

If you put all the passages using a certain word over here and all the passages using a certain word over there and you say that the one word occurs only in this and the other word only occurs in that, you are the one who has made it that way. You are the one who has given this part a distinctive style as over against that part.

Three months before President Johnson made one of his state of the union speeches he assigned 24 writers to write him suggested speeches for that message. These 24 writers each wrote a speech and they they got together and discussed and compared them. They they decided which speech they liked the best and which they liked second best. They worked on these and brought them to the President and decided which of the two he liked best and they went over it and made some changes. But when the President spoke he gave a composite speech. Let us suppose that out of the 24 writers there were two or three who did the greater part of the writing. Could any of us without knowing those writers or ever having heard of them take a section out and say this part was written by Henry Jones and that part was written by Luther Martin?

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Yet the critics presume to be able to separate out the various alleged writers of the Pentateuch on the basis of their literary style. It is important to remember that in the original critical theory there was a definite style difference between E and J and one could tell what the definite style was of each of them. E was the part that used the name God and J the part that used the name Jehovah. Ever since Hupfeld the style of J and E are said to be alike but between JE and P there is a marked difference of style. Before that E and J were said to be the two great documents. Actually the division between P and JE is a division of two types of subject matter. P is dealing with lists, tabulations and statements of precise rules concerning, for instance, just what kind of clothes the priest is to wear. It is the sort of style that is in keeping with priestly laws, but it is also a style which is appropriate to the story of creation in Genesis Chapter One and to