

In this way the movements of men and God are consistently defined even though the narratives move from point to point. That is unity. It is hard to have such a thing if random materials are used. Try it with the "Song of Roland" and "Superman", for crude examples. But in these accounts the weaknesses of the men are the basis for the necessary action of God. While the scenes change and the names differ the essential ingredients of plot and outreach remain the same.

If one pushes this line of thinking one will see how the Pentateuch harmonizes perfectly into the overall pattern of Scripture and one will learn anew why Jesus took the example of Moses' serpent (John 3 using Numbers 21) as a typological picture of divine deliverance...of which He (Jesus) was the epitome. This is why in an earlier section of notes I noted that the Pentateuch is foundational to the rest of Scripture. If there is a subject to be studied throughout the whole, the beginning will be in the Pentateuch and the line of treatment will be consistent thereafter. But the ground work in the Pentateuch itself offers a self-consistent authenticating expression.

(2) Ideas of unity in common framework

Note, among other things, the common chronological framework that appears from time to time. This is perhaps not so apparent as the material on page 123 but still stows a harmonistic theme. Notice how the Pentateuch follows a pattern of chronological precision for these events and see that this is an indication of the literary oneness whereby the writer treats matters in common fashion:

- Israel's life in Egypt
- the time of the wanderings
- events in the life of Moses
- structuring of patriarchal lives
- daily events from Sinai and the flight from Egypt.

In all of these a very specific amount of time is allocated for the passage and order of events. They easily correspond to a systematic production