

SOME NEW TESTAMENT SYNONYMS.

Δείγμα, ὑπόδειγμα, τύπος, ὑποτύπωσις, ὑπογραμμός.

It is a vain ambition to glean where Archbishop Trenchard has reaped; but outside the field covered by his labour lies a rich harvest, of which all that has yet been given to English students is but the firstfruits, the instalments found in the pages of different commentators and lexicographers. Perhaps a beginner may be pardoned for presuming to offer an attempt at a task which older hands have left still undone, the task of elucidating some of the long list of synonyms which the scholarly archbishop collected in his preface (p. xi., note 2) as a silent appeal to others to carry on his work. Few of the words there grouped are more interesting and instructive than the five synonyms that serve in the New Testament to convey, with slight shades of difference, suggested by their origin, if not implied by their context, the common idea of *pattern* or *example*.

I. The simple form *δείγμα* denotes in a word a sample, a specimen—a part which indicates the nature of the whole, a particular instance of a general character or statement, *e.g.* Isocr. 321A, ὡσπερ δὲ τῶν καρπῶν ἐξενεγκεῖν ἐκάστου δείγμα πειράσομαι. μικρὸν γὰρ μέρος ἀκούσαντες ῥαδίως τοῦμὸν ἦθος γνωριεῖσθε, and Dem. 641. 21, δείγματος ἕνεκα (Lat. *exempli gratia*); and in later Greek, Lucian, *Scyth.* 7, τοῦτο δείγμα τῆς φιλοσοφίας τῆς Ἀττικῆς. In the only place where it occurs in the New Testament, Jude 7, where Sodom and Gomorrha πρόκεινται δείγμα πυρὸς αἰωνίου δίκην ὑπέχουσαι, its classical meaning will suffice. The cities are set before the eyes of the world as a sample of Divine retribution, whether as an instance of sinners punished, like Israel of old (*v.* 5) and the fallen angels (*v.* 6), πυρὸς going with δίκην, “suffering the punishment of everlasting

fire" (R.V.), or less probably, *πυρὸς* going with *δείγμα* (Huther, *ad loc.*), as an instance of the particular kind of punishment in store. In either case the idea of warning comes from the context. The Latin equivalent in point of original meaning is *exemplum*, a sample (from *eximo*, e.g., *exemplum tritici, purpuræ*, Auct. Hereun. iv. 6. 9), rather than *documentum*, which is essentially a proof or a lesson (from *doceo*), though *exemplum* at once in use assumes a moral aspect like *documentum*.

II. The compound *ὑπόδειγμα*, used in Xen. *Equ.* ii. 2, as a "sign" or a "mark," was in the sense of "example" condemned by Atticists (Lob. *Phryg.* 12) in favour of *παράδειγμα*, which is certainly far more common in the best Attic writers, though Bleek on Hebrews iv. 11 has vindicated the claims of *ὑπόδειγμα* to a place in classical Greek. The two differ in meaning, *παράδειγμα* involving the idea of comparison or of exhibition, *ὑπόδειγμα* that of suggestion. *Παράδειγμα*, used of Sodom and Gomorrhæ in LXX. 3 Maccabees ii. 5, *παράδειγμα τοῖς ἐπιγινομένοις καταστήσας*, never occurs in the New Testament, nor does the verb *παράδεικνύειν* (to compare or to represent), while *παράδειγματιζέειν* (to make a public example of an offender) must give place in Matthew i. 19 to the simple verb *δειγματίζειν* at the bidding of textual criticism (cp. Lightfoot, n. on Col. ii. 15). *ὑπόδειγμα*, on the contrary, is used in the New Testament, not only in the classical sense of an example, but also in the sense of a suggestion, a sense not found in classical writers, but best grasped by a glance at the classical uses of the verb. *ὑποδεικνύειν* means (1) to give a secret intimation, e.g. Hipp. *Conc.* 196, of medical symptoms; Hdt. i. 32, Polyb. ii. 70, 7, etc., of hopes and prospects; Xen. *Mem.* iv. 3. 13, of Divine revelation; cp. Acts ix. 16. (2) to suggest by example, e.g. Arist. *Poet.* iv. 12, where Homer's comic characters are described as serving for a type of later comedy; Xen. *Oec.* xii. 18;

Arist. *Oec.* i. 6. 5, of a teacher's example; cp. Acts xx. 35. (3) to teach indirectly, by indication rather than by exposition, Isocr. 38 D; a meaning frequent in the New Testament, e.g. Matthew iii. 7, Luke iii. 7, vi. 47, xii. 5.

It is this idea of suggestion which is characteristic of the noun *ὑπόδειγμα* in the New Testament. (1) It is used of an imperfect sketch, a representation of something more perfect. In Hebrews viii. 5 the Jewish priests are described as those who *ὑποδείγματι καὶ σκιᾷ λατρεύουσι τῶν ἐπουρανίων*. The temple fabric and ritual of that day, like the tabernacle of old (Theophylact, *τὰ ἐν τῇ παλαιᾷ ὑποδειχθέντα τῷ Μωυσεῖ*), were not an "example" (A.V.) nor even a "copy" (R.V.), but a glimpse as distinct from a vision, a partial suggestion as distinct from a complete expression, a shadow as distinct from the reality of heaven. Similarly in Hebrews ix. 23, *τὰ μὲν ὑποδείγματα τῶν ἐν τοῖς οὐρανοῖς*, the earthly sanctuary purified by animal sacrifices, is contrasted with *αὐτὰ τὰ ἐπούρανια*, the heaven which was purified, i.e. opened for man's entrance, by the "better sacrifices" of Christ's self-oblation upon the cross, and by His "self-presentation in heaven as man's High Priest" (Vaughan, *l.c.*). The earthly worship of the Mosaic dispensation was not a copy in the sense of an exact reproduction of the original; it was but a rough reminiscence intended itself to suggest the idea and to train the mind to appreciate eventually the reality of the heavenly truths themselves.

(2) Even in the sense of an example *ὑπόδειγμα* is not merely like *δείγμα*, a sample, but involves the notion of something suggested as a basis for imitation or instruction, just as *ὑπόθεσις* is a proposition laid down as a basis for argument: Polyb. iii. 17. 8, *τοῖς ἐπιγιννομένοις ἐξέθηκε κάλλιστον ὑπόδειγμα πρὸς ἐπανόρθωσιν*. Enoch "pleased the Lord and was translated," as *ὑπόδειγμα μετανόιας ταῖς γενεαῖς* (LXX., Sirach xlv. 16), not that he was an instance of true repentance, but because his strange departure was

to awake men, as ordinary deaths had failed to awake them, to the need of repentance. The deaths of the Jewish patriots were to their youthful survivors *ὑπόδειγμα γενναίων εἰς τὸ προθύμως καὶ γενναίως ἀπευθανατίζειν* (2 Macc. vi. 28). S. James bids the suffering Jewish Christians take the prophets of old as *ὑπόδειγμα τῆς κακοπαθείας καὶ τῆς μακροθυμίας* (Jas. v. 10); and the word seems almost appropriated by the apostolic father Clement to the appealing force of a martyr's death (1 Cor. v. twice, vi., xlvii., though in lv., *ὑποδείγματα ἐθνῶν*, it refers to instances of self-sacrificing devotion drawn from pagan history). It is used to describe that acted parable, the symbolic washing of the disciples' feet: *ὑπόδειγμα γὰρ ἔδωκα ὑμῖν, ἵνα καθὼς ἐγὼ ἐποίησα ὑμῖν, καὶ ὑμεῖς ποιῆτε* (John xiii. 15). On the other hand, a sinister idea attaches to the word in Hebrews iv. 11, *ἵνα μὴ ἐν τῷ αὐτῷ τις ὑποδείγματι πέσῃ τῆς ἀπειθείας, i.e.* that no man stumble by treading in the footsteps of disobedient Israel, footsteps traced in the sacred record for our instruction; and again, in 2 Peter ii. 6, once more of Sodom and Gomorrhah, *ὑπόδειγμα μελλόντων ἀσεβεῖν τεθεικῶς*, whether it be a lesson for the benefit of future sinners (*μελλόντων* possess. gen.; cp. 1 Tim. i. 16), or an indication of the fate of future sinners (obj. gen.).

III. From *δείγμα*, the "sample," and *ὑπόδειγμα*, the "suggestion," we pass to *τύπος*, the "type" or "pattern" to be reproduced, and *ὑποτύπωσις*, the "outline" to be filled up. The literal meaning out of which the metaphor grows is that of a stroke, *e.g.* *τύπος ἀντίτυπος*, "blow for blow" (Orac. ap. Hdt. i. 67); and the LXX. and New Testament provide instances of each stage of the word's development. There is (1) the *mark* produced by a stroke or blow, *e.g.* a seal, a footprint, a letter of the alphabet; John xx. 25, *τὸν τύπον τῶν ἡλῶν*, "the print of the nails" in our Lord's hands. Next comes (2) a wrought *figure*, *e.g.* a statue,

an idol (LXX. Amos v. 26, quoted Acts vii. 43), the "graven images" of the Old Testament. (3) A further stage gives the idea of *form* or *character* in general, e.g. of literary style, τ. τῆς λέξεως (Plat. *Rep.* 397 c); the tenor of a letter (3 Maccabees iii. 30; cp. Acts xxiii. 25, ἐπιστολὴν ἔχουσαν τὸν τύπον τοῦτον).

(4) It is in the sense of a form serving as a *model* that the word occurs most frequently in the New Testament. (a) There is the technical sense of a *pattern* or *design* to be followed in the making of something else. The Mosaic sanctuary, intended to serve as a *ὑπόδειγμα* to the Jews of the heavenly sanctuary, was itself framed κατὰ τὸν τύπον τὸν δεδευγμένον ἐν τῷ ὄρει (LXX. Exod. xxv. 40, Acts vii. 44, Heb. viii. 5). The question whether this *τύπος* shown to Moses was itself "a mere plan of the earthly tabernacle," or "a real manifestation of the heavenly world . . . made in such a form as to fit it to serve as a model for the earthly building" (Delitzsch on Heb. viii. 5), is a tempting speculation, but obviously insoluble.

The special metaphor of a *mould*, not unfamiliar in classical Greek (e.g. Plat. *Rep.* 326 D, αὐτον ἐκμάττειν τε καὶ ἐνιστάναι εἰς τοὺς τῶν κακίωνων τύπους), is clearly visible in Romans vi. 17, ὑπηκούσατε εἰς ὃν παρεδόθητε τύπον διδαχῆς, where the A.V. ("which was delivered you") has destroyed the idea which even the R.V. ("whereunto ye were delivered") fails to convey apart from the Greek. "It is not (1) the impression which Christian doctrine makes upon the heart, nor (2) that ideal of moral life which faith in Christ suggests, nor (3) S. Paul's own distinctive manner of presenting Christian truth, since the Roman Christians had been converted by others" (Liddon, *Analysis of Ep. to Romans*, p. 114). *Τύπος* here recalls the idea of a mould (Hesych., χούνη, τύπος εἰς ὃν μεταχέεται τὸ χωνευόμενον) into which the plastic material is poured—a metaphor most appropriate in an epistle written from

Corinth, a city famous for the casting of statues (Bp. Wordsworth on Rom. vi. 17). Basil M. (*de Bapt.* I. ii.) illustrates the text by the simile of wax taking shape from a seal, ἵνα ὡσπερ ὁ κηρὸς παραδιδόμενος τῷ τύπῳ τῆς γλυφῆς μορφοῦται, οὕτω καὶ ἡμεῖς παραδόντες ἑαυτοὺς τῷ τύπῳ τῆς κατὰ τὸ εὐαγγέλιον διδασκαλίας, μορφωθῶμεν τὸν ἔσω ἄνθρωπον.¹ The Christian creed is no elastic theory for the individual to adapt to his own preconceptions. It is a spiritual mould into which the Christian, child or convert, was placed by God at his baptism, to be fashioned in the inner man after the image of Him that created him.

(b) It is but a step further to the ethical sense of an example to be copied. The perseverance of the Thessalonians in the faith made them τύπους² πᾶσι τοῖς πιστεύουσιν (1 Thess. i. 7). S. Paul's purpose in working for his own living was to set an example of steady industry, ἵνα ἑαυτοὺς τύπον δῶμεν ὑμῖν εἰς τὸ μιμεῖσθαι ἡμᾶς (2 Thess. iii. 9). The Philippians were to note those who walked καθὼς ἔχετε τύπον ἡμᾶς (Phil. iii. 17). The young ἐπίσκοπος is to be τύπος τῶν πιστῶν (1 Tim. iv. 12; a living embodiment of right principle, says Theodoret, ἔμψυχος νόμος), and to provide in himself τύπον καλῶν ἔργων (Tit. ii. 7), while S. Peter bids the Christian pastors exercise their ἐπισκοπή as τύποι γενόμενοι τοῦ ποιμνίου (1 Pet. v. 3).

In one case only is τύπος in the New Testament used of a deterrent example, 1 Cor. x. 6, ταῦτα δὲ τύποι ἡμῶν ἐγενήθησαν, where τύποι refers not to the Red Sea, the rock, the manna, and the water regarded as material types of spiritual antitypes (*i.e.* the Christian sacraments), but to the judgments inflicted upon sinful Israel, as is clear from

¹ Similarly Beza: "doctrinam quasi instar typi ejusdam esse, cui veluti immittamur ut ejus figuræ conformemur." Cp. Arrian *Enchir.* ii. 19, κατὰ τὰ δόγματα τυποῦσθαι, and Clem. Rom. *fr.* viii., where the recipients of the Holy Spirit τυποῦνται ἀληθείας τύπῳ, χάριτος τελείας.

² The τύπον of the Revisers' text brings out vividly the united example of the whole community.

the addition in *v.* 6, εἰς τὸ μὴ εἶναι ἡμᾶς ἐπιθυμητὰς κακῶν, and from the context of *v.* 10, ταῦτα δὲ πάντα τυπικῶς (rec. text τύποι) συνέβαινον αὐτοῖς.¹

(c) Lastly, τύπος is used to denote a *type* in the doctrinal sense as corresponding to an antitype, a human person foreshadowing or reflecting a Divine, a material sign indicating a spiritual fact. This use of the word is of course peculiarly Biblical and ecclesiastical, but it has some affinity with the classical use of τύπος, as a rough outline or sketch, an imperfect representation.²

Two ideas are involved in this use of τύπος. (1) There is the resemblance between two corresponding parts of an order of things. Adam is called τοῦ μέλλοντος (*i.e.* Χριστοῦ) τύπος (Rom. v. 14). There is obviously no thought of imitation, but simply a partial resemblance, and that not of moral character but of function. The point of resemblance is the universality (εἰς πάντας, cp. πάντες . . . πάντες in 1 Cor. xv. 22) of the work accomplished by a single agent (δι' ἑνός); and the remainder of the parallel consists of a contrast in the work done (ἁμαρτία . . . δικαιοσύνη), just as in 1 Corinthians xv. 45 the type and the antitype are identified in their common character as the head of a race by the repetition of the name of the type (ὁ πρῶτος ἄνθρωπος Ἀδάμ . . . ὁ ἔσχατος Ἀδάμ), while at the same time the emphasis rests upon the difference between the essential nature of the two (ψυχὴν ζῶσαν . . . πνεῦμα ζωοποιούν). But within its proper limits the resemblance is exact. On the other hand τύπος seems to convey elsewhere the idea of an imperfect resemblance, *e.g.* Ignat. *ad Magn.* vi., ἐνώθητε τῷ ἐπισκόπῳ καὶ τοῖς προκαθημένοις, εἰς τύπον καὶ διδαχὴν ἀφθαρσίας, where the unity of the Chris-

¹ Cp. Theophylact on 1 Corinthians x. 6, ὡς περ αἱ εὐεργεσίαι τύποι ἦσαν, οὕτω καὶ αἱ κολάσεις.

² *E.g.* τύπος opposed to ἀκριβῶς in Plato and Aristotle *passim*; cp. the distinction drawn by Cyril Alex. on Amos vi., ὁ τύπος οὐκ ἀλήθεια, μόρφωσιν δὲ μᾶλλον τῆς ἀληθείας εἰσφέρει.

tian Church under bishop and clergy is to serve apparently as a type and a lesson of the harmony of the eternal kingdom of heaven. In both cases the *τύπος* is a prophecy of the antitype.

(2) The other idea involved in *τύπος*, that of a visible representation of an invisible reality, is perhaps akin to the original meaning of a form. *Τύπος* in this case is the material form of a spiritual presence. Thus while Clem. Rom. *fr.* viii. speaks of the Holy Spirit appearing *ἐν τύπῳ περιστέρας*, and Cyril Jerus. *Catech.* iv. speaks of the Body and Blood of Christ being given *ἐν τύπῳ ἄρτου, οἴνου*, elsewhere the bread and the wine are described respectively as a *τύπος* (Ambrose on 1 Cor. xi., *typus*; Tertull. adv. Marc. 40, and August. on Ps. iii., *figura*) of the spiritual food which they convey.

IV. The compound *ὑποτύπωσις* (like *ὑπόδειγμα* compared with *δέγμα*) acquires from the prefix the special idea of a form outlined as the basis for further work. The verb occurs in Aristotle, *Eth. N. i.* 7.17: *δεῖ γὰρ ἕως ὑποτυπῶσαι πρῶτον* (*i.e.* give an outline), *εἰθ' ὕστερον ἀναγράψαι* (*i.e.* fill up the outline). Plotinus, *Ennead.* vi. 37, contrasts the *ὑποτύπωσις* of a statue with its *ἐξεργασία*. Sextus Empiricus gives the title *ὑποτυπώσεις* to his sketch of the Pyrrhonic philosophy, and Dionys. Areop. 3 writes *περὶ θεολογικῶν ὑποτυπώσεων*, while Simplicius opposes *ὑποτυπωτικὴ διδασκαλία* to *ἀκριβεστέρα παράδοσις*. The noun occurs nowhere in LXX. and only twice in the New Testament. S. Paul says (1 Tim. i. 16) that the *μακροθυμία* which Christ showed in his case was intended *πρὸς ὑποτύπωσιν τῶν μελλόντων πιστεύειν ἐπ' αὐτῷ κ.τ.λ.* The patristic expositors (*e.g.* Theophylact, *πρὸς ὑπόδειγμα, πρὸς παράκλησιν, πρὸς προτροπήν*) discard the primary meaning and pass at once to the secondary meaning of an example for the encouragement of others, and Bp. Ellicott *ad loc.* regards *ὑποτύπωσις* as differing from *τύπος* only as the process from

the result, the "active display" of mercy from the "passive example." Yet perhaps, in the light of the original meaning of the word, it is not mere fancy to regard the *μακροθυμία* shown in S. Paul's case as an outline of God's dealings with men, "to be afterwards filled up and coloured over with the rich hues of the Divine mercy shed forth over all the world" (Bp. Wordsworth *ad. loc.*; cp. Alford *ad. loc.*, and Bretsch, s.v. *ὑποτύπωσις*).

The other instance is 2 Timothy i. 13: *ὑποτύπωσιν ἔχε ὑγιαίνόντων λόγων ὧν παρ' ἐμοῦ ἤκουσας κ.τ.λ.* Alford regards this as a reference to the preceding sentence which Timothy is to take and keep as a sample of the sound teaching which he once heard from S. Paul's lips. But the patristic commentators Chrysostom, Theodoret, and Theophylact are surely right in insisting here upon the full force of the metaphor drawn from the art of the painter or the architect.¹ S. Paul had given to Timothy an outline of sound teaching which he is now bidden to keep as a plan on which to frame his own precept and practice. The question whether the *λόγοι* are identical with the *ὑποτύπωσις* or the *ὑποτύπωσις* is a summary of the *λόγοι* is an over-refinement of exegesis. It is more material to recognise here one of those suggestive allusions in the New Testament to a definite form of belief (cp. Rom. vi. 17, Gal. vi. 16, 1 Tim. vi. 12, 20), framed in its simplest shape for the instruction of catechumens and expanded afterwards by the councils of the Church for the protection of the faith against heretical interpretation.

V. One word yet remains, the *ὑπογραμμὸς* of 1 Peter ii. 21: *Χριστὸς ἔπαθεν ὑπὲρ ὑμῶν, ὑμῖν ὑπολιμπάνων ὑπογραμμόν, ἵνα ἐπακολουθήσητε τοῖς ἔχουσιν αὐτοῦ.* The substantive itself is unknown in Attic Greek, but the metaphor is fore-

¹ The *forma* of the Vulgate recalls the language of Cic. *Tusc.* iii.: "forma vitæ beatæ Epicuri verbis Zenonis expressa"; cf. the words of the *Orator*, "eloquentiæ speciem et formam adumbrabimus."

shadowed by the simile of Plato, *Protag.* 326 D: "just as writing-masters trace out lines (*ὑπογράφαντες γραμμὰς*) with the pen for those of their boys who are not yet skilled in writing, and then give them the writing tablet and compel them to write according to the guidance of the lines, so the state traces out laws, the inventions of good law-givers of old, and compels men to govern and be governed in accordance with these laws."¹ The author of 2 Maccabees, explaining the principles upon which he has summarized the larger work of Jason of Cyrene, states his intention of "leaving to the author the exact handling of every particular and labouring to follow the rules of an abridgment," A.V.; LXX. 2 Macc. ii. 28, τὸ ἐπιπορεύεσθαι τοῖς ὑπογραμμοῖς τῆς ἐπιτομῆς διαπονοῦντες, i.e. the leading lines of the summary. A reminiscence of S. Peter's language is to be seen in Polycarp, *ad Phil.* viii. μμηταὶ οὖν γενώμεθα τῆς ὑπομονῆς αὐτοῦ . . . τοῦτον γὰρ ἡμῖν τὸν ὑπογραμμὸν ἔθηκε δι' ἑαυτοῦ, i.e. "set us this copy"; and the word is applied in the simple sense of an example to S. Paul as ὑπομονῆς μέγιστος ὑπογραμμὸς (*Clem. Rom. ad Cor.* i. v.), to our Lord's voluntary ταπείνωσις (*ib.* xvi.), and to God's joy in creation as a pattern of the joy that Christians should find in good works (*ib.* xxxiii.). But it is to Clement of Alexandria that we owe the preservation of the technical sense of ὑπογραμμὸς as a copy-head traced out for children to write over. The ὑπογραμμὸς παιδικός, of which he gives three specimens, each containing all the letters of the alphabet,² throws a vivid light upon S. Peter's language. It is the dotted line of the copy-book of childhood, the transparent drawing slate of the little artist, that is pressed here into the service of Christian

¹ Cp. Plato, *Laws*, 711 B: αὐτὸν (the lawgiver) τὰ πάντα ὑπογράφοντα τῷ πράττειν, i.e. laying down rules for conduct.

² *Strom.* v. 675, e.g. μάριπτε σφιγξ κλωψ ζβυχθηδόν, quoted with the others in L. Sc. s.v. ὑπογραμμὸς. Clement himself uses the word metaphorically: *Paed.* i., παρατιθέμενος εὐλόγου φροντίδος ὑπογραμμὸν.

teaching. By a natural blending of two cognate metaphors, the suffering Christians are bidden to tread in the footsteps of their suffering Master, copying His patient endurance touch by touch in their own lives, as children follow line by line the letters traced out to guide their yet unskilful hands.

LEWIS B. RADFORD.

THE DRAMA OF CREATION.

SCENE THIRD.

Progress of Order and Beauty.

THE drama proceeds in its onward march along the lighted stage. Again is the commanding voice heard, and a further development of order takes place: "God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear." The messenger who reports the command, or the beholder who both hears and sees, adds, "It was so." Sublimely does action follow speech in this drama of manifold and awful changes, but of few words. All note of time is hidden from us. The result happened: we know nothing more precise. It is not a narrative or a history that we are reading, however brief and terse its statements may be. It is a spectacular representation acted and spoken in presence of some inspired seer, who can perceive at one glance what it may have taken myriads or millions of years to bring about. Sober prose and history, chronologically arranged, have no place here: yet it is "the word of God" which the seer calls on men to receive.

If gross ignorance of facts could be proved against the writer of this drama, or the fanciful representations of an ill-informed reporter, it would be requisite to consider the value of it as "the word of God." But there is no such