

LATIN STYLES OF SWEDENBORG AND HIS CONTEMPORARIES: EARLY SPADEWORK

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INTRODUCTION

The underlying motivation for this study has come from a desire to improve translation of Swedenborg's Writings. Compared to the original Latin the translations of the standard English edition are relatively flat and lifeless. The *content* is largely reproduced, but the *tone* is noticeably different. Much reading in both the English and the Latin has eventually suggested to me that earlier English translators were relatively deaf to nuances of tone and style in the Latin. Swedenborg's Latin features striking shifts in style from one book, from one paragraph, even from one sentence to the next, but the translators of the past did not keep pace. I fear that many of them had too little Latin and consequently had to go one word at a time, relying heavily on the dictionary—a method that has the effect of smoothing out shifts in tone and style. The translators seem to have sensed no tone or style in the original and almost unwittingly injected into the translation their own sense of what the style should be, resulting in a uniformity, one might even say a monotony, of style.

To capture and faithfully render the shifts in style, however, one would need to know two things: 1) the provenance of the styles Swedenborg uses; and 2) what makes Swedenborg's voice unique. To know either of these we would need to become familiar with Latin voices in the world at that time and compare them with Swedenborg's: hence my motivation to study the Latin styles of authors not just contemporary with Swedenborg but presumably read by him; in other words, authors whose works Swedenborg kept in his small but significant personal library.

If we are not only to learn such things but also to teach and pass them on to the translators of the future, whatever their target languages, we

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would need to take differences and similarities between Swedenborg and his contemporary Latin authors and not only feel them and taste them, but also be able to quantify them in such a way as to be able to tabulate and present them. Of course the best way for people to develop such a taste and feeling would be for them to read classical, medieval, and Neo-Latin literature extensively, but this is not always possible. I have desired, therefore, to develop some way of presenting objectively the features of style that a scholar who has read widely experiences subjectively.

Language is a living thing. No dictionary can entirely hold it.¹ Language style is an elusive thing. No system can completely analyze it. To sift and weigh different language styles in a stream of text is like tasting and differentiating the currents of this and that fresh water stream long after they have mixed and mingled in the ocean.² How is it possible? Yet apparently sea turtles have the ability to do that tasting with profitable results. The sample they can hold in their mouth is so small, and the quantity of water within that sample that comes from their place of birth so infinitesimal that statistics would place no faith in it. Yet generation after generation returns to the place of its birth. Human beings have been endowed with similar gifts. Take watching television as a lowly example. We can tell patterns and characteristics of different genres apart with such skill that when “channel surfing” through television offerings, within a few seconds we can differentiate a soap opera from a commercial from a movie from a sitcom. Ten seconds of a full length movie seems far too small a sample to judge anything by, and yet we are able to do this with ease. It leads one to suspect that the identity of the genre is stored almost holographically in each fragment of a given work. For another example, we can hear a few moments of music and identify many instruments that are playing at once. Science tells us that all of the sound arrives at each ear

¹The *Oxford English Dictionary* with supplements contains around 475,000 words, while English is said to have at least 4,000,000 words, and the latter number may not include the names of the six million known chemical compounds or 200,000 medical terms (Jonathon Green, *Chasing the Sun: Dictionary Makers and the Dictionaries They Made* (New York 1996) 15). Thus the most thorough dictionary ever produced may cover less than 10% of the language.

²Scientists believe that sea turtles that find their way back across a thousand miles of open ocean to the place they were conceived do so by the unique taste of the water, heading always towards the highest concentration.

as a single complex wave summing up the individual waves, but our ear does the equivalent of real time Fourier analysis and breaks down that single wave instantly into its many, still complex, component waves. No matter which waves are combined at which volumes we are not likely to mistake a cello for a dog barking. Each of these examples, however, involves training, albeit largely unconscious, since birth. We could not tell television genres or sounds of instruments apart if we had not had an enormous quantity of prior experience. The more hours we have spent at it in the past, the smaller is the sample required to tell them apart now.

The problem of style is a slippery one. You cannot simply label Swedenborg as a theologian or a mystic and then conclude that any features of his Latin style are those of “theological” or “mystical” Latin. Archetypal styles retain a personality, regardless of whether a usual practitioner of that style is using it at the moment. Thus a work of philosophy may have poetical passages here and there. Upon occasion a travelogue may dip into a didactic style; and so on. Likewise, to use again the analogies from above, when a performer alters her voice to sound like a muted trumpet, we can still distinguish the “trumpetness” and the “voiceness” although we hear them both in the same sound, and in fact the more successfully she sounds like a trumpet the more entertaining it becomes. And when a TV commercial imitates a soap opera, or a sitcom imitates a commercial, we can differentiate the “soap opera-ness” from the “commercialness” and the “sitcomness” and enjoy the amusing incongruity of genres.

My long term aim, then, is to build some method of assessing and differentiating currents of style within a given ocean of Latin text. I am particularly interested in being able to show translators of the future that Swedenborg’s sentence A is deeply philosophical, sentence B has a strangely pagan air, while sentence C is close to pure poetry.³ Using again the

³The Writings hold many examples of the first. In the second case I am thinking of *Coronis* 17.1 that speaks of three degrees of the priesthood, but strangely uses terms that have no Christian background at all but hark back instead to pagan Roman religion—a point apparently missed by translators, who use Christian terms in this passage. In the third I am thinking especially of the analogies in *True Christian Religion*, which are poetical not only in tone but also in diction, an example being TCR 342’s use of *pelagus*, a poetical word borrowed from Greek epic, instead of the normal Latin word *mare* for sea, as Professor Josef IJsewijn pointed out to me in response to my paper for the International Association for Neo-Latin Studies meetings in Copenhagen, 1991.

television analogy, there must be distinguishing clues that mark a soap opera. Although they may have taken us years to learn, and may be unknown to us consciously, it should be possible to pull them to the front of our minds, list them, and teach them to others, so that people relatively new at watching TV could be taught to pick up such nuances. Indeed this is at the heart of most education, is it not? What took one person a long time is analyzed and reduced to some kind of system, and usefully fed to others who are earlier on in their development.

This study must content itself with being nothing more than first spadeful of dirt—a primitive exploration that cannot aspire to being even the foundations of such a study, but which hopes to suggest at least the nature of the ground and the size of the rocks that one is likely to encounter in such an undertaking.

What follows, then, is an initial, small, and statistically insignificant sampling of the ground to be broken. I will admit at the outset that my aims were too ambitious for the limited sample sizes that necessity imposed. I now see that far more study would have been required to answer the questions this study originally asked; and it might have been better to confine my research to one of these issues—errors of eagerness and long standing thirst. The research has been nonetheless fruitful. It has yielded an intriguing hypothesis that could be tested on a larger sample of text, and has led me to develop tools and explore the nature of language more deeply than I ever have before. It has been a compelling if humbling journey, and has already more than repaid my efforts with fresh insights and more focused questions about Swedenborg's Latin styles.

SELECTING PASSAGES TO STUDY: INITIAL AIMS AND HYPOTHESES

With the grand desires outlined above in my heart, I set about pushing as far as I could against considerable limitations of time, energy and availability of texts. I decided to compare ten Latin passages of approximately five hundred words each. Passages of the same approximate size would allow me to compare statistics from each more accurately and fairly. I chose five hundred words as the sample size in order to be small

enough to study thoroughly, and yet large enough to comprise many sentences and clauses.

I selected seven passages from authors in Swedenborg's library, and three from Swedenborg himself. My aims in selecting passages were three: to compare and contrast

- 1) pretheological, expository, and narrative passages by Swedenborg;
- 2) Swedenborg and other authors writing on similar topics; and
- 3) a variety of authors from that time period with each other.

Behind these aims lay hypotheses I wished to test. Aim 1) hypothesizes that Swedenborg's Latin styles were different in the pretheological period than they were in the theological period; and that Swedenborg's style is markedly different in expository and philosophical passages than it is in memorable relations, which involve narrative.

Aim 2) hypothesizes that Swedenborg's theological voice is at least in some respects unique. Therefore passages were chosen on similar topics, although on a range of topics, to begin to test if such differences exist. Below you will see what I mean by similar topics; here I will just say that to see what makes Swedenborg's voice unique it would not have done much good (it seemed to me) to compare his style with genres and topics that were far distant from his own: so I passed by recipes or lists of officials or works explaining abbreviations, and chose instead works on God, influx, the Holy Land, and so on.

I hasten to add, however, that although I selected passages having topical similarity to Swedenborg in order to "level the playing field," I completely disregarded topical issues in the actual analysis of text. The thought content was of no interest to me for the purposes of this study; I merely analyzed the *syntax* and *style* in the ways outlined below. Therefore in the selection of topics I chose other authors on topics that concern Swedenborg, but I did not match them with passages from Swedenborg on the same topics as this would have made for an unmanageable quantity of text to analyze.

Aim 3) hypothesizes archetypal styles, as alluded to in the introduction. The notion is that mathematics has a language of its own, as do

philosophy, travelogues, letters, and so forth. The specific hypothesis here is that topics carry their own characteristic styles, and so authors on different topics will differ as to their styles in small but measurable ways.

Description of the Passages Selected

Aiming for five hundred words, I selected passages that came as close as possible to five hundred words when trimmed to the nearest whole sentence. I did not count or analyze any material that was obviously quoted from another author, so as to assess just the style of the author in question.

To simultaneously satisfy aims 1) and the first part of 2) I chose three passages at random from Swedenborg as follows:

Swedenborg, E. *Principia Rerum Naturalium*, (Dresden and Leipzig 1734), a portion of pp. 1 and 2. 504 words of introductory philosophical material at the outset of Swedenborg's pretheological magnum opus.

Swedenborg, E. *Arcana Coelestia*, (London 1749), vol. 1, nos. 66–70. 509 words of interchapter material on the styles of the Word and his spiritual experience.

Swedenborg, E. *Vera Christiana Religio*, (Amsterdam 1771), a portion of no. 697.1–5. 496 words of a memorable relation.

All three of these passages were studied as they appear in the first editions to keep any punctuational changes made by later Latin editors from skewing the data for Swedenborg, since his contemporaries, given just below, were studied in early editions with original punctuation.

For aims 2) and 3) I chose seven passages from books in Swedenborg's library on topics more or less closely related to topics that concern Swedenborg, as explained above.

Beverland, H. *De Stolatae Virginitatis Jure Lucubratio Academica*, (Leiden 1680), part of section II and all of section III minus the quotations, pp. 10–11, 15–19. 495 words on virginity.

Bilfinger, G. *De Harmonia Animi et Corporis Humani maxime Praestabilita*, (Frankfurt and Leipzig, 1735), paragraphs 24–26 and a portion of 27, pp. 20–25. 516 words on the influx between soul and body, body and soul.

Grotius, H. *De Veritate Religionis Christianae*, (Amsterdam 1662), a portion of I.VII, pages 10–13. 510 words on God as the cause of all things.

Reland, H. *Palaestina, ex Monumentis Veteribus Illustrata*, (Nuremberg 1716), a portion of the section “de Sedibus Philistaeorum,” pp. 54–55. 508 words on the land of the Philistines.

Swedberg, J. *America Illuminata*, ([Stockholm?] 1732) a portion of paragraph 86 (bis), pp. 147–151. 510 words of a formal letter on evangelization as an outgrowth of both doctrine and life.

Vitalus, H. *Lexicon Mathematicum Astronomicum Geometricum*, (Paris 1668), a portion of the entry on “Dominus geniturae.” pp. 152–154. 501 words giving an explanation of the astrological term “Lord of birth,” to refer to a planet much like the rising sign.

Wolff, C. *Philosophia Prima, sive Ontologia, Methodo Scientifica Pertractata*, (Frankfurt and Leipzig 1730), a portion of paragraph 493, pp. 380–381. 497 words on the nature of dreams vs. *veritas* or reality [*veritas* is a favorite word of Swedenborg’s which has been translated truth].

The samples came out to an average length of 504.6, with a minimum of 495 and a maximum of 516, or ± 11 words (2.2%). This slight variation is ignored in the statistics given below, and the passages are treated as being of equal length. Transcriptions of all of the above appear in Appendix 1.

Measuring Transitional Complexity

From my reading of Latin over the years (and other languages for that matter) I have found that authors differ markedly in their approaches to building sentences. There is such a great variety of ways of putting words, phrases, and clauses together that some such features become a signature of a given author’s style. There are three features of sentences that I set out

to assess: 1) complexity in transitions between clauses, 2) compoundness within a given clause, and 3) “fanciness” within a given clause, being a result of *displacement* of words grammatically associated with each other and of *rarity of diction*.⁴

The first feature of style to which I turned my attention was what I might call *transitional complexity*. I developed a point scheme for assigning values to the difficulty or complexity of transitions between Latin clauses. To give English examples: A simple “blurt” is easy for the mind to scan and process. Sentences can be a little more difficult if they bounce down into a subordinate clause or two, because subordination is a little more complex. When a sentence starts with a subordinate clause, that too is harder than a simple sentence. A sentence that breaks its main clause in half to include a subordinate clause is more difficult still. But if you have the misfortune when you are reading, and particularly if it is late and the light is poor, of having to read a sentence with many clauses, some of which are broken right into the middle of others, and all of which keep you hanging indefinitely, knowing inside that you have not yet reached the main clause and yet wondering when that will ever occur, you know you have encountered one of the most difficult kinds of sentences for the brain to process.

I developed a method of grading sentences accordingly. Let me show with the above sentences an illustration of what I mean. (In the case of the last I have to number the clauses or segments thereof and represent the flow numerically for the sake of space.)

⁴For the purposes of this study I have deemed a sentence to be simply those words that occur between punctuational periods (that is, not periods that are used in abbreviations); and a clause to comprise a subject, verb, and predicate, or any two of the three.

clauses lower on the page. Although 12) looks punctuationally like it is part of 11) it is actually a type of subordinate clause known as indirect discourse, and acts as the object of the verb *to know*.⁵

To compare one sentence with another and to assess the transitional complexity of a given author I gave point values to different types of clausal transitions (see Table 1 just below). The higher the points the greater the transitional complexity. Reading across the table from left to right, for each type of transition I have considered it easiest to process transitions that are marked with both punctuation and a conjunction; less easy with just a conjunction; harder still with just punctuation, and the hardest of all if there is no marker at all. From top to bottom, transitions from a clause to another clause on the same level are the easiest. Transitions into subordinate clauses are a little harder, but are still easy enough to warrant low point values. Transitions that break clauses in the middle are harder still. A special category included in the Latin is the infinitive verb with an accusative subject to convey indirect discourse. Since the infinitive here has a separate subject from the subject of the main clause I have considered it a subordinate clause. Finally transitions upwards are considered the hardest of all, and the farther up one has to bounce the greater the point value. There is one exception to this. When major punctuation (semicolon or colon) indicates a return to a new main clause, I have treated it as a coordinating transition to bring it more in line with the point values it would have had if the author had used a period instead of a semicolon or colon. Neo-Latin seems to have been quite flexible on such punctuation. Point values are also assigned to missing or understood verbs and missing or understood conjunctions, since both of those increase the difficulty. The point values are of course subjectively arrived at, but they give some indication of the complexity and style of a given passage. The table is as follows:

⁵You may have noticed that in the above examples I have not considered participles or infinitives to be clauses, although one could make such a case. In fact you can see that compound prepositional phrases and many other complicating features of language style are not covered. The above merely addresses the first form of complexity mentioned above, which I call *transitional complexity*.

TABLE 1. Rose's Point Values for Transitional Complexity

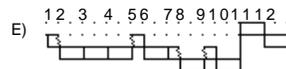
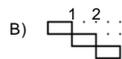
	1) Punct & Conj	2) Conj	3) Punct	4) Nothing
A) Coordinating Main Clause Links	+0.2	+0.5	+0.7	+1.0
B) Sub'g Links Down (Or Coord. w/in Sub Clause)	+1.0	+1.2	+1.7	+2.5
C) Clause Break Down	+2.0	+2.2	+2.5	+4.0
D) Subordinating Link to Acc/Inf	+2.0	+2.2	+2.5	+4.0
E) Link/Clause Break Up One	+2.0	+2.2	+2.5	+4.0
F) Link/Clause Break Up Two	+3.0	+3.2	+3.5	+5.0
G+) Link/Clause Break Up More Than Two: add +1.0 to the above for each step higher				
Y) Understood/Repeated Verb	+1.0			
Z) Understood/Repeated Conj	+1.0			

By *coordinating main clause links* I mean whatever devices are used to hold whole main clauses "side by side." *Subordinating links down* are whatever devices lead from a main clause into a subordinate clause. The following abbreviations in parentheses refer to *coordinating links within a subordinate clause*, i.e., the devices that chain two subordinate clauses together side by side. (Sometimes I found these to be indistinguishable from a renewed subordinate clause stepping one level down from a previous clause or level, so it seemed fitting that I had chosen to assign both the same point values.) *Clause Break Down* is my shorthand for when a clause is broken part way through to insert another clause. *Subordinating Link to Accusative/Infinitive* is a special case of subordination, given higher points than a simple subordination because it is significantly harder to track, given that some clauses have a simple infinitive and an accusative object; it takes several passes to scan the grammar and realize that a subordinate clause with new subject and verb have been created. The *Links* or *Clause Breaks Up* refer to the other end of subordinate clauses if there is a return to a new main clause, or if a subordinate clause preceded its main clause. The number of levels scaled increases the complexity of the transition. And finally *Understood or Repeated Verbs or Conjunctions* refer to verbs or conjunctions that the author either takes for granted and does not state, or

gives you to assume from a previous clause. As they invariably increase the difficulty of scanning the sentence, they are assessed at a flat point value.

Analyzing the passages and tallying their complexity points led to fascinating insights about language in general. I came into this study viewing punctuation as something useful that is stripped out early on in grammatical analysis of a sentence. This is because punctuation is not usually considered to be a *part of speech* and conjunctions are, the latter being words and the former mere marks. Nevertheless my research suggested to me that conjunctions and punctuation are frequently equivalent and interchangeable in marking transitions from one clause to the next, as you may see from the analysis of five English sentences below.

To get a sense of the flow from one clause to another I also developed a method of *graphing* sentences. Each clause is drawn as a rectangular box. When subordination occurs, the box for the next clause is placed lower than the first and to its right. The vertical lines that join boxes represent a link between clauses, be it punctuation, a conjunction, both, or an implied or understood link. Every vertical line gets assigned a point value unless it is the first line of the first box *if* that first box is at the main clause level, or *unless* it is the last line that ends the last box. I graph main clauses at the top, broken clauses as half boxes with jagged edges, and have found dotted lines useful for determining how far down a given clause is from the level of the main clause. If I were to graph the five English self-referential sample sentences above, and number the transitions that get point values, they would look as follows:



According to Table 1 above these sentences would have transitional complexity point values of 0.0, 2.2, 3.5, 6.2, and 23.5 respectively, as explained below. The locations in the sentences themselves of the transitions from one clause to the next should be clear from the graphic examples of the same sentences given in small type earlier on in this paper. Examining and correlating the verbal representations earlier and the representations in boxes just above should give a sense of how the clauses themselves are graphed.

What now follows is an analysis of these five English sentences to show how the above point values are assigned. I will use the letters and numbers for the transitions given in Table 1.

Sentence A) has no transitions and is a single clause.

Sentence B) contains two transitions. The first is a B2: it lacks punctuation but is introduced by the conjunction *if*. The second is a B1, in that it has both punctuation in the form of a comma, and the introductory conjunction *because*. To add them up, a B2 is worth 1.2, and a B1 is worth 1.0 for a total of 2.2 transitional complexity points.

Sentence C) has what my system determines to be two transitions, since the sentence does not open at the main clause level but picks up in a subordinate clause. The first transition then at the beginning of the sentence is marked by both punctuation (the period at the end of the previous sentence) and a conjunction *when*, so it is a B1) worth 1.0 points. The next transition is the link that takes the reader out of the subordinate clause and up to the main clause. This is marked here only by punctuation, a comma, as is often the case; this is then an E3) for 2.5 points. The whole sentence is given 3.5 points.

Sentence D) breaks its main clause to frame a subordinate clause. The first transition is a clause break (the words *a sentence* do not comprise a whole clause) signalled only by the relative pronoun *that*, that is, a C2) for 2.2 points. Between *clause* and *is* there is a completely unmarked transition back to the level of the main clause, or an E4) for 4.0 points, to give the sentence a total of 6.2 points.

Sentence E) contains twelve transitions, and is the most complex. The first transition takes you straight into a subordinate clause with punctuation in the form of the preceding period and a conjunction *if*: B1) 1.0 pts. The second is a clause break signalled only by the conjunction *when*: C2)

2.2 pts. The third is a coordinating link at a subordinate clause level marked by both punctuation and the conjunctions *and* and *if*: B1) 1.0 pts. The fourth is a coordinating link into a parallel subordinate clause marked by the conjunction *and* but not stating an understood *if* from the previous clause: this link then has both a Z), for which it gets 1.0 pts, and a B2) for 1.2 pts. The fifth is a clause break up one level marked only by a comma, and is therefore an E3) for 2.5 pts.⁶ The sixth is another subordinating link, this time with both punctuation and a relative pronoun *which*: B1) 1.0 pts. The seventh is a coordinating link at a level below that of the main clause with both punctuation and the conjunctions *and* and *which*: B1) 1.0 pts. The eighth is a clause break down with no punctuation, but the conjunction *that* as a signal: C2) 2.2 pts. The ninth is a clause break up resuming the clause just broken, signalled only by the conjunction *and*: E2) 2.2 pts. The tenth is a subordinating link marked by the conjunction *when*: B2) 1.2 pts. The eleventh transition is the moment the reader has been waiting for—the elevation to the main clause level. It is a link up three levels with punctuation only: G3) 4.5 pts. The twelfth and final transition drops the reader back into a subordinate clause with no conjunction or punctuation as markers: B4) 2.5 pts. The sentence totals 23.5 points.

Transitional Complexity Ratings

The type of analysis just given I applied to the five thousand Latin words under consideration. I tallied the total number of transitional complexity points for each five hundred word passage. In Table 2 I have arranged the resulting totals from least to most transitionally complex. Graph 1 gives the same information in a visual format but using a standardized sequence from left to right for the sake of comparing one graph with another. The sequence is alphabetical by last name for the seven other authors, and then gives Swedenborg's three passages in chronological order on the right, abbreviating his samples as *SwPrinc* meaning Swedenborg's *Principia*, *SwAC* meaning Swedenborg's *Arcana Coelestia*, and *SwTCR* meaning Swedenborg's *Vera Christiana Religio* (or *True Chris-*

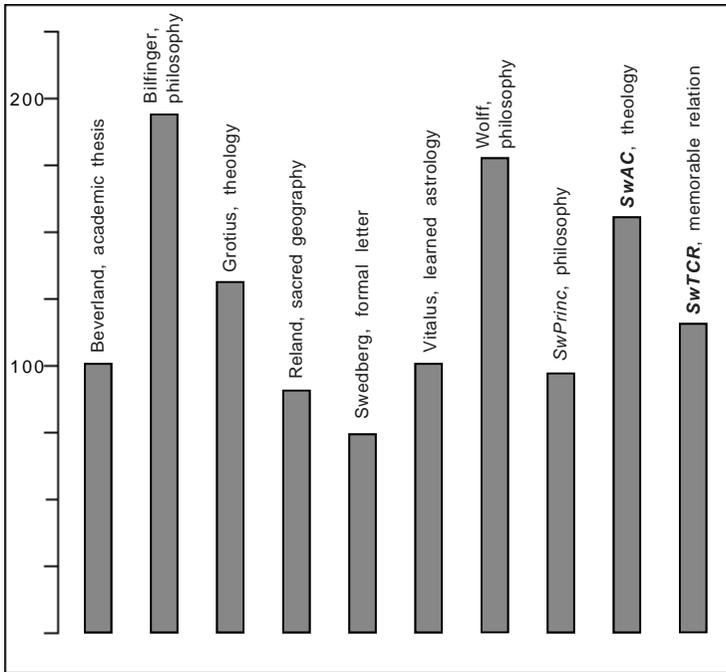
⁶That is, it marks the end of the previous clause and links upwards into the middle of the clause that was broken by an earlier downward shift.

tian Religion as it is known to English readers). In both the tables and the graphs I have given a précis of the genre or topic of the passage next to the author's name, and have italicized Swedenborg's passages, and boldfaced the ones from his theological works.

TABLE 2: Transitional Complexity, in ascending order

Swedberg, formal letter	74.6
Reland, sacred geography	91.6
<i>SwPrinc</i> , philosophy	97.0
Beverland, academic thesis	100.9
Vitalus, learned astrology	101.3
<i>SwTCR</i> , memorable relation	115.6
Grotius, theology	132.0
<i>SwAC</i> , theology	155.9
Wolff, philosophy	178.6
Bilfinger, philosophy	194.1

GRAPH ONE: Transitional complexity Units = Rose transitional complexity points



As you can see in Table 2 and Graph 1, Swedenborg's works come out quite high on the scale, and his theological samples outstrip his pretheological one. Through this filter, Swedenborg's Writings look considerably complex. Also surprisingly, the two passages that felt markedly elevated to the point of being difficult to read, Beverland and Swedberg, came out relatively low in transitional complexity.

Appendix 2 contains the graphing in my 'box' format of all the passages sentence by sentence. In box graph form the complexity of Swedenborg's sentences is even more striking, compared with any of the other authors studied. This came a great surprise because Neo-Latinists, including me, find Swedenborg's style to be straightforward and simple. Jozef IJsewijn, the founder of the International Association for Neo-Latin Studies, and arguably the most well read Neo-Latinist of our times, writes of Swedenborg:

Somewhere between such strictly scientific Latin and literary prose we find some remarkable works of a very peculiar character, namely Swedenborg's natural, theosophical, and moral writings written in a *straightforward modern Latin*; and a startling praise of voluntary death, composed by J. Robeck of Kalmar (1672–1739), who was consistent with his principles and committed suicide. (J. IJsewijn, *Companion to Neo-Latin Studies* 2 (Leuven 1990) 279) (Emphasis mine)

If we trust these graphs and statistics, this straightforwardness must lie in other areas than transitions between clauses. It is to these that we next turn.

Compoundness

The above system measures only the complexity of transitions *between* clauses. There is another significant level of complexity: that within the clauses themselves. If a clause has a subject with several nouns in apposition and a couple of genitive phrases attached, two objects, one of which is modified by a participial phrase, and three prepositional phrases, it will still be graphed as a single square, although it has a kind of intraclausal complexity I would call *compoundness*.

To ascertain compoundness I came upon a simple method—the number of words per clause, arrived at by dividing the actual length of the passage by the number of clauses. Since a simple Latin clause of a subject, a verb, and an object would only be three to five words in length, while a complex clause could be much longer, the average number of words per clause over the five hundred word sample gives a good indication of the compoundness of its clauses.

In Graph 2 and Table 3, you can see that authors whose transitions were quite complex, like Wolff and Swedenborg, nevertheless came out low in compoundness of clauses, whereas Beverland’s and especially Swedberg’s elevation of style become manifest.

GRAPH 2: Words Per Clause

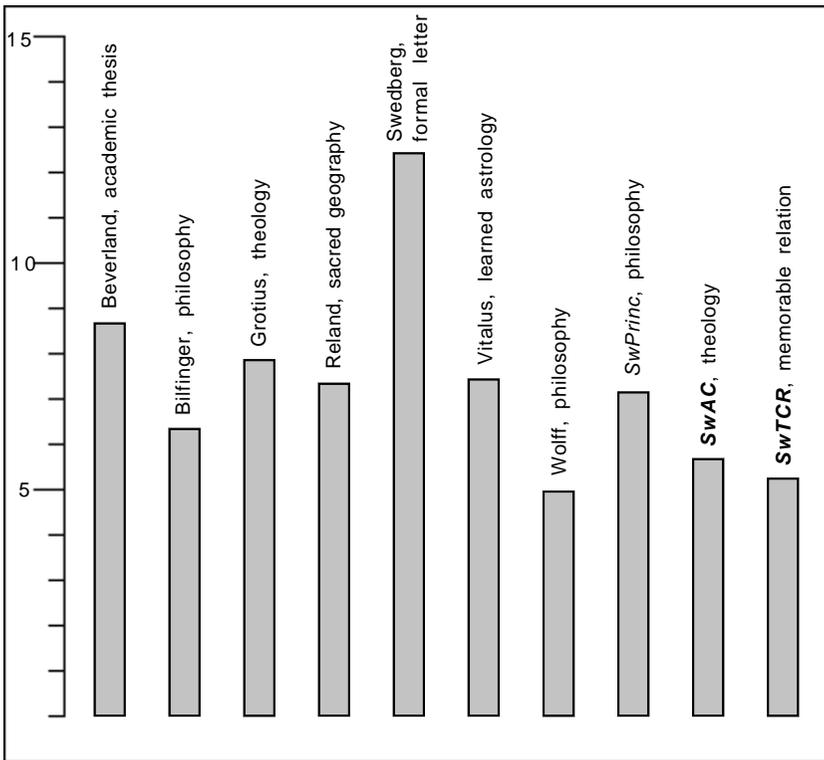


TABLE 3: Words per clause, in ascending order

Wolff	4.97
<i>SwTCR</i>	5.28
<i>SwAC</i>	5.66
Bilfinger	6.37
Grotius	6.89
<i>SwPrinc</i>	7.20
Reland	7.36
Vitalus	7.48
Beverland	8.68
Swedberg	12.44

“Fanciness”

In addition to what I have called *compoundness*, there are two other kinds of intraclausal complexity that contribute to what I feel as “fanciness” or elevation of style. One is *rarity of diction*, something that is easy to feel but would be impossible to document before great quantities of Neo-Latin books are machine readable and simultaneously searchable. As the seasoned reader peruses text a given word will stand out as being something not often seen before, or used in some unusual way. In this way, the diction in general and even the use of just one word contribute greatly to the identity and the unique voice of an author. These features would be very helpful in telling one author from another, and associating authors by similarities and differences in their voices. These features are at the same time, however, extremely difficult to study. Not until one had a vast majority of all Neo-Latin texts searchable by computer, and frequency tables were created form by form, could one accurately tabulate and quantify what one suspects as one reads along. It would be a great help to be able to say that the average use per author of this word is 1:x words with a standard deviation of y, and that therefore this author using it 1:z is highly unusual to the point that it is a distinguishing feature of his style. For the time being, though, I could see no means of assessing rarity of

diction, and resigned myself to the ultimate inadequacy of filters and systems to analyze an entity such as language.

The other form of intraclausal complexity I was able to study. If a clause is full of words that belong close together but have been pulled far apart, it has a kind of intraclausal complexity I would call *displacement*. As an inflected language Latin allows for displacement much more than English does. I created a *displacement* filter to measure the degree of separation between prepositions and their objects; subjects, verbs, and objects; participles or adjectives and their nouns; pronouns and their antecedents, and substantives linked to other substantives through oblique cases (for example a genitive of possession and the possessor, or a participle that takes the dative and its dative noun). But although effective in terms of results, this filter turned out to be ineffective in the amount of time required to use it, which was roughly one hour per sentence. It was therefore abandoned.

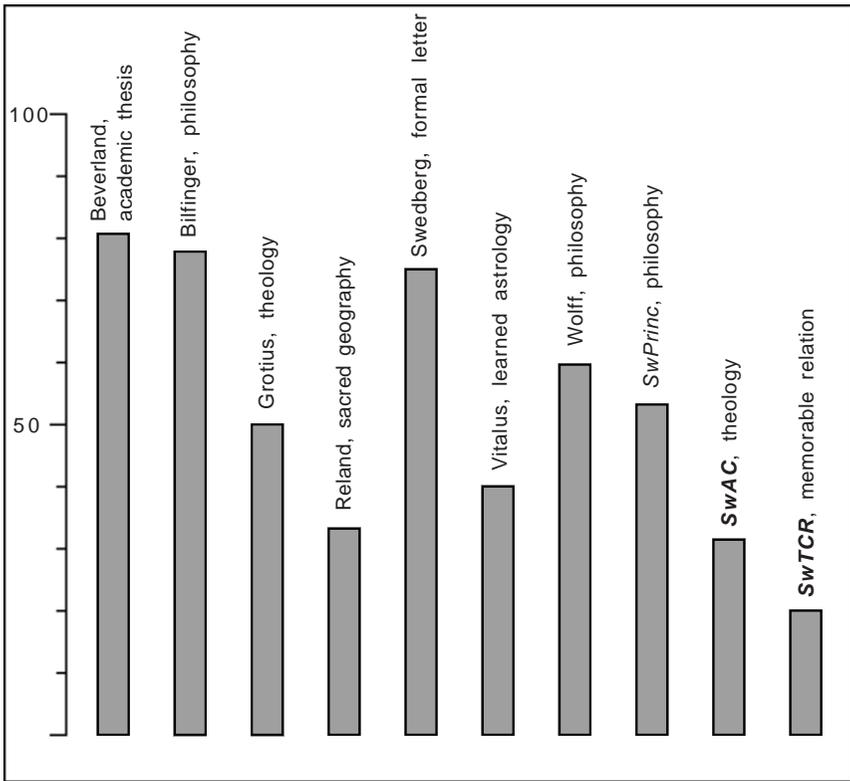
As I studied the passages, however, I became aware of a factor that, although in and of itself unrelated to the complexities just mentioned, seemed a reliable indicator of their presence: the percentage of indicative clauses as opposed to those in the subjunctive or infinitive moods. Let me explain: Each clause has in theory one verb that you might call "load-bearing." In reality some clauses have more than one verb, and in a few cases the verb is omitted; and many clauses have extra participles and infinitives. For consistency of data I considered each clause as having a single load-bearing verb, and I tabulated that clause's mood, and then calculated the percentage of *indicative* and of *subjunctive and infinitive* clauses. Although I had not at all expected them to, the results answered to what I had felt as "fanciness" or "simplicity," fanciness being a higher share of subjunctive/infinitive, and simplicity a higher share of indicative clauses.

Table 4 and Graph 3 show similar results at the clausal level as those for compoundness just above. Again we see Beverland's and Swedberg's elevation, as well as the palpable simplicity of Swedenborg's writing, especially the memorable relation from TCR, which has the tone of a breathless child recounting a story without pauses.

TABLE 4: Percentage of Non-Indicative Clauses, in ascending order

<i>SwTCR</i>	20%
<i>SwAC</i>	32%
Reland	33%
Vitalus	40%
Grotius	50%
<i>SwPrinc</i>	56%
Wolff	62%
Swedberg	75%
Bilfinger	77%
Beverland	81%

GRAPH 3: Percentage of Non-Indicative Clauses

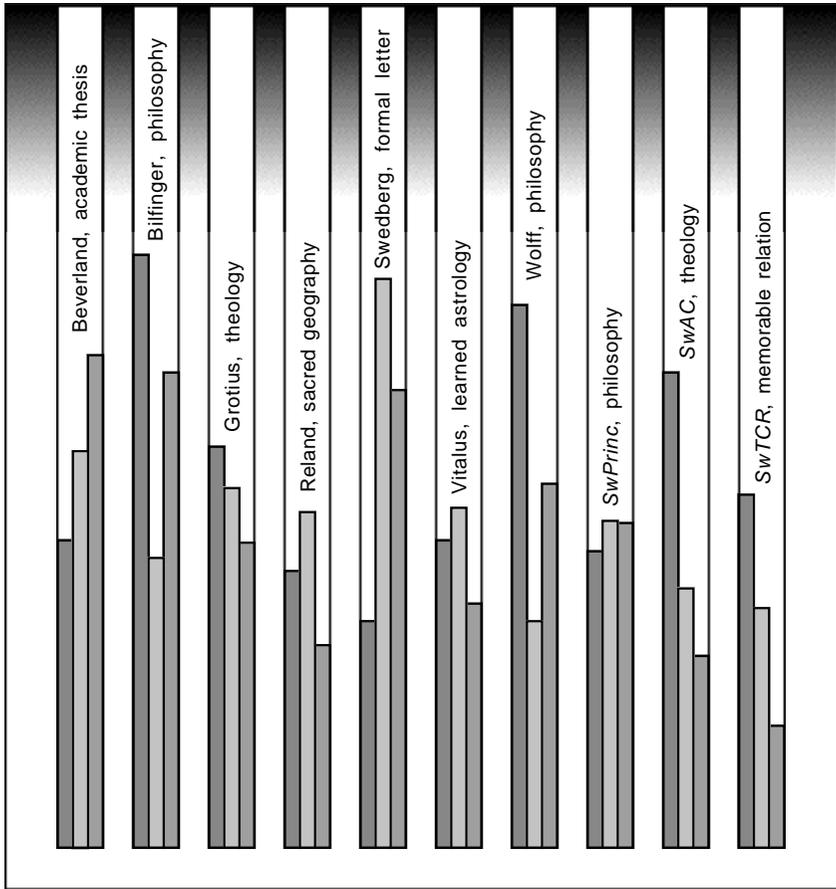


Summary

As suggested above, although far more study would be needed to do justice to the complex question of defining the tones that comprise Swedenborg's unique voice, even this small study shows some interesting hints of the direction in which this uniqueness might lie. Given the range of people I studied, you can see that learned Neo-Latin can be complex in all three arenas. Swedenborg is within range on all three accounts, although he leans rather heavily to transitional complexity and intraclausal simplicity (see Graph 4, which is a composite of Graphs one through three).

Graph 4 is an arbitrary combination of the earlier three graphs, aligning each author's results under three categories represented by the three bars on the graph under each name. The graph is arbitrary in the sense that there is no common unit of measurement among transitional complexity, words per clause, and percentage of non-indicative clauses; but they are all on the same arbitrary scale, and therefore the patterns that emerge may be meaningful, and suggest directions for further study. Taking each set of three bars as a shape or pattern, some intriguing similarities emerge: two philosophers, Wolff and Bilfinger, have markedly similar patterns, with the left bar high, the middle bar low, and the right bar at a medium height; perhaps this pattern earmarks philosophy in some way. Beverland's and Swedberg's have comparable ratios between the left and right bars of each (transitional complexity and percentage of non-indicative clauses respectively). Perhaps this relates in some way to their being the fanciest passages. And both Beverland's and Swedberg's having a high right and a low left bar is opposite to Swedenborg's two theological passages, whose high bar on the left, medium sized one in the middle and low one on the right is a pattern echoed only by Grotius' *Truth of the Christian Religion*. Perhaps the former pattern represents an elevated or studied style, and the latter a simpler theological style. It might be profitable to continue such pattern assessment in future large-scale studies as suggested below.

GRAPH 4: Composite of Graphs 1, 2 and 3



- Transitional Complexity
- Words per Clause (Compoundness)
- Percentage of Non-Indicative Clauses (Fanciness)

SWEDENBORG'S UNIQUE VOICE: A HYPOTHESIS FOR FUTURE STUDY

Although in many respects Swedenborg is writing a Latin much like his contemporaries, as we would expect him to do in order to be understood, in the samples studied there are three features that distinguish him from his contemporaries:

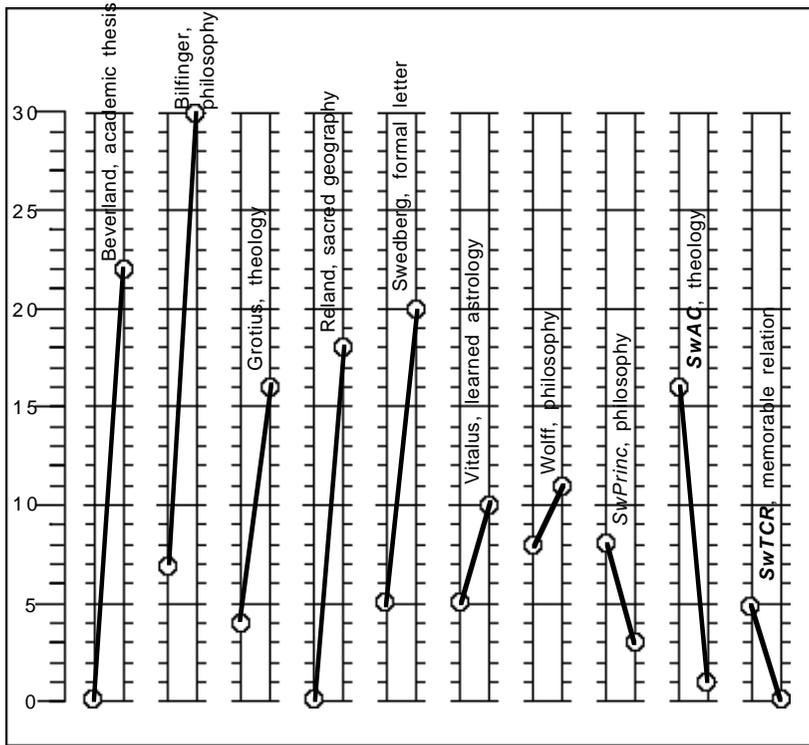
1) *Indirect Discourse*. Since ancient times this has found two methods of expression in Latin: A) The more literary writers use accusative/infinite (*acc/inf*). An English equivalent would be “I saw him to be home.” *Him* is in the objective case because it is the subject of the infinitive to be. B) More informal and colloquial Latin usage preferred the conjunction *quod* with a verb in the subjunctive mood (*quod + subj*). An English version of this might be, “I saw that he were home.”

As you can see from Graph 5 and Table 5, both methods were obviously acceptable to Neo-Latin ears. Only Beverland’s and Reland’s samples never use *quod + subj*; only Swedenborg’s *TCR* sample never uses *acc/inf*. But from the ratio of *acc/inf* to *quod + subj*, Swedenborg looks unique. Dividing the number of occurrences of *quod + subj* by the number of occurrences of *acc/inf* yields a ratio that appears in the right hand column of Table 5. A ratio of 1.00 would show that an author uses *quod + subj* as much as *acc/inf*. Ratios below 1.00 (which show up as a slope up and to the right in Graph 5) indicate a preference for using *acc/inf* to express indirect discourse. Conversely, ratios above 1.00 (which show up as a slope up and to the left in Graph 5) indicate a preference for *quod + subj*. Swedenborg’s samples, both pretheological and theological, are noticeably different from all other samples studied. All other slopes point in the direction of preferring *acc/inf*, but all three of Swedenborg’s prefer *quod + subj*.

TABLE 5: Occurrences of Quod & Subjunctive, Accusative & Infinitive, and the Ratio between them

	quod & subj	acc & inf	quod & subj/acc & inf
Beverland	0	22	0.00
Bilfinger	7	30	0.23
Grotius	4	16	0.25
Reland	0	18	0.00
Swedberg	5	20	0.25
Vitalus	5	10	0.50
Wolff	8	11	0.73
<i>SwPrinc</i>	8	3	2.67
<i>SwAC</i>	16	1	16.00
<i>SwTCR</i>	5	0	infinity

GRAPH 5: Quod & Subjunctive (left side of each column) vs. Accusative & Infinitive (right side of each column), in number of occurrences



Two other features seem specific to Swedenborg's revelatory period:

2) Swedenborg's revelatory sentences are overall the most complex and lengthy of all those sampled, as you can see from Graph 6, Table 6, and Appendix 2. Swedenborg has by far the largest average length per sentence (TCR), by far the largest maximum number of clauses per sentence (TCR), the greatest average depth of subordination (AC) and the greatest maximum depth of subordination (AC); in both average length and average depth Swedenborg's revelatory samples also hold the *second* highest place, as shown in bold face type in Table 6. The philosophers Bilfinger and Wolff are large compared to the others sampled, but they are both eclipsed by Swedenborg's revelatory samples. Appendix 2's box graphs of

all the authors make this immediately clear. Others' sentences look for the most part like simple molecules. Swedenborg's revelatory sentences look like large polymers.

GRAPH 6: Average length x average depth of subordination per sentence, in clauses
Average length per sentence, in clauses

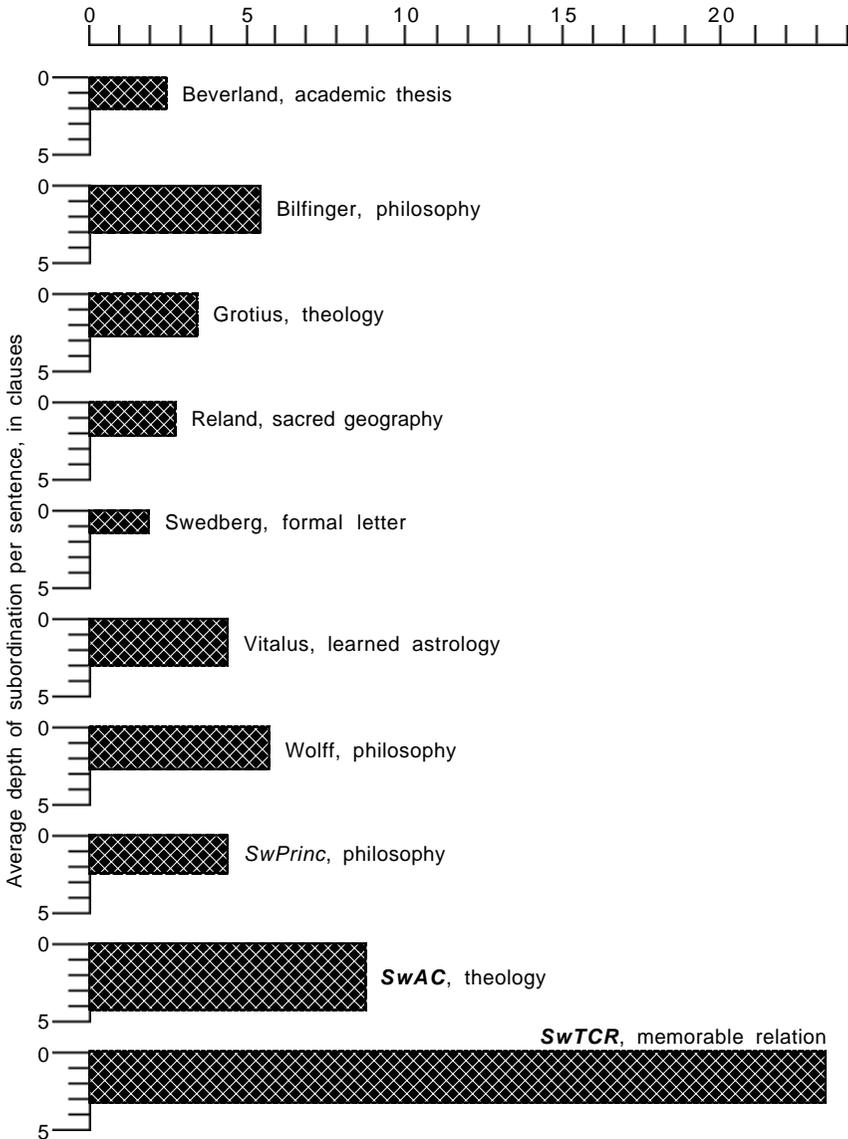


TABLE 6: Average and maximum length and depth per sentence, in clauses

	<i>Ave. length</i>	<i>Max. length</i>	<i>Ave. depth</i>	<i>Max depth</i>
Beverland	2.5	5	2.0	5
Bilfinger	5.4	10	3.1	6
Grotius	3.5	8	2.7	6
Reland	2.8	8	2.2	5
Swedberg	1.9	6	1.6	3
Vitalus	4.5	13	2.9	4
Wolff	5.8	22	2.8	5
<i>SwPrinc</i>	4.4	9	2.4	4
<i>SwAC</i>	8.9	20	4.2	9
<i>SwTCR</i>	23.5	39	3.3	4

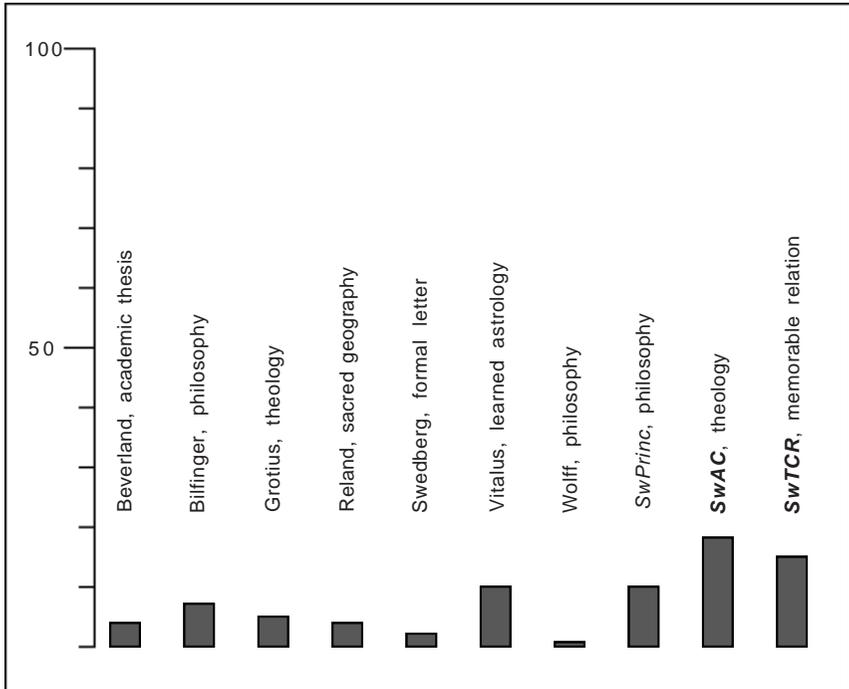
3) My research also suggests that Swedenborg’s theological works are unusual in the degree to which they *omit verbs*. The verb does more work in a clause than any other part of speech—it can connect with a subject, an object, an indirect object, noun clauses, prepositional phrases, adverbs, participles; in fact it can do all this in a single clause. The omission of verbs generally makes a sentence more difficult to scan, because all of the above are left relating to something that is understood or implied but not stated. Table 7 shows that all other authors occasionally leave the verb (or verbs) out of a clause, from a low of one “verb free” clause to a high of seven in around 500 words. But Swedenborg has 16 verb free clauses in the *AC* sample, and 14 in the one from *TCR*. When these numbers are expressed as a percentage of the total number of clauses, the two revelatory works again outstrip the others (see Table 7 and Graph 7). The styles of *AC* and *TCR* are very different from each other in other respects, but both omit verbs at about the same rate. Having studied Swedenborg’s samples, I was struck to see other authors writing out even the simplest forms of the verb *to be* again and again where Swedenborg seemingly routinely omits them. At least from the standpoint of these samples, Swedenborg’s omission of verbs is a striking and distinctive feature.⁷

⁷In Appendix 2 I have marked the clauses that lack verbs as boxes with shading.

TABLE 7: Percentage and number of clauses with omitted verbs

	<i>Percentage</i>	<i>Number</i>
Beverland	4%	7
Bilfinger	7%	2
Grotius	5%	1
Reland	4%	3
Swedberg	2%	1
Vitalus	10%	4
Wolff	1%	6
<i>SwPrinc</i>	10%	7
<i>SwAC</i>	18%	16
<i>SwTCR</i>	15%	14

GRAPH 7: Percentage of clauses with omitted verbs



The three features just mentioned, then, could be used to form a hypothesis anticipated at the beginning of the paper. That hypothesis is that *Swedenborg's Latin is unusual in three respects*:

- 1) preference of *quod* plus a verb in the subjunctive mood over an infinitive verb with an accusative subject to express indirect discourse,
- 2) extremely complex sentences from a clausal point of view, and
- 3) a high percentage of omitted verbs.⁸

BEYOND THE FIRST SPADESFUL: SUGGESTIONS FOR FUTURE STUDIES

Even if all of the above statistics and tables mean very little, they have at least pointed us in some interesting directions. One direction for future study would be the testing of the threefold hypothesis given just above on random samples of Neo-Latin text taken from any author regardless of topic. One could survey every volume, or every *n*th volume, in a Neo-Latin collection such as the Swedenborg's Library Collection (300 volumes), or more broadly, the Swedenborg's Day Collection (3000 volumes) at Swedenborgiana Library. One could give a computer the total number of pages of a given volume and have it generate a random page number. One could start at the beginning of the first sentence on that page (or, if it contains no text, the first page thereafter to contain text) and sample the next five hundred or a thousand words, rounding to the nearest sentence either side of the target sample size. Then assess the samples for the features given in the hypothesis, which would entail a complete scanning of the grammar, and assessment of the clause structure and verb content. A graduate student or two with great competency in Latin familiarized with the assessment procedure and instructed to keep careful records of all that is found would be ideal assistants. The authors, titles, and genres of these works would be recorded, since they may provide a further sense of the distinguishing features of the archetypal styles to which I have referred.

⁸I am not suggesting that Swedenborg's Latin is *only* unique in these respects. I project that there are many features of diction, and even a few syntactical features, that distinguish him from all other writers.

In fact this same sampling might serve to test a hypothesis suggested by Graph 4 above, that different genres have distinguishing features as far as transitional complexity, compoundness, and percentage of non-indicative verbs; and to test the following hypothesis resulting from the present study as a whole: although it seems counterintuitive, elevation of style, or “fanciness,” is characterized by a simplicity of interclausal connections, and by sentences that are short in their number of clauses and shallow in their depth of subordination. The present study suggests that elevated authors concentrate on complexity within clauses, but simplicity between them.

Now that the theological works are available in machine readable form, projects to compare styles within them could be undertaken. If the pretheological works are scanned, a thorough-going comparison of Latin styles between these and the theological works could test the hypothesis stated earlier in the paper, that the theological works of Swedenborg with their varied styles and intonations have a unique voice. It might help not only translators but also theologians and teachers to know if this hypothesis is true, and if so, what the distinguishing features of this new revelation are.

Perhaps the most important hypothesis to test would be that Swedenborg’s revelatory style is *conversational*. One could attempt to find relatively conversational (albeit written) Neo-Latin to compare. The sense I get from Swedenborg’s long strings of simple clauses is that they resemble the way we talk to each other, chaining thoughts together without much regard for “punctuation” and sentence units. If Swedenborg’s style does turn out to be conversational, no matter what the target language, that would have a significant impact on the style of translation.

It is also possible that Neo-Latin’s elevated style is a deliberate attempt to move away from conversational style by avoiding its main features. Perhaps the primary characteristics of conversational style are what come naturally to us, and therefore something with the opposite characteristics feels artificial and affected. This too could be further tested.

Perhaps someday we will know much more than we do now about the blending and swirling of currents from far and wide, of currents old and borrowed, of elements new and unusual, that form Swedenborg’s rich,

varied, and unique communication. It is my prayer that the humble spadeful before you contribute in some way to the scholarly edifice of which I dream. □

APPENDIX 1

Although the following transcriptions are careful and faithful to the original texts, not all of the orthographical features of the original could be represented here. Where obvious abbreviations occur they have been spelled out. The diphthong *œ* has been routinely spelled out. Hebrew has been represented by asterisks. I have deleted spaces between words and their punctuation—Neo-Latin often prefers a space on both sides of a parenthesis, and even on both sides of a comma.

Beverland, H. *De Stolatae Virginitatis Jure Lucubratio Academica*, (Leiden 1680), part of section II and all of section III minus the quotations, pp. 10–11, 15–19. 495 words on virginity.

¶ II. Vestales inter primas honestae, tam notae pudicitiae, ut Triumphales & Magistratus, quin & vicinarum quoque gentium matronas ad suarum spectaculum evocarent. Has Vestae devotas non potuerunt ab igne abducere Principes viri, non Martis alumni: Antistites ultimo repulsi abierunt. Pura, vera & tota harum virginitas nihil magis timebat, quam seipsam, foeminarum oculos pati non poterat. Sed Romanos gentium domitores, qui ad extremam usque Thulen ausi fasces porrexisset, Vestam Rheam Sylviam peperisset quis credet? Mater Numae, qui & Aegeriae sororis suae automata per clostellum mirabatur, inter Vestae ministeria virginitatem amisit. Ut constaret ratiocinio nostro fides, Corneliam, Coproniam, Septiliam, Aemiliam, Opimiam, Floroniam, Ocellatam, Uranillam exorarunt incestuosi sacrilegi, ut inscenso grabatulo super commendatam bonitatem sederent, spissarentque officium perditae, oscillatione paucae, fricatione illusae plurimae, quibus virginitatis onus grave & miserum fuit, usque dum lassis animis & marcidis artubus, defatigatas collatinus proderet uterus.

¶ III. Ad summam, Recutitorum filiae, & Grajorum juvencae & Trojuginarum pupae & Christianorum puellae stagnantis liquoris amurcam, ut pruritus innatus suffocaretur, vel ut venusta noxiosissimae carnis primordia mensam stiparent, movere & stimulare coeperunt. [QUOTATION.] Jove nondum barbato, multiplicatis necdum hominibus, cum magis inexperta simplicitate stupida, quam malae aeruginis punitaeque Veneris nescia virginum corona possideret virginitatem vel castum servaret cubile matronarum chorus adulteria videntur fuisse ignota. Cum tamen magis ignoratione vitiorum, quam cognitione virtutum, (ipsa Astraea aut Saturno regnantibus jam castarum decrescebat numerus) nudam simplicitatem colerent, quis inficias iret, tempus hoc per decem lustra sine probro & scelere fuisse conspicuum? [QUOTATION.] Rusticam hanc pietatem nec ipse Saturnus coluit teste Prudentio. Ante Saphiram & Helenam alienum lectum concutere, & alterius amicam subagitare non jus sed depravatum cacoethes sinebat. [QUOTATION.] Palluit prae amore Caini prosapia, quae hamis blandientibus convellebat sobolem Sethi repugnantem. Sethidae obliiti juris divini malesuadum cum improbissimis sacrilegis contubernium fecere. Nec deformes & infacundae pupae castis videbantur, conciliante gratiam subinde daemone, donec diluvio expiaretur nefarium incestuosumque scelus. Tandem Socratica fide Sodomam pollutam caelestis absorpsit ignis. Proinde bonam mentem prosperamque valetudinem opto cuidam Justitiae Antistiti, cui curruca Justinianus noster poenas dat, quasi incautius sibi os vapulasset, cum ante leges scriptas nullam inter legitimam & naturalem sobolem fuisse differentiam statueret. Antequam in civitatulam coiisset prisca mortalium gens, vagam exercuit libidinem si Marco Tullio fides. Quippe aliter tunc caelo recenti & orbe novo vivebant homines, quam post cataclysmum. [QUOTATION.] Adami familia & Noachi societas proculdubio se non polluit vulgivaga Venere, tandem sua uxore frui & Patriarcharum pacatus & religiosus ordo indicabat. Passim amare & non signare linea alba ab typum Sospitatoris, libidinis incentorem contrituri, moribus illis nefas habebatur. Iactis mundi primordiis Caanitas, aliasque efferatas gentes sub tegmine patulae fagi vel quercus in silvis & tugiriolis, cum silvestrem thorum marito, glandem ructanti, frondibus & culmo sterneret montana, ferarum more extra legitimos familiae terminos prosapiaeque pomeria vagasse nos docet Lucretius. [QUOTATION.] Ne in suffragia Poëtarum furentis animi vaticinatione de seculo argenteo,

prodigia multa fingentium citem παρεργα, religiosa sub testibus Sacri Codicis fide procederem, nisi ¶ III. de *Peccato Originali* hanc palestram inchoassem. [QUOTATION.] Haec vesti contubernium, altera meretricium faciebat, haec jacebat in servi complexibus, alteram intempestiva occupaverat cupido ¶ X. [QUOTATION.]

Bilfinger, G. *De Harmonia Animi et Corporis Humani maxime Praestabilita*, (Frankfurt and Leipzig, 1735), paragraphs 24–26 and a portion of 27, pp. 20–25. 516 words on the influx between soul and body, body and soul.

¶ 24.

Influxum Animae & Corporis communiter mutuuum credimus, eo sensu, quod 1. Anima, si motum fieri velit in corpore, eundem vi sua activa producat, & vel immediate, vel mediantibus in corpore fluidis, ejusdem organa moveat; quam animae vim vocamus facultatem loco motivam: Quod 2. ubi à corporibus nostrum ambientibus impetus fiat in nostra sensuum organa, id sensum, perceptionem, ideam vel cogitationem in anima caussetur, atque adeo ex corpore transitus in mentem fiat. Priori casu incipit in corpore nostro motus, qui causam sui non in praecedaneo corporis motu habet, sed ex animae appetitu & facultate ejus motiva illam repetit. Posteriori vel desinit in corpore motus, postquam animae ideam impressit & in perceptionem versus est, nullo amplius motu, in Natura rerum corporea, priori respondente aut eum consequente, vel, si id fieri malis, novus ex priori motu motus etiam in corporibus perseverat.

¶ 25. Opinor *hactenus* intelligi, quid sit, quod Systema influxus vulgatum postulat: Sunt enim ista *generica* saltim, quae utcunque edisseri possunt. Determinatas vero & *specificas* istorum *rationes* intelligibiliter explicatas frustra desideraveris ab iis, qui non difficiles concesserint, eas dari non posse. Neque enim hodie in illo operam Eruditi suam sive ponunt, sive ludunt, ut transitum ex corpore in animam, ex anima reditum in corpus, ut metamorphosin motus in perceptionem, & ideae transformationem in motum exponant, & species nescio quas sensibiles aut intelligibiles, activi passivique intellectus opera, sine sensu & sine

intellectu crepent. Neque illud agunt, ut à priori sententiam suam adstruant, quorsum explicatio ejus distincta pertineret: Sed à posteriori cognitam existimant, experientia probatam dicunt, & sensu communi firmatam credunt. Videamus, id quo jure fiat?

¶ 26. Certum est, si quis attenderit actionibus suis atque passionibus, quas vocamus, illum experientia cogniturum, mutationes aliquas corporis consequi ad appetitus animae diversos, & diversas consequi perceptiones ad diversas corporis & sensoriorum modificationes: Idque constans esse & ordinarium in quibusdam actionum generibus, sic, ut posito animae appetitu sequatur, sublato tollatur motus corporis & vice versa. Verum quis nescit, id Majoribus nostris non raro accidisse, ut *a compraesentia* vel ordinaria successione duorum Phaenomenorum *ad caussalitem* fuerint argumentati? Et quis adeo miretur, ex constanti & perpetua atque adeo & reciproca ista mutationum compraesentia aut consecutione illos mutuam quoque & caussalem dependentiam intulisse?—Praecipue, *si memineris, antiquis* temporibus pro caussae & effectus mutuo respectu atque dependentia explicanda suffecisse hoc, ut qualitatem ab effectu denominatam allegaverint, atque caussae hic in subsidium advocatae adscripserint, etsi, quo modo illa ex definitione, essentia, vel natura ejus caussae (hic animae nostrae) atque primo istius conceptu consequatur, ne suspicari quidem licuerit: *Nostris* verò temporibus aequae ac prioribus, id judicium à constanti compraesentia aut consecutione ad caussalem dependentiam se animis nostris jam ea aetate instillare, quae rebus sollicitè distinguendis & caute dijudicandis nondum sufficiat.

¶ 27. Vides, quicquid dici pro influxu possit, id omne comprehendi titulo *experientiae, & sensus communis*, ita loquimur, *testimonio*. Subeant illa Examen accuratius, ut neque experientiam negare, neque illam sine causa allegare dicamur. Atque hic distinguas velim id, quod *facti est, & historicum*, ab eo quod *ratiocinationis est & Philosophicum sive dogmaticum*: Distinguas *experientiam*, atque de experientia *judicium* Tuum: Distinguas *Phaenomenon*, & phaenomeni *caussam*: Distinguas id, quod *observare licet*, ab eo, quod *inferri debet*.

Grotius, H. *De Veritate Religionis Christianae*, (Amsterdam 1662), a portion of I.VII, pages 10–13. 510 words on God as the cause of all things.

VII. Quaecunque autem subsistunt, à Deo existendi habere originem, connexum est his, quae ante diximus. Conclusimus enim, id quod per se sive necessario est, unum esse. Unde sequitur, ut alia omnia sint orta ab aliquo diverso à seipsis. Quae autem aliunde orta sunt, ea omnia in se, aut in causis suis, orta esse ab eo, quod ortum nunquam est, id est à Deo, jam ante vidimus. Neque ratio tantum, sed ipse id quodammodo sensus evincit. Nam si humani corporis admirabilem constructionem intus extraque conspiciamus, & ut omnia ibi etiam minima suos usus habeant, nullo studio, nulla industria parentum, arte vero tanta, ut philosophorum ac medicorum praestantissimi nunquam eam satis possint admirari, ostendit hoc opificem naturae esse mentem excellentissimam: qua de re videri potest Galenus, praesertim qua parte oculi & manus usum examinat. Imo & mutorum animantium corpora id loquuntur. Non enim ex vi materiae, sed ad finem certum collocatae ac figuratae sunt eorum partes. Neque animantium tantum, sed & plantarum & herbarum, ut à Philosophis accurate notatum est. Idem egregie Strabo notavit in aquarum situ, quae, si materiae qualitatem respicias, mediae esse debuerunt inter terram atque aërem, cum nunc terris interfusae sint, nimirum ut terrae foecunditati hominumque vitae nihil obstaret. Ob finem autem agere non est nisi intelligentis naturae. Neque vero singula tantum ad peculiarem suum finem ordinantur, sed & ad communem Universi; ut apparet in aqua, quae contra naturam sibi propriam sursum movetur, ne inani interposito hiet Universi compages: ita facta ut continua partium cohaesione semet sustineat. Finis autem hic universalis intendi, & vis ad eum finem inseri rebus non potuit, nisi ab intellectu, cui subesset hoc Universum. Quin & bestiarum nonnullae actus exercent ita ordinatos atque directos, ut omnino eos appareat à ratione aliqua proficisci: quod in formicis, & apibus maxime apparet: sed & in aliis quibusdam, quae ante omne experimentum aut nocitura fugiunt, aut profutura quaerunt. Non ipsis inesse vim hoc aut inveniendi aut dijudicandi, inde apparet, quod semper agunt consimiliter, & ad alia neutiquam graviora nihil valent: quare ab extrinseca ratione ipsas aut dirigente, aut efficaciam suam ipsis imprimente, necesse est ista proficisci: quae quidem ratio non aliud est, quam quod Deus vocatur. Jam

vero caelestia quoque sidera, & quae in iis maxime eminent, Sol & Luna, cursus agunt ita attemperato, ad terrarum foecunditatem, & animantium valetudinem, ut ne excogitari quidem aptius quicquam possit. Nam cum alioqui multo simplicior fuisset per aequatorem motio, aliam illis attributam videmus per obliquum circulum, quo ad plura terrarum spatia beneficia ipsorum pertingerent. Sicuti vero terrarum usus penes animantia est, ita animantium caeterorum penes hominem maxime, qui violentissima quaeque exsuperantia ingenii sibi subjicit. Unde Mundum hominis causa factum etiam Stoïci colligebant. Cum vero eo usque vis hominis non possit pertinere, ut & caelestia lumina sibi servire cogat; nec illa ultro se homini mancipasse credenda sint: sequitur, ut superior quaedam sit mens, cujus imperio pulcherrima illa corpora homini tanto infra posito operas perpetuas praestent: quae ipsa mens non alia est, quam opifex siderum, atque universi. Motus autem siderum, qui eccentrici, quique epicyclici dicuntur, manifeste ostendunt non vim materiae, sed liberi agentis ordinationem.

Reland, H. *Palaestina, ex Monumentis Veteribus Illustrata*, (Nuremberg 1716), a portion of the section “de Sedibus Philistaeorum,” pp. 54–55. 508 words on the land of the Philistines.

DEscripta hactenus regione Edomaeorum, quae maximam partem plage ad austrum terrae Israëliticae occupat, partes ejus lustrandae sunt, quas Josephus duas facit Amalecitin & Gobolitin sive Gebalenen. Distinguuntur quidem in sacris literis Amalecitae ab Edomaeis, quod notum est; sed haud negaverim aliquando (nam distinguenda omnino & hic & alibi sunt tempora, quibus vel latius vel minus late se populi extenderunt) Idumaeam continuisse regionem Amalecitarum aut certe magnam partem illius. Praemitemus autem aliqua de regione Philistaeorum, qui vicini fuere Amalecitis, ne cogamur post descriptionem Amalecitudis & Gebalenes redire occasum versus, atque adeo, ut possimus secundum ordinem a nobis constitutum ab austro ortum versus & porro septentrionem per regiones Palaestinae vicinas tendere. De Arabia quoque, quam nonnulli scriptores ad austrum Palaestinae collocant, & usque ad

litora maris magni sive mediterranei producunt, nunc non dicemus, sed postea, quum regiones ad ortum Palaestinae sitas lustrabimus.

Philistaei, ***** Hebraeis dicti & Φυλισιαιοι vel Φυλισιειμ (vide Siracidem *cap. 46. 21.* & *I. Macc. 3. 24.*) originem traxerunt a Casluchaeis, qui patrem habuere Mitzraim *Gen. 10.* Profecti sunt e regione Caphthor, *****, *Amos. 9. 9. Deut. 2. 23.* quae videtur in ora maritima Aegypti circa Pelusium quaerenda. Nec profecto aliunde vocem ***** *Pelistim* ducendam suspicor, quam a Pelusio, vel Pelusium a Pelistaeis. Novi equidem veteres scriptores nomen Pelusii derivare *απο του πηλου*. Ita disertis verbis Strabo, *libro XVII.* [QUOTATION IN GREEK, TRANSLATION IN LATIN.] Sed non desunt, qui aliunde urbis hujus nomen arcessant. Dionysius in descriptione orbis terrarum, versu 261. a Peleo quodam ita dictam innuit, [QUOTATION IN GREEK, TRANSLATION IN LATIN]. Haec confer cum iis, quae de nauclero Pelusiotarum Deo supra *pag. 61.* notavimus. Ad Dionysium porro Eustathius scholiastes haec observat. [QUOTATION IN GREEK, TRANSLATION IN LATIN.] Quamvis autem concedam, nomen Pelusii *απο του πηλου* apte duci posse, & satis convenire cum genio soli, in quo condita fuit, inde tamen non sequitur, hanc esse veram nominis originem. Quis enim neget, Hierosolymae, urbis, qua nulla in universo terrarum orbe fuit sanctior, nomen ab *ιερος & Σολυμα* apte potuisse derivari, uti & a quibusdam inde derivatum est? At certum est aliunde nomen illud petitum: de qua re alias.

Nomen Φυλισιαιων postea flexerunt Graeci & Romani in Παλαισινους, quod ipsis non erat ignotum & magis conveniebat cum vocibus aliis, quibus utebantur. Nam Palaestine nomen erat regionis Persicae, quae & Sittacene dicitur, cujus Plinius meminit, *historiae naturalis l. VI. c. 27.* Pelestine quoque regio erat in Piceno. Et Palaestinas arenas commemorat Lucanus, non longe ab Apso & Genuso fluminibus, de quibus hoc ipso in libro agemus, quum flumina Palaestinae adscripta lustrabimus. Est & fluvius Palaestinus, cujus meminit Plutarchus de fluminibus, ita dictus a Palaestino Neptuni filio. Hinc & nomen Παλαισινης datum est regioni Philistaeorum. Josephus ipse *Antiquitatum libro I. c. 7.* testatur *Ελληνας* ita appellare partem regionis, quae inter Gazam & Aegyptum est, quamvis ipse erret, quod ibidem nomen Palaestinae a Palaestino quodam filio Mizraimi derivet: nam in sacro codice septem tantum memorantur orti ex Mizraim, non octo uti Josephus scribit, nec Philistinus quidam aut Philistini ex Mizraimo orti

leguntur *Gen. 10.* sed ex Casluchim. Plures locos Josephi, in quibus regio Philistaeorum appellatur Παλαιστίνη, indicamus supra *pag. 41.* Vide & Eusebium & Hieron. in Onomast. ad vocem Γεραρα.

Swedberg, J. *America Illuminata*, ([Stockholm?] 1732) a portion of paragraph 86 (bis), pp. 147–151. 510 words of a formal letter on evangelization as an outgrowth of both doctrine and life.

Ut vero, secundum oeconomiam providentiae Divinae, Veteris illa Foederis Ecclesia exigua terrarum parte definita fuit. Illud tamen sepimentum virgultis ac spinis non adeo fuit obsitum, ut inaccessus plane ad Ecclesiam fuerit aditus. Eo vero dirupto, postquam tempora ἀγνοιας, omnibus ubique ad veram Ecclesiam faciliorem aditum patere voluit stupenda Numinis Divini providentia. Praeter fortuita illa ad verae Ecclesiae communionem, cultusque Divini consortium invitamenta, quibus profecto DEus Opt. Max. se non ignotum esse & ἀμαρτυρον reliquit, Illustrius multo providentiae Divinae documentum fuit, quod praecones publicos per totum orbem miserit, qui Evangelium Iesu Christi notum facerent, & pronam ad Coelum viam monstrarent.

Serius aliquantulum tanti beneficii particeps factus est diu nobis incognitus orbis, America. Post enim varios exantlatos labores, mariumque tentamina a *Christophero Columbo*, & *Americo Vesputio*, auspiciis Lusitanorum Regum, novus orbis nobis detectus est longissime ab hac nostra distans terra. Primo Christianorum accessu in peregrinum orbem invecta fuit simul Numinis Christi & religionis Christianae notitia, ut sanctissima coelestis doctrina, seu fides sub alio pene coelo & solo praedicaretur, & annunciaretur. Imo pura illa & sincera Evangelii doctrina intemerata servatur & praedicatur hodieque etiam apud eos, qui e Svecia & Gothia oriundi. Qui tempore *Magni Gustavi Adolphi*, aetatis & memoriae Regis gloriosissimi, ejusque successoris & filiae, Reginae *Christinae* in Pennsylvania, tunc *Nova Svecia* dicta, longinqui itineris sedem fecere. Ex quo tempore, licet numerosa prole aucti sint, & inter varias degant gentes, variis lingvis, religionibus, & moribus distinctas, tamen sermonem patrium, patrios mo-

res, animi candorem, probitatemque servant & tuentur. In vero Dei cultu, & pietatis exercitio egregios quotidie progressus facere indubitatis argumentis constat. Inprimis postquam gloriosissimae memoriae Svecorum, Gothorum Vandalorumque Rege *Carolo XI*, piis omnibus charo, Ecclesiae ipsius inspectio & cura, ante annos triginta & quod excurrit, fidei meae concredita fuit. Ex quo tempore data occasione, necessitatibus Ecclesiae me non defuisse, ipsos vocare testes audeo. Mea certo sollicitudine non exiguus *Bibliorum Svecicorum, Psalmorum, & aliorum librorum*, pietati & religioni inserventium, Regia munificentia eo missus est numerus. Viri quoque juvenes doctrina & vitae rectitudine insignes mea itidem cura vocati & gratuito tanti itineris viatico ex Regia clementia impetrato, Ecclesiae profuturi illuc sunt ablegati. Qua ex re non exigua capit incrementa Svecorum illa in Pensylvania Ecclesia. Et magnam certo laudem increscenti Ecclesiae afferunt quatuor nuper exstructa templa, cum antea prorsus nullum habuerint, solemnium Divini exercitio dicata & consecrata. Pro quibus beneficiis Deo Opt. Max. sint gratiae aeternae!

Jam vero plurimum reverendus Praepositus, Mag. *Andreas Sandel* post septendecim, & quod excurrit, annorum indefessam operam in Ecclesia Jnd. *Wiccacoviensi* commendatitiis ad Regiam Majestatem literis in patriam revocatus atque Regio diplomate Svecorum, Gothorum, Vandalorumque Regis augustissimi *Carol. XII* Ecclesiae Hedemorensis in Dalecarlia non ita procul a Magno Cuprimonte sitae, constitutus est Pastor. In ejus locum vir juvenis Dn. *Samuel Hesselius* Dalecarlus, mea itidem commendatione suffectus est. Qvi tam elegantioris doctrinae laude, quam vitae innocentia, & pietate, bonorum omnium applausum consecutus est. Ratam hanc ipsi voluit Spartam idem augustissimus Rex diplomate & sigillo Regio Londini Scanorum anno 1717, die 23. Decembr. ut sit Pastor Ecclesiae cujusdem in Pensylvania Svecanae, ubi sacra officii ejus cura & administratio desiderari poterit.

Vitalus, H. *Lexicon Mathematicum Astronomicum Geometricum*, (Paris 1668), a portion of the entry on “Dominus geniturae.” pp. 152–154. 501 words giving an explanation of the astrological term “Lord of birth,” to refer to a planet much like the rising sign.

DOMINVS *geniturae*, apud Genethliacos dicitur is planeta, qui totius *geniturae* sibi arrogat vniuersale dominium, quique alijs praestat in iudicio temperamenti, morum (quantum naturales animi propensiones appellant) affectionum corporis, & similium, vnde natus in vniuersum, nomen Iouialis, Saturnini, Mercurialis, sortitur. Ad quem praecisè pertineat hoc jus, non adhuc benè compertum. Iulius Firmicus magni nominis author, quique floruit circà annos Christi 320. eum planetam huic dominio praeficit, qui praeest signo, in quod proximè ingreditur Luna post editum faetum: exceptis tamen ab hac praerogatiua luminaribus vtpote vniuersalibus rerum significatoribus. Sic exempli gratiâ posito, quod Luna *geniturae* tempore in Ariete reperitur, *geniturae* domina erit Venus, eò quod Tauri signo, in quod proximè ingreditur Luna post natiuitatem, Venus dominatur. Sed demus Lunam Geminos possidere; tunc profectò praetermissis Cancro, & Leone luminarium domicilijs, transitur ad Virginem, cui praeest Mercurius, qui propterea totius *geniturae* vniuersale dominium sortietur. Haec Firmici mens, cui subscribit Pontanus, & non pauci ex recentioribus. Reuera tamen id nec valida ratione deductum, nec cum effectibus consonat. Et scimus Firmicum Latinè magis, quàm Philosophicè scripsisse, vt aduertit etiam Iunctinus; vnde & eius scripta propter sermonis elegantiam ab Ecclesia permissa sunt, cum aliàs multa ibi absona, Arabum superstitionibus inuoluta confarcinauerit: sicut & Pontanum, Poëtam magis, quàm Astrologum egisse. Alij absolutè eum huic dispositioni praeficiunt, qui fuerit dominus ascendentis, vel in ascendente partiliter repertus. Et sanè, nulli dubium, ascendentis dominum, siue Almuthem, ac Planetam in eo repertum plurimùm posse in decernenda complexione nati: at in alijs, non ita clarè. Alij eum statuunt *geniturae* dominum, in cuius finibus tempore natiuitatis Sol reperitur in *genitura* diurna, Luna verò in nocturna. Communior tamen sententia insistens Ptolemaei praeceptis, in ijs quae habet *lib. 3. Quadrip. cap. II*, (vbi agit de Aphaerae electione, quando luminaria vitae moderationem sortiti nequeunt) docentis, vt is eligatur in Aphetam, ex quinque erraticis, qui cum sit in locis idoneis, plures praerogatiuas habuerit in locis luminarium, ascendentis, medij caeli, & partis fortunae (alij pro parte fortunae ponunt locum praecedentis luminarium conjunctionis, aut oppositionis) ita & ipsi illum planetam praeficiunt vniuersali rerum dominio, qui in omnibus hisce locis plures praerogatiuas habens, caeteris anteibit; atque eum qui, facto scrutinio, proximus illi erit

in numero dignitatum, in huius dominij participationem admittunt, exclusis semper luminaribus.

Ego sanè, omnibus perpensis, ratione, & experientia ductus, ijs assentiri cogor, qui existimant eum planetam in hoc negotio praeficiendum esse, qui caeteros vincet in fortitudine; sitque ideò in angulis, aut succedentibus (alijs in locis vilioribus existentibus) cursu velox, lumine plenus, atque in suis dignitatibus essentialibus. Ratio, quae me mouet, haec est: quia hic agitur de majori actiuitate, & concurrentia ad operandum in omnibus; cum semper, qui viribus praeualet, maiores exerat in agendo. Sic plus praestabit in praelio generosus miles optimis armis munitus, viribus potens, situ eminens, amicorum patrocínio fultus, & numeris omnibus absolutus, quàm Dux, qui caeteris quidem praesit, verùm grauitè vulneratus, viribus impotens, in hostium finibus, vndique oppugnatus, atque in loco, vbi vires suas exerere, arma tractare, auctoritate sua vti minimè poterit: Non illi sua fortitudo proderit, non sua prudentia, non sua virtus, ac dignitas, ni caetera consequantur.

Wolff, C. *Philosophia Prima, sive Ontologia, Methodo Scientifica Pertractata*, (Frankfurt and Leipzig 1730), a portion of paragraph 493, pp. 380–381. 497 words on the nature of dreams vs. *veritas* or reality [*veritas* is a favorite word of Swedenborg's which has been translated *truth*].

Vestimenta integra mutantur in lacera, color niger in rubrum vel album abit, dum in ea oculorum aciem intendis. Conclave, in quo sunt tecum convivae, disparet teque in horto alibi apud exteteros quondam viso constitutum deprehendis. Dum florem decerpere intendis, te ad altare in templo consistentem vides, in quo sacra coena celebratur. Vix oculum in altare conjicis, cum te lecto aegroti assidentem animadvertis, qui jamjam ultimum spiritum trahit: donec tandem subito evigilans nihil eorum factum fuisse intelligis, quae longa serie in somnio tibi fuere repraesentata. Hic in antecedente nunquam reperitur, unde intelligere possis, cur sequens ita potius sit quam aliter, ubi res repraesentatas tanquam existentes concipis. Atque adeo in somnio nihil, quod accidere videtur, fit cum ratione sufficiente (§ 56). Quamobrem nemini quoque explicare poteris

intelligibili modo, cur convivio intersit ista persona; cur nunc alia occupet hunc locum, quem ante Titius occupabat; cur non amplius praesens sit, quae modo praesens fuerat; cur personae dudum mortuae convivio intersint; quomodo ex locis procul remotis advolare potuerint aliae, quomodo vestimentum integrum factum fuerit lacerum; quomodo color niger abierit in rubrum; quomodo ex conclavi, ubi cum convivis fueras, perveneris in hortum, ex horto in templum, ex templo ad lectum aegroti & si qua plura occurrunt, quorum expeti poterat ratio, eorum nullam a te dari posse, nec ullam quoque subesse clarissime deprehendis. Vertatur jam scena & ponamus convivium vere celebrari. Hospes non modo noveris, singulos a te fuisse invitatos, sed & perspecta tibi erit ratio, cur unusquisque invitatus fuerit. Quodsi inter eos fuerit quidam peregrinus, ratio dari potest, cur illo tempore sit hoc loco praesens & quomodo huc accesserit. Si quis non amplius adest, eum abiisse constat nec deest ratio, cur abierit, v. gr. quod Medicus ad aegrotum avocatus fuerit. Si vestium color maculam contrahit, causa in promptu est, cui id tribuendum. Si finito convivio in horto ambules, quando, quomodo & cur huc deveneris oppido liquet. Si inde in templum te conferas & ex templo ad lectum aegroti, nec hic desunt rationes, unde intelligitur, cur & quomodo id factum fuerit. Adest e. gr. peregrinus, qui tecum in horto deambulans, campanarum sonitum ubi audit, templi videndi desiderio flagrat, cumque in templo commoraris nuncius tibi affertur, filium tuum ultimum fere spiritum trahentem tui videndi desiderio teneri. Patet adeo, nil ob stare, quo minus eadem in veritate rei se invicem consequantur, quae in somnio apparent. Quodsi tamen inquiras, quaenam differentia intercedat, eam attentius meditatus hanc tandem deprehendes, quod in somnio multa contineantur, quae intrinseca possibilitate destituuntur, veluti quod quis praesens esse desinat, qui tamen non abit, quod una persona, unus locus statim mutetur in alium, quod ex uno loco devenias in alium per saltum non peragratis intermediis &c. quodque eorum, quae sunt, nulla detur ratio, cur ipsa potius sint, quam alia, nec eorum, quae se invicem sequuntur, prius in se contineat rationem sufficientem posterioris: ex adverso autem in veritate rerum nihil occurrat, quod non sit a contradictione liberum adeoque fieri posse intelligatur, antequam fiat, quodque, ubi factum fuerit, rationem sufficientem non habeat, cur potius factum fuerit, quam non factum.

SwPrinc = Swedenborg, E. *Principia Rerum Naturalium*, (Dresden and Leipzig 1734), a portion of pp. 1 and 2. 504 words of introductory philosophical material at the outset of Swedenborg's pretheological magnum opus.

Si animus cum organis sensuum suorum bene connexus sit, hoc est, si homo bene rationalis sit, ad sapientiam continuo aspirat. Anima vult erudiri a sensibus, & semper aliquid ab illis, tanquam ab alio, percipere; & sensus ab anima, cui objecta sua sistunt; & sic uterque operam eandem & communem agit & confert, & eundem finem affectat, ut sapiat homo. Ideo etiam per continuum nexum unita est cum corpore anima; ideo ratio addita est sensibus; ideo sapere velle, est nota & character hominis: nisi quis ultra & supra sensus suos sapere gestiat & ambiat, non bene rationalis est, nec debitus est sensuum ejus cum anima nexus. Ipsi sensus eorumque organa non nisi crassissimo modo & mensura, mundi sui phaenomena recipiunt. Animalia cuncta praeter hominem nihil ultra sensus eorumque organa in pia meninge disposita sapere possunt; nam ulterius venire, & ad altius principium & distinctius objecta sua referre nequeunt, propter subtilioris activi defectum. Si etiam nos homines tantummodo ad idem principium, ad quod animalia, nec ad animam & ejus rationem referremus objecta seu mundi in sensus nostros operationes, sane non ultra animalia saperemus. Indicium etiam, quod sapere velimus, est, quod cupiamus causas rerum nosse; & pariter, quod arcana rerum & incognita scire desideremus; ideoque semper oraculum mentis consulimus, & inde quisque sibi sortem petit: hoc est, volumus sic altius sapere, quam nude sapere per sensus.

Sed qui finem vult, etiam media velle debet: *Media, quae ad scientiam veram philosophicam ducunt, sunt praecipue tria; nimirum, experientia, geometria & facultas ratiocinandi.* Primum itaque expediendum est, num & quomodo per tria haec media ad notitiam ex priori, seu ad sapientiam in rebus naturalibus & physicis ultimam humanam perveniri possit.

Hic per Philosophiam intelligimus cognitionem mundi nostri mechanici, seu quicquid in mundo sub imperio geometriae sit, & quod per experientiam, opitulante geometria & ratione, detegi possit. Sub imperio geometriae sunt tria ejus regna; est minerale, vegetabile & animale; sique adhuc unum cum venia addere liceat, est elementare. Per minerale intelligimus omne illud in tellure, quod durum, materiale & terrestre est, seu vere metallicum

sit, seu lapideum, seu sulphureum, seu quicquid aliud fixum vel fluidum, quod non vegetabile, nec elementare dici queat. Per vegetabile, omnia illa, quae circa superficiem telluris ex minerali regno veniunt, & vegetando crescendoque illam ornant. Per animale, illa, quae per vegetationem crescunt, sed quae animam quandam sortita vivunt. Per *elementaria* comprehendimus illa, quae per se & sua natura fluida sunt, in quibus unaquaqueque particula sua mobilitate gaudet & viget; pariter elasticitate: quarum volumen elementum constituit; prout aer, aether & elementa adhuc subtiliora, de quibus in ipsis principiis.

Sub imperium geometriae & sub leges motus mechanicas putamus omne regnum minerale venire; pariter etiam vegetabile; animale vero, quatenus organis mechanicis, musculis, fibris, membranis, sive quatenus anatomicum, organicum & vegetabile est: At quod animam ejus, & plures animae facultates attinet, secundum leges motus nobis cognitae non explicari & per illas comprehendi posse arbitror; ignoramus enim adhuc, num motus, per quos in organa corporis sui operatur anima, sint tales, ut in leges & normas redigi possint, mechanicis nostris similes vel dissimiles.

SwAC = Swedenborg, E. *Arcana Coelestia*, (London 1749), vol. 1, nos. 66–70. 509 words of interchapter material on the styles of the Word and his spiritual experience.

66. Sunt in genere, quatuor differentes styli in Verbo, PRIMUS est, qui fuit Ecclesiae Antiquissimae; modus illorum exprimendi erat talis, ut cum nominarent terrestria & mundana, quod cogitarent de spiritualibus & caelestibus, quae repraesentabant, quare non solum per repraesentativa exprimebant, sed etiam in seriem quandam quasi historicam redigebant, ut magis viverent, quod iis delectabile quammaxime erat: Hic stylus est intellectus, cum prophetavit Channa, dicens, “Loquimini altum, altum, exeat antiquum ab ore vestro,” I Sam. II. 3. Repraesentativa illa vocantur apud Davidem, Aenigmata ab antiquitate, Psalm LXXVIII: 2, 3, 4. Ex Antiquissimae Ecclesiae posteris habuit Moses haec de Creatione, de Horto Edenis, usque ad Abrami tempus. SECUNDUS Stylus est Historicus, qui in Libris Mosis ab Abrami tempore, & ulterius, inque Josuae, Judicum,

Samuelis, & Regum, in quibus Historica talia prorsus sunt, qualia in sensu literae comparent, sed usque omnia & singula continent prorsus alia in sensu interno, de quibus ex Divina Domini Misericordia, suo ordine in sequentibus. TERTIUS est Propheticus, qui natus a stylo Antiquissimae Ecclesiae, quem adorabant; sed non est continuus, & sicut historicus, qualis antiquissimus, sed est sparsus, vix usquam intelligibilis nisi in sensu interno, ubi arcanissima, quae concinno ordine sequuntur connexa; & spectant Hominem Externum, & Internum, Ecclesiae plures Status, Ipsum Caelum, ac in intimis Dominum. QUARTUS est Psalmorum Davidis, qui est medius inter Propheticum, & Communem loquentium; ibi sub Davidis, ut Regis, persona, in sensu interno, agitur de Domino.

67. QUIA, ex Divina Domini Misericordia, datum est scire Sensum Internum Verbi, & in illo continentur arcanissima, quae nusquam prius in alicujus cognitionem venerunt, nec venire possunt, nisi sciant, quomodo se habent res in altera vita, nam per plurima, quae in Interno sensu Verbi sunt, illa spectant, memorant, & involvunt, concessum est, aperire illa, quae nunc per aliquot annos, quibus interesse datum consortio Spiritum & Angelorum, audivi & vidi.

68. Non me latet, quod plures dicturi, quod nusquam aliquis loqui possit cum Spiritibus & Angelis, quamdiu in corpore vivit; & plures, quod phantasia sit; alii, quod talia tradidero, ut fidem captem; alii aliter; sed haec nihil moror, nam vidi, audivi, sensi.

69. Homo ita creatus a Domino est, ut, dum vivit in corpore, cum Spiritibus & Angelis simul loqui potuisset, sicut etiam antiquissimis temporibus factum, nam unus est cum illis, quia spiritus corpore amictus: sed quia post tractum temporis, homines se ita immerserunt corporeis & mundanis, ut paene nihil aliud curent, ideo clausa est via; ut primum vero recedunt corporea, quibus immersus, aperitur via, & inter spiritus est, & cum iis sociat vitam.

70. Quia licet aperire, quae per aliquot annos audivi & vidi, hic primum dicendum, quomodo se habet cum homine, cum resuscitatur, seu quomodo a vita corporis intrat in vitam aeternitatis: utque scirem, quod vivant homines post mortem, datum est loqui, & conversari cum pluribus, qui mihi noti fuerunt in vita eorum corporis, & non quidem per diem & septimanam, sed per menses & fere annum, cum quibus loquutus & conversatus sicut in mundo: qui maximopere mirati, quod ii, dum vixerunt

in corpore, fuerint, & quod alii & plerique sint, in tali incredulitate, ut putent se non victuros post mortem, cum tamen vix intercedunt dies post corporis obitum, antequam in altera vita sunt, nam est continuatio vitae.

SwTCR = Swedenborg, E. *Vera Christiana Religio*, (Amsterdam 1771), a portion of no. 697.1–5. 496 words of a memorable relation.

Quondam non procul a me vidi Meteoron: vidi Nubem divisam in nubeculas, quarum aliquae caeruleae, & aliquae opacae; & vidi illas inter se quasi collidentes; radii striatim transmicabant illas, qui nunc visi sunt acuti sicut mucrones, nunc obtusi sicut enses fracti; striae illae nunc excurrerant obviam, nunc retrahebant se in se, plane sicut pugiles; ita diversicolores illae nubeculae apparebant quasi inter se dimicarent, sed ludebant. Et quia hoc Meteoron non procul a me visum est, sustuli oculos, ac intendi aciem, & vidi pueros, juvenes & senes intrantes in Dolum, quae erat exstructa ex marmore, & substructa ex porphyrite; super hac Domo erat illud phaenomenon; & tunc unum ex intrantibus alloquutus quaesivi, quid ibi; & respondit, est Gymnasium, ubi juvenes initiantur in varia quae sapientiae sunt: hoc audito, intravi cum illis, eram in spiritu, hoc est, in simili statu in quo sunt homines Mundi Spiritualis, qui vocantur Spiritus & Angeli; & ecce in Gymnasio illo antea visa est Cathedra, in medio scamna, ad latera circum circa sedilia, & supra introitum Orchestra; Cathedra erat pro juvenibus qui ad Problema illa vice proponendum responderent, scamna pro auditoribus, sedilia ad latera pro illis qui prius sapienter responderunt, & Orchestra pro Senioribus, qui essent arbitri & iudices; in medio Orchestrae erat Suggestum, ubi sedit vir sapiens, quem vocabant Archididasalum, qui proposuit problemata, ad quae juvenes e Cathedra responderent; & postquam congregati sunt, surrexit Vir ex suggesto, & dixit, respondete nunc quaeso ad hoc Problema, & solvite illud si potestis, QUID ANIMA, ET QUALIS ILLA. His auditis obstupescerant omnes, & murmurabant, & aliqui e Coetu super scamnis, exclamabant, quis hominum usque a Saturnino aevo ad hoc nostrum ulla rationis cogitatione videre & assequi potuit, quid Anima, & adhuc minus

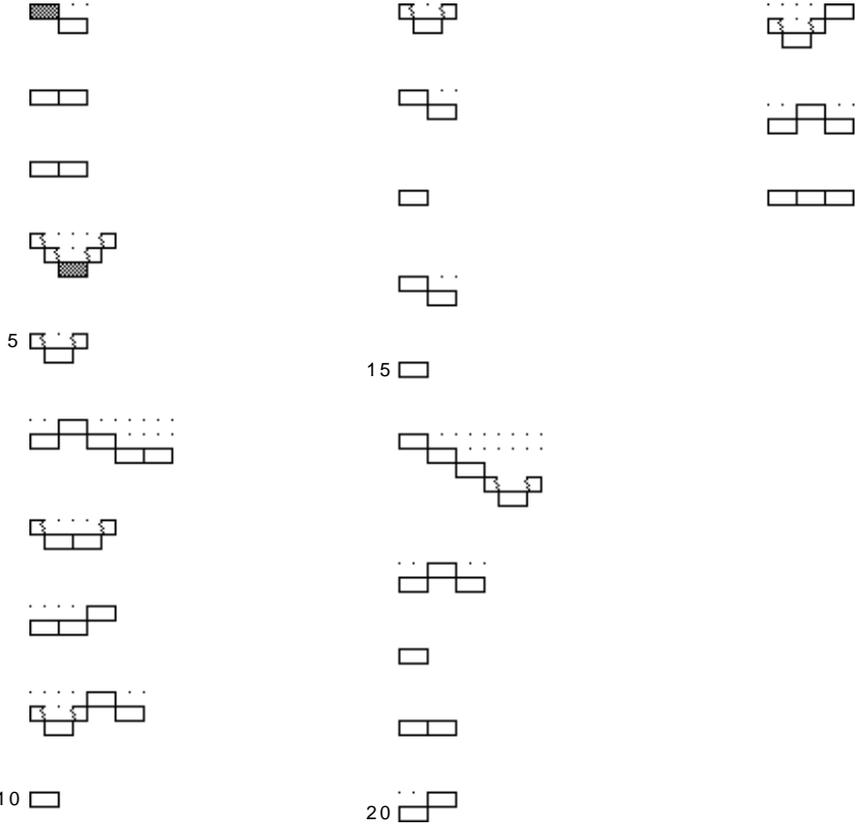
qualis illa; estne hoc supra omnium intellectus sphaeram; sed ad haec retulerunt ex Orchestra, hoc non est supra Intellectum, sed in illo & coram illo, respondete modo; & surrexerunt Juvenes illo die electi, qui ascenderent Cathedram, & ad Problema responderent; erant quinque, qui a Senioribus explorati ac inventi sagacitate pollentes, & tunc ad latera cathedrae superioris sedentes; & hi postea in ordine, in quo sedebant, ascenderunt; & quisque cum ascenderet induebat tunicam ex serico opalini coloris, & super illa togam ex molli lana, cui flores erant intexti, & insuper pileum, super cujus vertice erat rosarium incinctum parvis saphiris. Et vidi Primum ita indutum ascendentem, qui dixit „ Quid anima & qualis illa, a die Creationis non revelatum est ulli, est arcanum in thesauris solius Dei; sed hoc detectum est, quod Anima in homine sicut Regina resideat; verum ubinam ejus aula est, eruditi Vates divinarunt; quidam quod sit in parvo tuberculo inter Cerebrum & Cerebellum, quod vocatur Glandula pinealis; in hac finxerunt sedem Animae, ex causa, quia totus homo regitur ex binis illis Cerebris, & illud tuberculum disponit illa; quare quod disponit cerebra ad nutum, hoc etiam disponit totum hominem a capite ad calcem: & dixit, hoc inde sicut verum aut verosimile apparuit multis in Mundo, sed post saeculum hoc ut figmentum est rejectum.

APPENDIX 2 BOX GRAPHS

All the sentences of each author are herein represented, using a graphing method I developed for the purposes of this study. Every fifth sentence is numbered to assist in correlating these graphs with the Latin text given in Appendix 1. The boxes representing the clauses in a given sentence run from left to right, with each box representing one clause. Jagged-edged boxes are clauses broken or interrupted by another clause. Shaded boxes represent clauses with the verb omitted. The level of the main clause is highest in each sentence, with subordinate clauses appearing below, going deeper for each level of subordination. Where there is subordination, the main clause level is indicated by one or two rows of dots. Coordinate clauses are placed side by side.

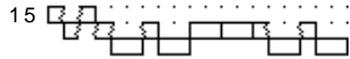
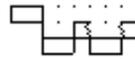
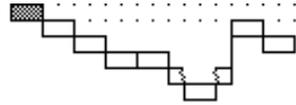
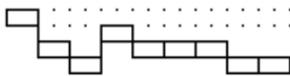
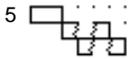
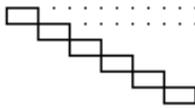
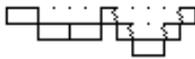
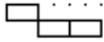
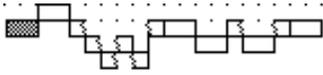
Beverland, academic thesis

▣ = Clause with omitted verb(s)



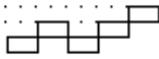
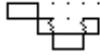
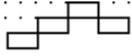
Bilfinger , philosophy

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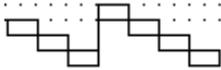


Grotius, theology

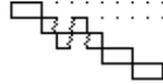
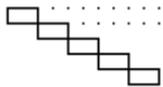
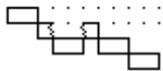
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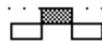
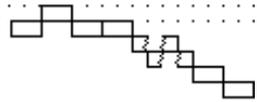
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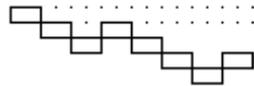
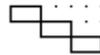
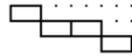
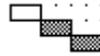
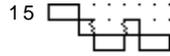
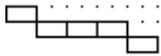


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Reland, sacred geography

■ = Clause with omitted verb(s)

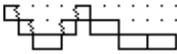


Swedberg, formal letter

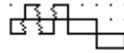
■ = Clause with omitted verb(s)



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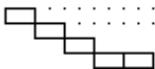
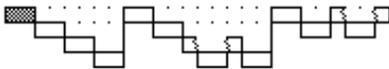
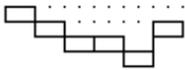
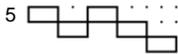
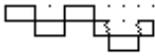
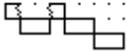
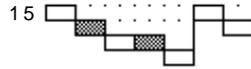
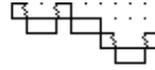
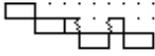


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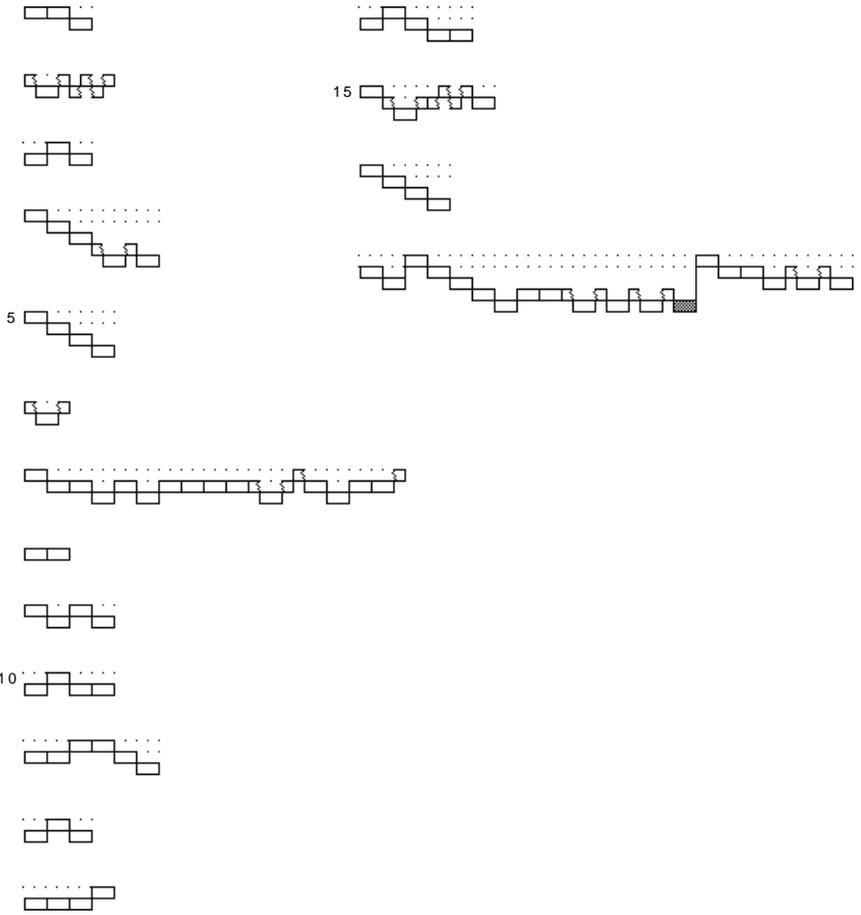
Vitalus , learned astrology

■ = Clause with omitted verb(s)



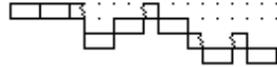
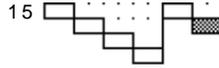
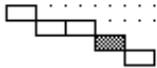
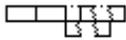
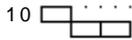
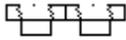
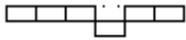
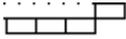
Wolff, philosophy

▨ = Clause with omitted verb(s)



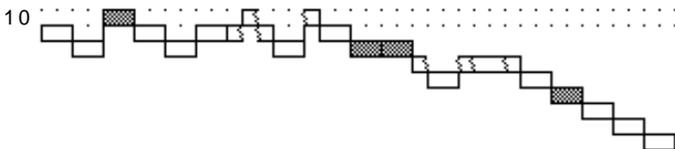
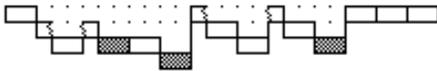
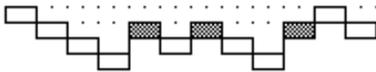
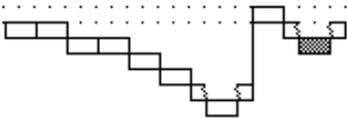
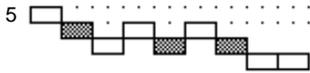
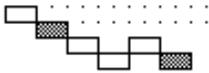
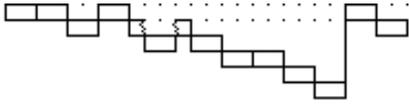
SwPrinc, philosophy

■ = Clause with omitted verb(s)



SwAC, theology

▨ = Clause with omitted verb(s)



SwTCR, memorable relation

■ = Clause with omitted verb(s)

