

form and for veracity, especially or peculiarly fitted to render, with the nicest and truest expression, both the matter and the manner—the poetic beauty—of Christ's discourses and "logia", which He spoke in the Aramaic tongue.

The probability of the validity of this view may be raised to the *nth* power, that is, to practical certainty, by the following considerations which I regard as conclusive. Of the sixty or sixty-five quotations in the Matthæan Gospel, taken from the Old Testament (and there are practically as many in this Gospel as in those of St. Mark and St. Luke combined), the greater majority are quotations by Christ, whereas the inconsiderable few by the author of the Matthæan Gospel are preceded by the formula, "that it might be fulfilled which was spoken by the Lord through the prophet . . ." Now, the significant truths are these: if Christ quotes from the Old Testament, it must be that He does so faithfully; and if St. Matthew renders, as he does, the Old Testament quotations of Christ with more faithfulness to the Hebrew originals and with truer "transcript" of their poetical beauty than was done by the authors of the Septuagint, then the Gospel "according to Matthew" must contain, as far as is humanly possible, the authentic matter and form, the substance and poetical beauty, of Christ's discourses and sayings. To my mind this is a conclusive argument for the reasonable belief that in the Matthæan Greek Gospel we have, barring morphology, the nearest possible "exact transcript" of the matter and manner of Christ's original Aramaic thoughts and words. In this Greek Gospel we shall most vividly realize Christ as Prophet, Preacher—and Poet!

To see Christ as the actual creative Poet requires on the part of readers the ability to see and feel the literary beauty and charm of the Matthæan Gospel; and this cannot be done with nicety by any one who has not a knowledge of the formal structural

principles (such as parallelism, antithesis and climax) and the special laws of Hebrew poetry, and who has not the ability to read the Greek text of the Gospel and to discover in the "running" text, which gives it the appearance of prose, the parts that are poetical in form and those that are poetical in vision and imagery. These parts, which are not discoverable by the uninitiated even in the English versions (Douay or King James) of the New Testament, are, however, nicely disengaged and articulated in such "literary arrangements" of the English versions as Moulton's "Modern Readers' Bible", or Lindsay's "Literature of the New Testament", or in Moffatt's "New Translation of the New Testament". I may be able to assist the English reader to appreciate the latent as well as the actual poetical mind and speech of Christ by the following considerations.

Christ appears, by *implication*, as a Poet, by His employment of many quotations from the poetical literature of the Old Testament. I cannot here explain and illustrate the principles of Hebrew rhetorical prose and poetry. But to the English reader, who will miss the elements of metre and rhyme even in the "literary arrangements" of the quoted Hebraic poetry in the English translation, I may point out that the nearest modern approach to the formal structure of Hebrew poetry is what is known to-day as "*vers libre*" (free verse). Now, just as order is the first law of nature, so the order which is called rhythm, the rhythmical grouping of spoken or written words, is the first law of human speech. It is a psychological necessity. In impulse and aim, poetry is the conscious organizing of speech into rhythmical groupings, for its own sake or for the sake of the delight and joy in creating the beauty in it. In impulse and aim, prose is the conscious organizing of speech into practical groupings, which may be rhythmical and beautiful or haphazard and unrhythmical. Now, it all