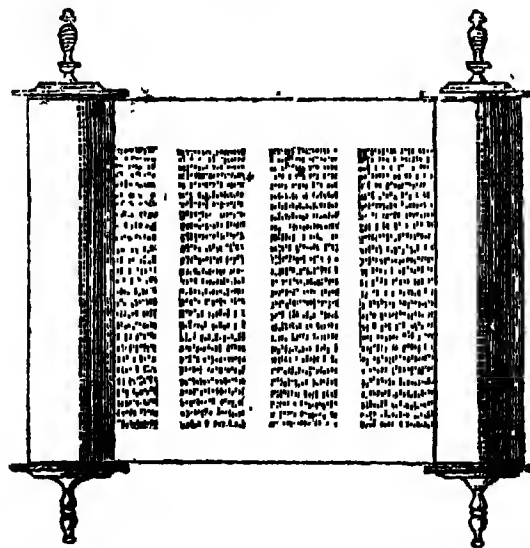


A
COMPENDIOUS
INTRODUCTION
TO THE
STUDY OF THE BIBLE.

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ILLUSTRATED WITH MAPS AND OTHER ENGRAVINGS.

BEING
AN ANALYSIS OF
"AN INTRODUCTION TO THE CRITICAL STUDY AND KNOWLEDGE
OF THE HOLY SCRIPTURES,"
IN FOUR VOLUMES, BY THE SAME AUTHOR.



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one place, being expressed with greater precision in others.

Parallelisms are either *near*, or *remote*: in the former case the parallel passages are sought from the same writer; in the latter from different writers. They are further termed *adequate*, when they affect the whole subject proposed in the text: and *inadequate*, when they affect it only in part: but the most usual division of the analogy of Scripture, or parallelisms, is into *verbal*, or parallelisms of words, and *real*, or parallelisms of things.

1. A *Verbal Parallelism* or *Analogy* is that in which, on comparing two or more places together, the same words and phrases, the same mode of argument, the same method of construction, and the same rhetorical figures, are respectively to be found.

2. A *Real Parallelism* or *Analogy* is, where the same event or thing is related, the same doctrine is taught, or the same subject is discussed. But besides these two species of parallelisms, there is,

3. A third, partaking of the nature of both, and which is of equal importance for understanding the Scriptures: This has been termed a *Parallelism of Members*: it consists chiefly in a certain equality, resemblance, or parallelism, between the members of each period; so that in two lines or members of the same period, things shall answer to things, and words to words, as if fitted to each other by a kind of rule or measure.

The nature of this kind of parallelism, which is the grand characteristic of the poetical style of the Hebrews, being considered, a single example will suffice to show the importance of this help to the interpretation of the poetical parts of Scripture.

Psal. lxxxiv. 5—7. is confessedly a difficult passage of Scripture, but by considering it as an *introverted parallelism* (the nature of which is defined in pp. 191, 192.), Bishop Jebb has thrown much light upon those verses.

“ Blessed is the man whose strength is in Thee :
 ‘The passengers, in whose heart are the ways,
 In the valley of Baca make it a spring ;
 The rain also filleth the pools ;
 ‘They go from strength to strength ;
 He shall appear before God in Zion.

“ The first and sixth lines are here considered, at once, as constructively parallel, and as affording a *continuous* sense : the intermediate four lines may be accounted parenthetical : the second, constructively parallel with the fifth ; and the third with the fourth. The first line seems to contain the character of a confirmed proficient in religion—*his strength is in God* ; the sixth line, to describe his final beatification, —*he shall appear before God in Zion*. The intermediate quatrain may be regarded as descriptive of the intermediate course pursued by those who desire to be good and happy ; they are passengers ; but they know their destination, and they long for it ; at a distance from the temple, they are anxious to arrive there ; the very highways to Jerusalem are in their heart. And what is the consequence ? Affection smooths all difficulties : the parched and sandy desert becomes a rich well-watered valley ; and they cheerfully advance from strength to strength ; from one degree of virtuous proficiency to another.” (Sacred Literature, pp. 55, 56.)

, 4. As it requires both attention and practice, in order to distinguish the different species of parallelisms, the following hints are offered in the hope of enabling the biblical student to compare parallel passages, and apply them advantageously to the interpretation of the Scriptures. .

1. Ascertain the primary meaning of the passage under consideration.

In 1 Cor. iv. 5. we read, *Judge nothing before the time, until the Lord come, who both will bring to light the hidden things of darkness, and will make manifest the counsels of the hearts*. Now here is a parallelism of members, but the fundamental meaning is, that *God judges the counsels of men* ; he therefore judges without respect of persons, and with unerring impartiality. The apostle’s design was, to show that it is impossible for men to perceive and judge the counsels of one another.

2. Although the Sacred Scriptures, PRIMARILY coming from God, are perfectly consistent, and harmonise throughout ; yet, as they were SECONDARILY written by different authors, on various topics and in different styles, those books are in the first instance

Here every word has its opposite, the terms "*father*" and "*mother*" being relatively opposite.

3. *Parallel Lines Constructive* are those, in which the parallelism consists only in the similar form of construction; wherein word does not answer to word, and sentence to sentence, as equivalent or opposite: but there is a correspondence and equality between the different propositions in respect of the shape and turn of the whole sentence and of the constructive parts; such as noun answering to noun, verb to verb, member to member, negative to negative, interrogative to interrogative. This form of parallelism admits of great variety, the parallelism being sometimes more, sometimes less exact, and sometimes hardly at all apparent. Psalm xix. 7—11. will furnish a beautiful instance of this description of poetical parallelism.

The law of JEHOVAH is perfect, restoring the soul;
 The testimony of JEHOVAH is sure, making wise the simple;
 The precepts of JEHOVAH are right, rejoicing the heart:
 The commandment of JEHOVAH is clear, enlightening the eyes:
 The fear of JEHOVAH is pure, enduring for ever;
 The judgments of JEHOVAH are truth, they are just altogether.
 More desirable than gold, or than much fine gold,
 And sweeter than honey or the dropping of honey-combs.

4. *Parallel Lines Introverted, or Introverted Parallelisms*, are stanzas so constructed, that whatever be the number of lines, the *first* line shall be parallel with the *last*; the *second* with the penultimate, or *last but one*; and so throughout, in an order that looks inward, or, to borrow a military phrase, from flanks to centre. Dr. Jebb, Bishop of Limerick, has illustrated this definition with numerous apposite examples, from which the following has been selected:—

“ And it shall come to pass in that day;
 Jehovah shall make a gathering of his fruit:
 From the flood of the river;
 To the stream of Egypt:

And ye shall be gleaned up, one by one ;
 O ye sons of Israel.
 “ And it shall come to pass in that day ;
 The great trumpet shall be sounded :
 And those shall come, who were perishing in the land
 of Assyria ;
 And those who were dispersed in the land of Egypt :
 And they shall bow themselves down before Jehovah
 In the holy mountain, in Jerusalem. (Isa. xxvii. 12, 13.)

“ In these two stanzas, *figuratively* in the *first*, and *literally* in the *second*, is predicted the return of the Jews from their several dispersions. The *first* line of each stanza is parallel with the *sixth*; the *second* with the *fifth*; and the *third* with the *fourth*. Also on comparing the stanzas one with another, it is manifest, that they are constructed with the utmost precision of mutual correspondence; *clause* harmonizing with *clause*, and *line* respectively with *line*; the *first* line of the *first* stanza with the first line of the second, and so throughout.” (Sacred Lit. pp. 54, 55.)

Until very recently, the poetical parallelism was supposed to be confined to the Books of the Old Testament: but Bishop Jebb has shown that this characteristic of Hebrew Poetry also exists to a considerable degree in the New Testament.

III. DIFFERENT KINDS of Hebrew Poetry.

Bishop Lowth reduces the various productions of the Sacred Poets to the following classes:—

1. *Prophetic Poetry*, or that peculiar to the *prophetic Books*: for, though some parts of them are evidently in prose, yet the remainder are clearly poetical.

2. *Elegiac Poetry*, of which many passages occur in the prophetic Books, in the Book of Job, in the Psalms, and especially in the Lamentations of Jeremiah.

3. *Didactic Poetry*, or that which delivers moral precepts in elegant verses. To this class belongs the Book of Proverbs.

4. Of *Lyric Poetry* or that which is designed to be accompanied with music, numerous instances occur in the Old Testament, especially in the Book of Psalms. See also Exod. xv. Deut. xxxii. and Habakkuk iii.