

Parallelism, metre and rhetoric in Ezekiel 29:1-6

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This passage is only partially (vss. 3-7) printed as poetry in *Biblia Hebraica Kittel* and *Biblia Hebraica Stuttgartensia*. The aim of this paper is to propound the theory that the whole of Ezek. 29:3-16 must be regarded as poetry.¹ This theory is deduced from four factors, viz the strophic framework of the passage,² parallelism, the distribution of certain elements and the structure of the whole passage (which relates to the strophic framework). In addition to these factors the paper will discuss the metre and rhetoric used in this passage.

STROPHIC FRAMEWORK AND STRUCTURE

Ezek. 29:3-16 can be regarded as a poem consisting of three strophes. The strophes are delimited by a refrain at the beginning of every strophy, in verses 3, 8 and 13. The refrain is *כֹּה אָמַר אֲדַבֵּר יְהוָה* in verse 3, the same preceded by *לֵכֶן* in verse 8 and *כִּי* in verse 13.

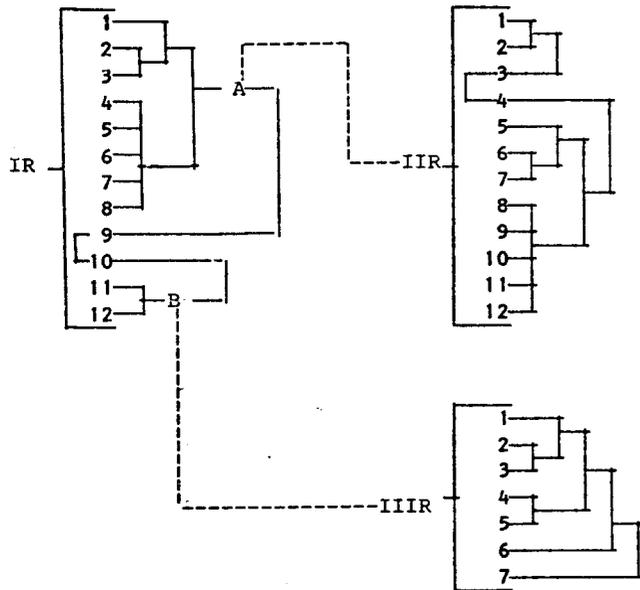
This division of the passage in three strophes, 3-7, 8-12 and 13-16 is not the prevailing one in the literature on this passage.³ The most important divergence is that affecting verse 6. Verse 6a is regarded as the conclusion of the section starting at verse 3 and 6b as the commencement of a new section.

The *יַעַן* at the beginning of 6b introduces a protasis with the apodosis being found in verse 8, after *לֵכֶן*. This view is held by quite a few authorities, based on the same arguments:⁴ They argue firstly, that *וַיִּדְעוּ כִּי אֲנִי יְהוָה* always concludes a section in Ezekiel and is never followed by further explanation and, secondly, that *יַעַן* in 6b must introduce a protasis for the apodosis commencing with *לֵכֶן* in verse 8. This second argument is the main basis for this division, with *יַעַן* and *לֵכֶן* linked up in protasis and apodosis. This is indeed a common construction in Ezekiel and throughout the Old Testament, but another view is possible in this case. *יַעַן* can also introduce a phrase qualifying a preceding sentence (6a in this instance). There are quite a few instances where *יַעַן* is used in this manner, e.g.: 1 Kgs. 14:13; Isa. 7:15; Num. 11:20 and Deut. 1:36. There are also examples in Ezekiel of *וַיִּדְעוּ כִּי אֲנִי יְהוָה* of qualification by an ensuing subordinate phrase, e.g.: 6:10; 12:15; 25:17; 28:22; 30:8 and 25; 33:29 and 34:27 (in all these instances with the exception of 6:10 by *כִּי* and the infinitive construct). The same occurs in connection with the related expression *וַיִּדְעוּם* *וַיִּדְעוּ כִּי אֲנִי יְהוָה* (e.g.: 11:12 with *אֲשֶׁר*). This affords the possibility that *יַעַן* may introduce a phrase qualifying the preceding sentence (6a). *לֵכֶן* in verse 8 must still point to something preceding it - not a protasis in 6b, but the whole of the first strophe to give some explanation thereof.

The three phrases in verses 3, 8 and 13 can also be distinguished from the remainder of the passage on syntactical grounds. Yahweh is introduced in the third person in these phrases. In the remainder of the passage He is speaking in the first person. By this syntactical difference the three phrases are clearly marked off from the remainder. The relation of the three strophes is also defined by these phrases. They are word-for-word the same with only *לֵכֶן* prefixed to the second and *כִּי* to the third. The first strophe contains the actual contents of the oracle,

the second makes certain deductions from the first⁵ and the third adds a certain motivation to the oracle.

This strophic framework and the relation between the strophes are confirmed by a structural-analysis of the passage.⁶ It can be reproduced diagrammatically as follows:⁷



The first strophe consist of two parts connected by the ninth stichos. The structure of the first strophe is repeated in almost perfect inverse order in the second strophe. The two parts of the second strophe are connected by the third stichos - and its agreement with the connecting stichos of the first strophe is clear even at superficial perusal. The third strophe has a climactic structure that emphasizes the final stichos - and its resemblance to the two connecting stichoi of the first two strophes needs no discussion. The two connecting stichoi and the final

stichos are emphasized by the structure. The contents of the strophes indicates that the second strophe gives an explanation of the A-part of the first strophe and the third strophe of the B-part. In the first strophe the A-part states the judgment over Egypt and the second part presents the reason for the divine judgment. The three strophes are, however, not of the same length. The first two have twelve stichoi each and the third has seven.

METRE

The stichoi of this poem do not exhibit a uniform metrical pattern. The metre of Hebrew poetry is still subject to much disagreement in spite of, or perhaps consequent to much attention.⁸ The following metrical analysis of the poem is given without discussion of all the points of metrical theory as it affects the analysis.

		I	
R.			כה-אמר אֲדַבֵּר יְהוָה (3)
1.	מֶלֶךְ מִצְרַיִם		הַנִּבֵּל עָלַיָּה פָרְעֹה
2.	בְּתוֹרַת יִשְׂרָאֵל		הַתַּנְּזִים הַגְּדוֹל הָרַבֵּץ
3.	וְאֲנִי עֹשִׂיתִנִּי		אֲשֶׁר אָמַר לִי יְהוָה
4.	וְהִדְבַקְתִּי דָגַת-יָאֲרִיָּה בְּקִשְׁקִשְׁתֶּיהָ		וְנָתַתִּי חַחִים בְּלַחְלִיָּה (4)
5.	וְאֵת כָּל-דָּגַת יִשְׂרָאֵיָּה בְּקִשְׁקִשְׁתֶּיהָ תִּדְבֹּק.		וְהַעֲלִיתִיָּה מִתּוֹרַת יִשְׂרָאֵיָּה
6.	וְאֵת כָּל-דָּגַת יִשְׂרָאֵיָּה		וּנְטַשְׁתִּיָּה הַמִּדְבָּרָה אוֹתָהּ (5)
7.	לֹא תֵאֱסֹף וְלֹא תִקְבֹּץ		עַל-פְּנֵי הַשָּׂדֶה תִפּוֹל
8.	נִתְּתִיָּה לְאֹכְלָהּ		לְחֵית הָאָרֶץ וּלְעוֹף הַשָּׁמַיִם
9.	כִּי אֲנִי יְהוָה		וַיִּדְעוּ כָל-יֹשְׁבֵי מִצְרַיִם (6)
10.	לְבַיִת יִשְׂרָאֵל		יַעַן הִיוּתֶם מִשְׁעֵבַת קִנְיָה

11. וּבְלִקְטָה לָהֶם כָּל-כֶּתֶף
 12. וְהַעֲמַדְתָּ לָהֶם כָּל-מַחְנִיזִים
- (7) בְּתַפְשֵׁם בְּךָ בַּפֶּה תִּרְוֹץ
 וּבְהַשְׁעֲנֶם עָלֶיךָ תִּשְׁכַּר

II

- R. לָכֵן כֹּה-אָמַר אֲדֹנָי יְהוִה (8)
 1. וְהִכְרַתִּי מִמֶּנּוּ אָדָם וּבְהֵמָה
 2. לְשִׁמְמָה וְחִרְבָּה
 3. וַיִּדְעוּ כִּי אֲנִי יְהוִה
 4. וְאֲנִי עָשִׂיתִי
 5. וְאֵל יֵאֲרֶיךָ
 6. לְחִרְבוֹת חָרֵב
 7. וְעַד-גְּבוּל כּוֹשׁ
 8. וְרָגַל בְּהֵמָה לֹא תַעֲבֹר-בָּהּ
 9. וְלֹא תִשָּׁב אַרְבַּעַיִם שָׁנָה
 10. וְנִתְתִּי אֶת-אֶרֶץ מִצְרַיִם שְׁמָמָה
 11. וְעָרֶיהָ בְּתוֹךְ עָרִים מַחֲרָבוֹת
 12. וְהַפְצַתִּי אֶת-מִצְרַיִם בְּגוֹלָם

III

- R. כִּי כֹה-אָמַר אֲדֹנָי יְהוִה (13)
 1. מִן-הָעַמִּים אֲשֶׁר-נִפְצוּ שְׁמָה
 2. וְהִשְׁכַּתִּי אֹתָם אֶרֶץ פְּתוּרוֹס
 3. וְהָיוּ שָׁם מַמְלַכָה שְׁפֵלָה
 4. וְלֹא-תִתְנַשֵּׂא עוֹד עַל-הַגּוֹלָם
 5. לְבַלְתִּי רְדוֹת בְּגוֹלָם
 6. וְהָיָה עוֹד לְבֵית יִשְׂרָאֵל לְמַבְטַח
 7. וְהָיָה עוֹד לְבֵית יִשְׂרָאֵל לְמַבְטַח
 8. וְהָיָה עוֹד לְבֵית יִשְׂרָאֵל לְמַבְטַח
 9. וְהָיָה עוֹד לְבֵית יִשְׂרָאֵל לְמַבְטַח
 10. וְהָיָה עוֹד לְבֵית יִשְׂרָאֵל לְמַבְטַח
 11. וְהָיָה עוֹד לְבֵית יִשְׂרָאֵל לְמַבְטַח
 12. וְהָיָה עוֹד לְבֵית יִשְׂרָאֵל לְמַבְטַח

This analysis shows that the stichoi do not have a uniform metrical pattern. A 3:2 (*Finfer*) pattern occurs seven times in the first and six times in the second strophe - out of twelve stichoi in both instances. The first strophe has in addition to this, two stichoi with a 3:3 (*Sechser*) pattern and one stichoi each of 2:2, 4:3 and 3:4 (*Siebener*). The second strophe has two stichoi with a 4:4 pattern and one each of 3:3 and 4:3, and two monostichs (*Kurzverse*) with a three feet pattern. There is therefore a preponderance of 3:2 stichoi in these two strophes, interspersed with different patterns, mainly *Siebener* and *Sechser*. In the third strophe there is no stichos with a 3:2 pattern, but two with 2:3, one each with 3:3, 4:3, 3:4 and 4:4 as well as one monostich with four feet. The first and second strophe have the same number of stichoi - twelve - and curiously enough the same total feet. The third strophe differs from them in regard to number of stichoi and metrical pattern. Its stichoi are on average also longer than those of the first two strophes (six feet in contrast to almost five and a half).

On the basis of this metrical data three conclusions can be offered for consideration: Firstly, that the poet had no regard for metre. The preponderance of a 3:2 metre in the first and second strophe discounts this possibility; Secondly, the poet strove for a uniform metre, but forfeited structure in favour of meaning. The third possibility is related to this, viz that the poet used an original, shorter oracle and interpreted and expanded it. That original oracle could have had a uniform 3:2 metre. This would account for the initial preponderance of 3:2 metre in the final poem. The original oracle could have been as follows:⁹

בְּתוֹךְ יֵאֲרֶיךָ	הַתַּנִּינִים הַגְּדוֹל הָרֹכֵץ
אֲנִי עָשִׂיתִיו	אֲשֶׁר אָמַר לִי יֵאֲרֶיךָ
וְהִדְבַקְתִּי בְּקַשְׁתִּיךָ	וְנִתְתִּי חַיִּים בְּלִחְיֶיךָ

וְנִסְשָׁתִּיהָ הַמְדַבְּרָה	וְהַעֲלִיתִיהָ מִתּוֹרַת יִאֲרִיהָ
כִּי אֲנִי יְהוָה	וַיִּדְעוּ כָּל-יֹשְׁבֵי מִצְרַיִם
לֹא תֵאֶסֶף וְלֹא תִקְבָּץ	עַל-פְּנֵי הַשָּׂדֶה תִּפּוֹל

This reconstructed oracle has a 3:2 metre. In the process of explaining and adapting this oracle, the metre was disturbed, with a resulting mixed metre in the final poem. The uniform metre was forfeited in favour of the demands of the contents that the final redactor wanted to transmit. The contents was of more importance to him than the pure "form".¹⁰ This theory implies that the restored oracle was addressed to the original addressee. The final form of the poem can be dated to the date of the compilation of the book, and can indeed be the result of a redactional process. In this paper the final product in its present form is the object of study, regardless of redaction history. Quite striking is the use of the monostich¹¹ in this poem. The same monostich is used with some additions to delimit the three strophes of the poem. In addition to this there are three monostichs in the second and third strophes. The first one is the third stichos of the second strophe, the stichos connecting the two parts of this strophe as shown by the structural analysis. It is emphasized by its pivotal position and by the fact that it is a monostich. It gives a short summary of the final result of the judgment on Egypt, viz the recognition of the power of the Lord.

The second monostich is the ninth stichos of the second strophe. It emphasizes the powerlessness and desolation of Egypt that would result from God's judgment. There is a striking contrast between this monostich and the previous one, between the power of God and Egypt's powerlessness.

The third monostich is the final stichos of the third strophe. The judgment on Egypt resulted from Egypt's being the object of Israel's misplaced trust more than once during the divided

monarchy. Israel trusted in Egypt and not in God. The aim of the judgment on Egypt was the recognition of God's power and glory. This is again summarized in the final stichos of the poem in the same way as in the first monostich of the second strophe, with the addition of אֲדֹנָי. This important idea is emphasized by means of this deviation from the normal parallelistic pattern.¹²

PARALLELISM

This important characteristic of Hebrew poetry is found in all the stichoi of the poem, excepting the monostichs. There is, however, no wide variety of forms. There are no examples of antithetic, emblematic or climactic parallelism. The stichoi are almost equally divided in synonymous parallelism (15) and what used to be called synthetic parallelism (formal parallelism) (13). Complete parallelism¹³ is found in only three of the twenty eight stichoi (I.4, II.8 and 12). The remainder exhibits incomplete parallelism with only a few examples of incomplete parallelism with compensation (I.5 and 7; II.4 and 7 and III.4). There are, however, a few striking examples of this rhetorical figure. The pattern a b c : a' b' c' appears in two stichoi (I.4 and II.12) and a chiastic pattern in II.12.

There are also a few examples of external parallelism. I.1 and 2 do not present a complete example, but it is quite clear that I.2 is a continuation of I.1. A striking example presents itself in I.11 and 12. Both stichoi have a formal parallelism of nearly identical form. The first colon of both states that Israel trusted in Egypt and did so in vain. The second colon of both states the tragic result of this misplaced trust. The patterns of the two stichoi can be analysed as follows:

11. a b c d / e f g

12. a' b' d' / e' f' g'.

This is almost a complete external parallelism.

An incomplete chiasmic external parallelism is found in II.10 and 11¹⁴ and something of the same order in III 2 and 3. In this last instance there is correspondence between the second colon of 2 and the first of 3. In addition to this there are elements of climactic parallelism in 2 and 3. אַתֶּם refers back to מִצְרַיִם, מִכּוֹרֶתֶם, אֵץ מִכּוֹרֶתֶם to פְּתוּרוֹס and שֵׁם to both of these. The third person plural of הִיָּה (הִיוּ) refers to both מִצְרַיִם and אַתֶּם.

It must be noted that the examples of parallelism are distributed proportionally in the three strophes. There are only examples of synonymous and synthetic (formal) parallelism distributed as follows: I:6-6; II:6-4 and III:3-3 (synonymous parallelisms enumerated first). The first strophe is generally accepted as poetry. The same proportion between the two types of parallelism appears in the first and third strophes. In the second strophe the occurrence of synonymous parallelism is proportionally higher than in the first. This backs the theory that the whole passage must be regarded as poetry.

THE DISTRIBUTION OF THE DETERMINATIVE, THE NOTA ACCUSATIVI AND RELATIVE אֲשֶׁר

According to Freedman these elements and the distribution thereof can be used to distinguish between poetry and prose. This can not be done with absolute certainty in every instance, just as many definitions fail in defining border-line cases.

In spite of this, these elements can serve as valuable pointers.¹⁵ In determining the occurrence of the determinative (ה־), the instances were discounted where it appears only in the Massoretic vocalization.¹⁶

The *nota accusativi* occurs three times in every strophe, the relative אֲשֶׁר once in the first and third strophes and the determinative six times in the first and three times in the third strophe. The relative אֲשֶׁר and the determinative do not occur

in the second strophe. If the Massoretic pointing of the preposition בְּ with the determinative is brought into consideration, two instances of the determinative appear in the second strophe and one in each of the first and last strophe. There is therefore no difference regarding the use of these elements between the first and the second and third strophes.

Taking all these factors into consideration, one must support the theory that the whole passage and not only a portion thereof must be regarded as poetry.

RHETORIC

The first strophe consists of two metaphors while rhetorical figures are sparsely used in the second and third strophe.¹⁷ The two metaphors in the first strophe express the two parts of the pronouncement against Egypt in figurative language. The two parts are the judgement on Egypt in the first metaphor (about the עֲנַבִּים) and the cause of the judgement in the second metaphor (about the staff of reed). These two metaphors are connected by a stichos in which the result of the judgement is stated, viz that the Egyptians would recognise the power of God. The second and third strophes explain and expand these metaphors of the first strophe. The second strophe describes the execution of the judgement and the third reviews Egypt after the execution. It indicates clearly that Egypt would never regain its former glory and power. The result of this would be that Israel would never again place its trust in Egypt.

In the first metaphor the Pharaoh is likened to the עֲנַבִּים.¹⁸ It is indeed possible that the word is used symbolically. That is the usual connotation of the word. It can, however, be a simple indication of the dangerous Nile crocodile.¹⁹

The description of the עֲנַבִּים emphasizes its power and hybris. He regards the Nile as his own domain. When moving

around in the Delta he has indeed a proud and haughty appearance. The tertium comparationis is the power and self-exaltation of the **דַּיָּן** and the Pharaoh.²⁰ Just as the **דַּיָּן** exalted himself in his power, the Pharaoh boasted of his own glory, disregarding the Lord of creation.

The figure is expanded to describe exactly the steps that will be taken against the Pharaoh. The **דַּיָּן** will be gaffed and pulled out of the Nile.²¹ The Pharaoh has gathered a multitude of courtiers and subjects around him. In the same way the **דַּיָּן** is surrounded by pilot-fish, looking for safety and feeding in his vicinity. They will only share his fate. The **דַּיָּן** and the fish are at home in the Nile and the worst misfortune that could overtake them is to be taken out of their familiar environment into the scorching desert. There they would perish. This misery is pronounced on the **דַּיָּן** and the accompanying fish. Their remains will feed the birds and beasts of prey.

The cause of this judgement is clarified by the second metaphor. Egypt was on more than one occasion an object of Israel's misplaced trust. The history of the divided kingdom offers ample proof of this. Compare e.g. 2 Kgs. 17:4; 18:21-24 and Isa. 36:6. The same metaphor is used by the Assyrian officers in 2 Kgs. 18 and Isa. 36. In these passages Israel and Judah looked to Egypt for assistance against the Assyrian onslaught. At a later stage Judah under Jehoiakim placed its hope in Egypt in its rebellion against Babylon (2 Kgs. 24:1-7). Zedekiah did the same when he rebelled (Ezek. 17:11-21, Jer. 37:5). That this was a striking figure of and in Egypt, needs no further discussion. The tertium is that Egypt and a reed-staff both looked like trustworthy objects, but this proved to be wrong. When you lean on a reed-staff, it could snap and injure you. Likewise Egypt was an unreliable ally. Trusting Egypt had disastrous results for Israel on more than one occasion.

Good²² distinguishes between four types of metaphors.

They are metaphors in which 1) the vehicle dominates; 2) the tenor dominates the choice and elaboration of the vehicle; 3) the vehicle is used selectively to bring out aspects of the tenor; and 4) the tenor is implicit.²³ Both these metaphors in Ezek. 29 must be regarded as extended metaphors even though they are not as extended as in Good's examples. They are also of the third type, the vehicle still being "the controlling aspect of the metaphor".²⁴

Besides these metaphors there are two rhetorical figures in the first strophe. One was already mentioned in passing, viz the use of **דַּיָּן**. It could be a symbol of, or merely a reference to, the Nile crocodile. A combination of these two possibilities commends itself. This reference to the crocodile by a term that often denotes the mythological forces rising against Yahweh,²⁵ throws light upon the position of the Pharaoh.²⁶ Israel trusted Egypt and the Pharaoh and in so doing transgressed the first commandment, by not trusting God. They placed the Pharaoh in God's position. This symbolical use of the term is backed by the personification in verse 3.

The second figure is found in verse 5 (I.7). The reference to the burial which the **דַּיָּן** would be denied, is made by way of a synecdoche. **אֶצְטָרְתָּ** and **אֶצְקַבְּרָךְ** form a part of the ritual of burial. A few manuscripts have **אֶצְקַבְּרָךְ** for **אֶצְטָרְתָּ** and so has the Targum. **אֶצְקַבְּרָךְ** is supported by the Septuagint and Vulgate and must be preferred, **אֶצְקַבְּרָךְ** being an alteration for the sake of clarity.

There are only a few rhetorical figures in the second and third strophes. In verse 8 (II.1) **חַיָּב** is used to denote the military power of the people that would be used to carry out God's judgment. They would be stronger than Egypt and would subdue Egypt by force. This is another example of a synecdoche.

In verse 9 and 10 reference is made to the first metaphor of the first strophe. This is another indication that the second strophe gives an explanation of that metaphor. The extent of

the judgment is made clear by use of hyperbole in verse 11.

In verses 11, 12 and 13 the period of 40 years is used to denote the duration of the Egyptian exile. The number 40 is used as a symbol for the fixed period that the Egyptians would have to endure this judgment.²⁷ It is used in the same sense in Ezek. 4:6. Forty years was also the duration of Israel's wandering in the desert for disobeying the Lord's command to enter and conquer the promised land (Num. 14:34).

This sparse use of figurative speech in the second and third strophe must be attributed to the fact that they explain and expand the two metaphors. It is quite clear that the second strophe gives an explanation of the judgment formulated in the first metaphor. The third strophe commences with Egypt's return from exile, but that is not the principal idea in the strophe.²⁸ In spite of the return, Egypt will never regain its former glory. As a result of this it would never again be an object of Israel's power of the Lord (III.7). Israel's misplaced trust resulted in the judgment on Egypt. That is the main thrust of the second metaphor. The third strophe states that this would never happen again.

Seen in this way the unity of the whole passage is clear from its poetic structure and the cohesion of thought.

NOTES

1. Cf. Holladay's remark in this regard with regard to Jeremiah. Holladay, W.L., 1966. "The Recovery of Poetic Passages of Jeremiah", *Journal of Biblical Literature*, 85, p. 401.
2. The case in favour of or against the existence of strophes in Hebrew poetry is still being debated. Cf., however, De Moor, J.C. 1978. "The Art of Versification in Ugarit and Israel", *Ugarit-Forschungen*, 10, pp. 196-200.
3. Others:

- i. 3-5, 6-9 and 10-16 (Taylor, J.B. 1969, *Ezekiel. Tyndale Old Testament Commentaries*, London)
- ii. 1-6a, 6b-9a and 9b-1b (Eichrodt, W. 1968. *Der Prophet Prophet Hesekiel*, 3-Auft, Göttingen; Reventlow, H. Graf, 1962, *Wächter über Israeli Ezechiel und seine Tradition*, BZAW 82, Berlin - following Föhler - and Zimmerli, W., 1969. *Ezekiel. Biblischer Kommentar Altes Testament*, 2 Aufl., Neukirchen).
- iii. 1-5, 6-9a and 9b-1b (*The Interpreter's Bible*)
- iv. 2-6a, 6b-12 and 13-16 (Keil, C.F. 1973, *Ezekiel*, (Grand Rapids).

The division accepted in this paper is also made by i.a. Hengstenberg, E.W., 1869, *The Prophecies of the Prophet Ezekiel*, Edinburgh.

4. Cf. the cited works at this passage. For considerations of space reference is made only to the argumentation of Keil, but those of the other authors are basically in agreement with this.
5. לַיְיָ often introduces the threat or verdict in oracles of judgement. Cf. Muilenberg, J. 1969. "Form eveticism and legend", *Journal of Biblical Literature*, 88, pls.
6. For the methodology, cf. Loader, J.A. 1976. "A Structural Analysis of Psalm 113" and "Redaction and Function in the Chronic Psalm of David", *Studies in the Chronicler (OTSWA 19)*, pp. 64-68 and 69-75.
7. For the numbering and contents of the stichoi, cf. the metrical analysis of the passage.
8. For a few discussions in this regard, cf. Kosmala, H. 1964. "Form and Structure in Ancient Hebrew Poetry", *Vetus Testamentum*, 14, pp. 423-425; Robinson, T.H. 1950. "Basic Principles of Hebrew Poetic Form", *Bertholet Festschrift*, pp. 438-450; Segert, S. 1960. "Problems of Hebrew Prosody". *Vetus Testamentum Supplements*, 7, pp. 282-291;

- Mowinckel, S. 1950. "Zum Problem der hebräische Metrick", *Bertholet Festschrift*, pp. 379-394, and 1953, "Zur hebräische Metrik II", *Studia Theologia*, 7, pp. 54-85; Freedman, D.N. 1977. "Pottery, Poetry and Prophecy: an Essay on Biblical Poetry", *Journal of Biblical Literature*, 96, pp. 10-15 and Fensham, F.C. 1966. 'n Ondersoek na die Geskiedenis van die Interpretasie van die Hebreëuse Poësie, *Annale* 30B1, University of Stellenbosch, pp. 10-19.
9. Cf. e.g. COOKE, G.A. 1970. *The Book of Ezekiel. International Critical Commentary*, Edinburgh, pp. 325-6 and Hölscher, G., 1924. *Hezekiel. Der Dichter und das Buch*, *BZAW*, 39, p. 145.
 10. Cf. MUILENBURG, *op.cit.*, pp. 11-18.
 11. Cf. FENSHAM, *op.cit.*, pp. 19-20; Föhrer, G. 1954. "Über den Kurzvers", *Zeitschrift für die Alttestamentliche Wissenschaft*, 66, pp. 199-236 and Mowinckel, S. 1953. "Der metrische Aufbau van Jes. 62. 1-12 und die neuen sog. 'Kurzverse'", *Zeitschrift für die Alttestamentliche Wissenschaft*, 65, pp. 167-187.
 12. For this use of the monostich, cf. Föhrer, *op.cit.*, p. 210.
 13. GRAY, G.B. 1972. *The Forms of Hebrew Poetry*, New York, p. 49.
 14. 10: a b c d / e f g
11: b' e f' g' / h d j k
 15. FREEDMAN, *op.cit.*, pp. 6-7.
 16. FREEDMAN, *op.cit.*, p. 8.
 17. COOKE, *op.cit.*, p. 325 calls the first metaphor an allegory. The original oracle could have been one, but in its present form it is clearly a metaphor, with the metaphorical identification of the Pharaoh with the פִּיִּן.
 18. פִּיִּן is clearly indicated, but פִּיִּן as an alternative form must be preserved according to the text-critical rule of preference for the more difficult reading.
 19. This comparison of the Pharaoh with the Nile crocodile was widespread in Egypt. Cf. Eichrodt, *op.cit.*, p. 275.
 20. Cf. COOKE, *op.cit.*, p. 326.
 21. Most authors refer to Herodotus' description of the catching of crocodiles with baited hook in the Nile - *History* II70.
 22. GOOD, E.M. 1970. "Ezekiel's Ship: Some extended metaphors in the Old Testament", *Semitics*, 1, pp. 79-103.
 23. GOOD, *op.cit.*, p. 81.
 24. GOOD, *op.cit.*, p. 94.
 25. EICHRODT, *op.cit.*, p. 275. Cf. also Zimmerli, *op.cit.*, p. 707-708.
 26. TAYLOR, *op.cit.*, p. 199, endorses this comparison of the Pharaoh with the Nile crocodile with the remark that it is quite apt seeing that Re^C, the Sun god, claimed to be self-begotten.
 27. Cf. KEIL, *op.cit.*, p. 8.
 28. As stated e.g. by Reventlow, *op.cit.*, p. 150.