There are abundant indications that the authors are familiar with Lonergan's thought in *Insight* and *Method in Theology* even if there are no explicit references to these. Such references would have been counter-productive for most readers: the general bias in the empirical sciences against rising to a higher viewpoint constitutes a danger that the readership of this book may be limited to theologians. Certainly, it is a "must" at least for theologians preparing to immerse themselves in this millenial and very critical threshold of salvation history.

More advanced theologates in the Third World will do well to consider using this as a textbook in their core curriculum for those who will be serving in the ecclesial ministry during the last decade of this century.

*Vicente Marasigan, S.J.*


In a brief introduction the author insists that this work is not concerned with historical criticism nor source criticism nor the history of motifs nor historical and geographical problems. This dissertation, completed for the Pontifical Biblical Institute under the direction of the late Dennis J. McCarthy, S.J., presents a literary and stylistic study of the climactic Exodus 14 along the lines of Rhetorical Criticism, one of the more recent and satisfying methods of biblical research. This work is not directed against other methods, in fact presupposes them, and attempts to reveal the literary and symbolic riches of the chapter for the sake of a greater understanding and appreciation of it as a unified literary production.

The work has five chapters and a conclusion, two tables highlighting elements in the Exodus chapter, a list of works cited, and five indices that allow ready access to the text.

The author first provides his own translation of Ex 14 according to sense lines, with philological notes on two difficult words and a sentence (13, 18b; 14, 20a; 14, 25a), all of which he admits remain obscure and uncertain.

In chapter II he indicates his intention to examine the text in its final redaction, not however as the last of several stages (as in redaction criticism), but rather in its totality as a unified whole with all its diverse elements. Following the lead of Ricoeur, he is not concerned with the "mental intention of the author," but with the "verbal intention of the text," which contains a surplus meaning even beyond that intended by the author. In fact, he is less concerned with the final redactor(s) than with the final reading and the reader, and the impact made upon this person.
The division of the text according to the massoretes is supported by the author’s analysis: 14, 1-14; 15-25; 26-31. These scenes are entitled locally: “Before the sea,” “In the midst of the sea,” “On the other side of the sea.” Each of these scenes is analyzed in a chapter in which the author first presents the general construction of the passage and then its various significant details—modestly admitting the choice of details are not complete and could be improved upon.

To give a sample of the methodology from chapter III, the content of each of the three sections “before the sea” is summarized. Then the tension between God’s plan of saving Israel and its final realization is noted to be developed through the fourfold usage of the verb “do” (‘asá). The second and third cases (in vv. 5 and 11) introduce tension: the Egyptians regret what they have done (in releasing the slaves); the Israelites regretted what Moses did to them (in leading them from Egyptian slavery). The Israelites first did (v. 4b) what God told them to do, and Moses promises that God will do (win) victory for them (v. 13). In the midpoint (v. 8) between these four verses, the manner of God’s carrying out his plans is expressed: by hardening Pharaoh’s heart. Moreover the name YHWH is used in significant positions in the narrative: twice in the divine discourse, twice in the narrative, twice in Moses’ discourse, with the final mention climactic—“It is YHWH who will fight for you!” God is behind every stage of the account: he takes the initiative, he causes the temporary crises, he causes Pharaoh’s obstinacy as well as Israel’s cry for help, he will finally save Israel. The literary build-up highlights the theological message.

Among the significant details, the author carefully examines the theme of hardening the heart and links it rather to prophetic judgment than to holy war, as he had done lengthily in previous studies. The purpose of this hardening is the glorification of God: recognition of him by the Egyptians and thus a revelation, but in a negative way which would pertain to the order of judgment. In chapter VI the author determines the literary form of Ex 14, connecting the action with epiphany and judgment, and specifying the whole as a miracle account rather than as a battle account. The precision and distinctions seem valid and incisive to the present reviewer in contrast to the common view of this episode as the primal holy war. No doubt the metaphorical imagery of Yahweh fighting against the Egyptians, almost the warrior god (of Ex 15), belongs to the language of holy war, but a more powerful activity is overwhelming the charioteers.

In chapter IV, the author emphasizes the rich symbolism in the second scene (14, 15-25). He sees the brandishing of Moses’ rod as a share in the divine cosmic power over certain plagues and over the waters. Unlike Joshua’s stretching forth his javelin against Ai in a mere battle, Moses extends his rod with cosmic, universal power over the forces of nature, much like God’s gesture in separating the waters in creation. Moreover, the cosmic elements of
sea, dry land, and wind, are upstaged by the pillar of fire that plays the main role, symbolizing the presence of God, lighting up the night and throwing the Egyptians into a panic.

Finally, the cloud of fire illuminating the night (as in the Hebrew text) moves to a new position behind Israel’s camp, for the procession through the midst of the sea: Israelites in the lead with Moses; God in the center in the cloud; the Egyptians bringing up the rear. Thus God makes a path for Israel through the sea and the night, symbols of chaos and death, from the bank of slavery to the bank of freedom, from death to life over the dry virgin soil to a whole new future. Still more, the luminous cloud appears to mimic the sun in its night progress from west to east, as the people process from west (Egypt) to the east (desert), to find light and life. Thus the world becomes a temple in which the procession moves to the dawn and light, freedom and a new life.

The grand climax in chapter V views the Israelites passing through the walls of water which have now become the door of life (like the rocky portals frequent in Greek mythology). The great victory for freedom is the inner transformation of Israel, no longer terrified with servile fear, but awestruck with reverential fear and faith in the God who gave her freedom and changed her inner spirit. On that morning Israel’s faith led to that unique experience, the birth of God’s people, who now accept YHWH as their God and the leader Moses as his authentic spokesman.

Not all the symbolism and references are equally convincing. The underworld march of the sun from west to east seems to stretch the imagination and the eastern positioning of church choirs might be unnoticed, even non-existent, outside old churches in the old world. But the literary and symbolic approach to Exodus 14, viewing the chapter as an integral unit, adds color, light, and theological wealth to this key passage of the OT. The effectiveness of this methodology was experienced vividly in the classrooms of Loyola School of Theology last year when Fr. Ska gave a series of lectures here. We earnestly hope that he will continue to apply his highly literate expertise in analyzing and illuminating many more chapters of the OT. In this way he can also influence his students at the Pontifical Biblical Institute in Rome to carry on this type of scriptural study and thus contribute to making the OT word of God ever more vital and of religious value to Christian understanding.

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This book is a collection of four essays, namely, Frederick Crowe’s “Bernard Lonergan and Liberation Theology” (15 pages), Walter Ysaac’s “Inculturation