

framework of the *Mystère*, with its more natural speech rhythms, is quite acceptable to the modern ear, and more suitable in a writer who was a contemporary of some of the most experimental verse that has ever been written. Although one might quarrel here and there with Lady Pakenham's renderings, her version of this poem, taken in conjunction with Mr Dru's commentary (indispensable if we want to know the background of the work), manages to give a sound impression of the value of Péguy as a poet and as a religious thinker.

LOUIS ALLEN

ESSAYS ON TYPOLOGY. By G. W. H. Lampe and K. J. Woollcombe. (Studies in Biblical Theology, No. 22. S.C.M. Press; 7s. 6d.)

A distinguished literary critic has recently expressed misgivings about the typological approach to Scripture in terms which must surely prompt the most serious heartsearching to practitioners of this method of exegesis. 'Speaking as a Christian', Miss Helen Gardner writes, 'I would say that it has revealed another aspect of the *praeparatio evangelii*: the preparation of the imagination of men to receive, when the fullness of time was come, the event of Jesus Christ and to render it to mankind. But, as a literary critic, I find it too one-sided, too abstract, intellectual and bookish, too literary and aesthetic an approach to the interpretation of the Gospels. It does not come to terms with the Gospels' proclamation of event, and their appeal through that to the moral imagination.'<sup>1</sup> Her misgivings are widely shared, and by many who are not as clear as she is about what is meant by 'typology'. Professor Lampe and Mr Woollcombe have performed a useful service by clearing away at least some of the preliminary misunderstandings. They both insist on the radical distinction between typology and allegory, which Mr Woollcombe states as follows (p. 40): 'Typological exegesis is the search for linkages between events, persons or things *within the historical framework of revelation*, whereas allegorism is the search for a secondary and hidden meaning underlying the primary and obvious meaning of a narrative.' Professor Lampe, in a penetrating study, shows how typology, understood in this sense, is a part of the process whereby we come to understand the significance of the events recounted by the New Testament writers in terms of imagery and patterns taken from the Old Testament. This approach has, in recent years, come into its own with a renewed emphasis on 'the unity and continuity of the Scriptures as a whole' (p. 18), the recognition that to the earliest Christian community the Old Testament as a whole spoke of the redemption God prepared for his people and

<sup>1</sup> In her Riddell Memorial Lectures, *The Limits of Literary Criticism; reflections on the interpretation of poetry and scripture*. Oxford, 1956, p. 61.

consummated in the work of Christ. Professor Lampe contrasts this view of Scripture as telling us of the redemption-history with the conception which lies behind allegorical exegesis, of Scripture 'as a single vast volume of oracles and riddles, a huge book of secret puzzles to which the reader has to find clues' (p. 31).

Mr Woollcombe surveys the practice of the early Church from this point of view, and suggests some further and useful distinctions between various kinds of allegorical and typological writing and interpretation. In the space at his disposal he can scarcely do full justice to all the questions raised, and at a number of points one may wish to question his judgments. Among these are the very sharp contrast in which he presents the practice of the Alexandrian and the Antiochene schools of exegetes, the harshness of his judgment on some Christian writers of the second century, notably on Theophilus of Antioch, and his suggestion that the element of non-historical, allegorical typology to be found in the work of many Christian writers was due to gnostic influence. On this last point I should prefer to say—and I have argued this elsewhere—that it was only after the gnostic challenge that Christian writers became aware of the dangers inherent in failing to draw the distinction between legitimate typology and fanciful, non-historical allegory.

These fundamental distinctions of principle are well stated in these essays. It is a pity that it has not been found possible to include in the volume a further study of the literary discipline of typological exegesis. If this kind of interpretation claims to discover a genuine meaning present in the biblical text, then the biblical text must be the final criterion of its presence or absence. One would like to have seen this fact displayed in greater clarity, and its implications discussed in more detail than Professor Lampe is able to go into in the few pages he devotes to this question in his remarks on the dubious kind of 'typology' on the border-lines between the historical and the allegorical kinds. As it is, misgivings like those voiced by Miss Helen Gardner still remain to be dispelled.

R. A. MARKUS

THE STATE IN THE NEW TESTAMENT. By Oscar Cullman. (S.C.M. Press; 12s. 6d.)

Dr Cullman's new contribution to the study of the relationship between Christianity and the State falls into two sections. The first deals with the relationship between Christ and the party of the Zealots. Dr Cullman is clearly right in emphasizing that the Zealot movement in Galilee forms an essential part of the background of the Galilean Ministry. It is obviously possible as he suggests that other apostles