

His tender respect for woman, even for the sad Magdalenes, was unexampled; and His tender solicitude for His mother, which, while he was in agony on the Cross, He did not let cease, was a spiritual phenomenon by itself. Again: *Christ's own ideals were feminine*. As a man He lived a life inspired by love of the beautiful, the fine, the noble, the tender, the gentle, the kind, the forgiving, the helpful, the merciful, the pure and sweetly human in thought and deed. These are the qualities of womanhood that are born of the idealizing faculty, which is the faculty of love, which is, in turn, the faculty of creative imagination, which, in its turn, is the faculty of poetry.

Finally: we began by asserting that whenever Christ, in His sayings and discourses, was under inner compulsion to utter thoughts and express emotions centering about the paramount ideas of His person, or mission, or the meaning of His life and death, the *a priori* probability was that He would become the Poet as such. Investigation of the form and quality of His discourses and "logia", at any rate those in which He was concerned with spiritual matters of the very highest import or was delivering the principles, laws and maxims essential to the Christian life, Christ employed not only the imagery but also the very technical structure and special forms of Hebrew poetry; practised, that is, the art of the Poet as such. I shall briefly illustrate. First, for an example of Hebraic parallel relation, consider Matthew, VII., 6—

Give not that which is holy unto dogs,
Neither cast ye your pearls before
 swine,
Lest they trample them under their
 feet.
And, turning upon you, rend you.

The English reader does not perceive the syntactical, that is, the logical, relation of these lines as they are in the text, because the first and fourth lines are in parallel relation for the thought, and the second and third lines in similar relation. We must re-

arrange the lines, logically in our thought, so as to follow the first with the fourth and the second with the third, in order to ascribe the appropriate actions respectively to the dogs and the swine. Thus—

Give not that which is holy unto dogs,
Lest (the dogs) turning upon you,
 rend you.
Neither cast ye your pearls before
 swine,
Lest they (the swine) trample them
 under their feet,

This form of poetic maxim is common in the Old Testament, particularly in *Ecclesiasticus*, and *Ecclesiastes*, the so-called gnomic or wisdom literature of the Hebrews; and Christ must have been well acquainted with this literature, for not only are two of His parables enlargements of passages from *Ecclesiasticus*, but also Christ's so-called brother, St. James, is under many obligations to the same Old Testament book.

Or, consider Matthew VII. 7 and 8 as an instance of Hebraic Climax in poetry—

Ask and it shall be given unto you;
Seek and ye shall find;
Knock and it shall be opened unto
 you.

For everyone that asketh, receiveth;
And he that seeketh, findeth;
And to him that knocketh, it shall be
 opened.

Note how this gnomic wisdom poetry is composed of two triplet-stanzas, each a triplet with ascending climax—ask, seek, knock; and how each line corresponds with each, in one, two, three order in each stanza. The petition in the Lord's Prayer for material and spiritual necessities—daily bread, forgiveness of sins, and salvation from the tempter—show a similar triple climax. Indeed the Lord's Prayer is an outstanding example of the formal correspondence in structure, climax, and even rhythm, characteristic of Hebrew poetry, and technically employed by Christ.

For unique examples of Hebrew poetical antithesis in structure and