yet really form in both cases a series of sentences pregnant with truths which open up wide vistas of thoughts.

In popular writing, short and terse sentences are usually desirable; but in efforts of the highest order, long sentences have often a most important purpose to serve, and when once thoroughly mastered the reader would regard as literary sacrilege any attempt to break them up after the accustomary modern piecemeal fashion.