parmi les divagations de Shavit. Dans ma propre contribution (pp. 177-199), je présente l'hypothèse de Käsemann sur l'apocalyptique comme la mère de la théologie chrétienne, critique cette hypothèse et montre dans quel sens l'apocalyptique juive doit être considérée comme la matrice de la théologie chrétienne. Dans le chapitre final de cette première partie, le Prof. Piñero (pp. 201-218) donne un panorama général des éléments apocalyptiques présents dans les divers écrits du Nouveau Testament.

F. García Martínez


In The Literary Analysis of Hebrew Texts the reader will find the contributions to the third workshop of the Juda Palache Institute of the University of Amsterdam, held on the 5th of February 1990. The seven contributors had the opportunity to examine their own field of research and to outline their own methodological approaches with regard to the central theme 'The Literary Analysis of Hebrew Texts'. This resulted in different issues and divergent perspectives with regard to distinct Hebrew texts (Biblical, Postbiblical, Medieval and Modern). The papers may be summarized as follows.

The question formulated by J.P. Fokkelman in the title of his contribution Is the Literary Approach to the Bible a New Paradigm? is briefly answered by 'yes'. After having exposed the historical-critical method as the paradigm which aims to reconstruct the genesis and the tradition of the texts, he depicts the literary approach as an up-to-date Literaturwissenschaft, being the paradigm which respects the text as an object sui generis. This new paradigm has the following aspects: levels and structures in biblical poetry; time as the key to the structure of a narrative cycle; the dialectic of wholeness.

The analysis of J.W. Wesselius, the only essay published in Dutch, titled Samuel en de zonen van Eli. De betekenis van de structuur van 1 Samuel 2 en 3, investigates the interweaving of form and content in the two chapters. Six short corresponding sentences divide the chapters into well balanced parts, by which distinction the two main themes ('the house of Eli' and 'the rise of Samuel') are tightly intertwined. Both obviously form narrative lines with a programmatic character with regard to the books of Samuel. The chapters 2 and 3 consequently occupy a key position within the literary work.
P.C. Beentjes examines in his *Ben Sira 5, 1-8: A Literary and Rhetorical Analysis* a number of literary devices which clearly contribute to the structure of the passage under consideration. In addition to a discussion of assonance, chiasm, and inclusio, the writer emphatically pays attention to the distichs as pairs of sentences tightly connected with each other on the one hand, and on the other hand to the so-called ky-sentences. According to his examination the latter sentences as literary devices particularly show the rhetoric character of the passage.

W.J. van Bekkum highlights the unique harmony between contemporary thought and poetic writing in his *The Motif of the Soul in Ibn Gabirol's Poem* נפשו וההתנה. In the poem of reproof considered, the poet modifies poetic devices and conventional motifs in a subtle way into a new composition: “In making the soul the addressee, Ibn Gabirol conveyed his personal view on the status of the soul within the context of contemporary philosophy”.

In *Some Remarks on Laudatory Poems by Yehuda hal-Lewi (Andalusia 1075-1141)* A. Schippers offers a detailed introduction into some poetic devices of Arabic poetry. He focuses on two aspects within the polythematic *qasidah*: the cohesion of thematic units and the cohesion of figures of speech. Afterwards a number of laudatory poems of hal-Lewi are investigated according to this guide-line.

In his *Convention and Creativity* N.A. van Uchelen deals with Abraham Ibn Ezra’s poem רבי בר as a fine example of the combination of conventional and creative devices. The poetical structure and the acrostic and mosaic-like character show a classical pattern, which turns out to be a skillful mould, focusing on the ‘story’ of the poetic lamentation (qynh): “The formal device of a traditional framework proves to have a meaningful function in the diction of the poem”. A surprising change of perspective is created by the forms which have a double-edged function.

In his *The Symbolic Use of Words in Hamalbush (The Garment)* of S.Y. Agnon, *Interpretative Remarks* A. Gebhard is looking for a sound descriptive model in order to interpret the well-known story of Agnon. The copious symbolic use of language does not tolerate a realistic, a surrealistic, or a neoromantic interpretation. In imitation of Shalom and Shaché the technique of the classic ParDeS-approach seems to be appropriate. The hidden symbolisms may be revealed especially by the Remez and the Sod-approach. The mantle itself as the main theme, as well as the motifs of the burning candle, and the cabinet-key are consequently supposed to have a meaningful function in the story.

The varied collection of articles shows that the literary approach to texts lets room for divergent perspectives. Sometimes the perspective is exclusively (Fokkelman; Wesselinus) or almost exclusively (Beentjes) synchronic, sometimes historical perspectives are explicitly mentioned (van Bekkum, Schippers, van Uchelen). The collection reflects, to some