in order to make known to the recipient and to others that he is favorably deposed toward the recipient" (p. 165).

Again, his view of the language of blessing: "There is obviously no room at all for a magical, automatic view of the spoken word. The words are powerful only because they are elocutionary utterances and because they call upon God to act" (p. 176).

I found only one error (the phrase "I have grown old" does not appear in Gen 48:1 and Deut 33:1, p. 80) and two typos, both involving German ("lebensfördernde," not lebensförnde, p. 24; Gediehen, not Gediehen, p. 38). This is a very small number of mistakes in such a thorough work.

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J. L. Ska teaches Pentateuch at the Biblical Institute in Rome, where he received his Ph.D. in 1984. This monograph is a slightly revised version of his dissertation, directed by D. J. McCarrthy until his death, and thereafter by N. Lohfink, with L. A. Schökel. Ska's work on Exodus 14 begins with the assumption of a composite text; he is however not concerned with issues of source, redaction, or the history of interpretation. Ska's interest is Exodus 14 in its final form, as a unit ("un ensemble") integrated and read in tradition. His approach is best characterized as literary-synchronic and canonical. Through a detailed study of the text's structure, its style, and its symbols, Ska seeks to find elements that unite the "diverse sources" into a single, coherent narrative. He wishes to explore the effect the text in its final form has on the reader. At many points, he acknowledges the contributions of other exegetical approaches, especially source criticism; he has no axe to grind, and wishes only to address alternative questions.

In chap. 1, Ska provides a translation of the text (divided into sources according to B. Childs), and a discussion focusing on several cruxes in and around the pericope (hāmāšim [13:18b]; wayyōsar [14:25a]; the translation of 14:20a). In chap. 2, he examines the general structure of Exodus 14 and includes some discussion on the relationship of Exodus 14 and 15. Chaps. 3, 4, and 5 are detailed examinations of each "scene" (vv 1-14, 15-25, 26-31); here Ska follows the traditional Jewish division of the chapter into these three pērəšiyyōt. Chap. 6 is an exploration of literary conventions and individual traits in Exod 13:17-14:31. A conclusion follows, as well as tables (a general schema of the three scenes; the principal movements in the narrative), bibliography, several useful indexes, and the contents.

Ska is generally judicious in his decisions and gives a fair hearing to alternative viewpoints. His knowledge of the scholarly literature is well-demonstrated at every point, including the materials devoted to other approaches. Most important, Ska presents some interesting literary insights from his synchronic reading of the text. He attempts to show that there are literary devices tying the three scenes together (pp. 27-37). Scenes 1 and 2, e.g., begin with the same introductory formula (dabbēr 'el-bēnē yišrā 'ēl, vv 2, 15b); have the hardening-of-the-heart motif (v 4, Pharaoh; v 17,
the Egyptians); and are united by a typology of "return" (v 2, ṣāḇēyaḏū) and "set out" (v 15b, ṣāḇīṣṣāʿā). Scenes 2 and 3, similarly, are connected by the use of the verb nāḥ ("to flee") in vv 25 and 27. All three scenes are tied together through the progression of God's discourse, the use of verbs of movement, and the employment of participles. Interestingly, Ska argues that participles are utilized to describe the actions of the secondary characters in the first scene; in the second scene, participles describe the coming actions of God against Egypt (pp. 32–33).

There are a number of problems which are the result of Ska's delimitation of material, the structure of the book, and the general presentation. Ska limited his study to Exodus 14, essentially ignoring Exodus 15 for a number of reasons given in chap. 2, none of them particularly convincing; Ska even goes so far as to confess that chap. 14 "would be truncated if it were not followed by 15" (p. 23). Because Exodus 15 is generally ignored, Ska's reading of Exodus 14 is at times less insightful than it might have been. Whatever the date of the Song of the Sea and the Priestly and Yahwistic narrative in Exodus 14, in the final form of the text the two chapters are integrated and inseparable. I do not think it possible to analyze Exodus 14 from a literary-synchronic and canonical point of view without frequent reference to Exodus 15. An example helps to illustrate this point. In his discussion of the differences between scenes 1 and 2, Ska notes that vv 17, 18 add expressions when essentially reiterating material from v 4; wēḇāḏōp 'ahārēthem weʾikkāḇēḏā bēparʾōh ūḇēḵol-hēlō wēḇāḏē ʿā misrayim ki-āni YHWH, becomes in v 17 wēḇāḇō ʿa ahārēthem weʾikkāḇēḏā bēparʾōh ūḇēḵol-hēlō bērikbō ūḇēpāḵēšōw. Exod 15:1, 4 seem to be the source for the ideas conveyed by rīḵō and pāḵāšōw ("his chariotry" and "his horsemen"): sūs wērōkkō bāmā baqyyām; markeḇōt parʾōh wēšēlō, "horse and its rider he cast into the sea"; "the chariots of Pharaoh and his army." A significant literary aspect of this text has been ignored by Ska: the interplay between Exodus 14 and 15.

There are some difficulties with the structure of the monograph. In chap. 2, Ska criticizes B. Childs's treatment of the construction of Exodus 14, arguing that Childs has not paid sufficient attention to the hardening motif. Yet if the hardening motif is a major issue for Ska in his critique, we should know his viewpoint (in detail) already; the reader finds Ska's treatment of the hardening motif in the middle of chap. 3.

Finally, sloppiness in presentation detracts from the quality of this book. Errors abound in the transcription of Hebrew (particularly vowel length). Most of these mistakes are likely the fault of the editor and press; however some are clearly the author's own (e.g., wayēḥi for wayḥi, p. 17; see Bauer and Leander, 241n; 57g).

In general, I found Le passage de la mer worthwhile reading, even given the difficulties noted. Ska is an able and well-trained literary critic, and I look forward to his next contribution.

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This text history of Levirticus contains four chapters, each fitted out with long lists of variant readings. Chap 1 (The Hexaplaric Recension [ = G-58–376–426 Arab,