

from a viewpoint of literary value. In his book he presents the Bible without chapter divisions disturbing the contents. That is, he had them on the side so you could tell what chapter it was, and occasionally he put verse divisions at the side of the page. He put it in paragraph form with no chapters or verse notes in the middle, which makes it quite easy to read, and tried to arrange it in paragraph or in poetic form according to the context. He discusses its poetic nature. In the early part of his first edition he seems to have practically taken the Bible as absurd, dealing with it purely as literature. In this later edition he came under the influence of the higher criticism to the extent that he occasionally refers to the theory of higher criticism in a commendatory way, sometimes in a skeptical way, but all of it with this literary approach.

Moulton does not deal with all the questions we face in our study, but he does go into literary matters in a very interesting and helpful way. I have found the book to be very useful, and I would like to read you what he says about Deuteronomy as a literary work, since what he says will fit with the idea that it is written by Moses. He does not bother himself with the question of whether it was written by Moses or by somebody else later who pretended to be Moses. But concerning the value of Deuteronomy as a literary work, he says that it "is a collection of the Orations and Songs of Moses constituting his Farewell to the People of Israel." Although it may not yet appear obvious, I think it will become obvious to you as we go on. "This much is obvious," he says, that it is a literary work of the collections of the orations and songs of Moses. He says, "It is true that the prefatory matter connecting the various parts presents, even from the literary point of view, obscurities which are not easy to understand. I have endeavored to deal with these in the notes. Here I would speak only of two points: the splendor of the oratory in itself, and the further interest, separating this from every other collection of speeches, connected with the mode in which the parts are united into a succession."

Moulton says, "In dealing with oratory it is natural to speak first of the correlation of sentences. What in other departments of literature is subordinate, here comes to the front; as drama presents a scene in the medium of dialogue, so the medium for rhetoric is the concatena-