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An Annotated and Glossed English Translation of
Memory, Memorisation and Memorisers in Ancient
***Galilee* by Marcel Jousse:**

A Study of the Origin, Nature, Analysis and
Recording of Mnemonic Rhythmo-stylistic Texts

Volume Two
Memory, Memorisation and Memorisers in Ancient
***Galilee* by Marcel Jousse**

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Professor Edgard Sienaert

Dedication

To

Marcel Jousse and Edgard Sienaert

- *paysan-professors* -

**for their humble awareness ...
integrity, courage, and commitment ...**

What a simple and powerful example this paysan-Rabbi gives to us
who are, in some or other wise, also paysan-professors.
Like him, we see before us the abandoned masses,
analagous to sheep who have no shepherd,
i.e. trying to follow the deep, analogical significance of the Palestinian tale:
apprehenders who have teachers neither prepared,
nor well enough informed,
to guide them to eat what is good
and to guard them from eating what is bad.
(Jousse 2000:444)

To accept the facts proven by the researcher
before these facts have become common social knowledge,
requires an extraordinary effort of doctrinal renunciation.
This brings us to the very depths of sympathetic intelligence -
sympathetic towards persons and no longer towards objects only ...
Whether we want to believe it or not:
to understand is to love.
As the Palestinian analogism shows so well:
to know another person is to become, with that person,
one, single, living, acting, thinking, creating flesh.
To become someone else, demands the denial of self.
Comprehension is creation.
A person who understands becomes another person.
This type of self-negation
in order to intussuscept another
constitutes a veritable sacrifice,
the extent of which will be determined by the degree of metamorphosis demanded.
The discoverer is a solitary being.
The discovery must be publicised,
even vulgarised.
In this squaring of the circle
lies the full drama of a researcher's life ...
For the discoverer needs to be discovered himself.
Such discovery will only be possible
through the mediation of those few elite observers
who are able to sympathize intellectually with the genius of the discoverer,
and to follow in the path which he has opened.
(Jousse 2000:134)

... to the Memrâ of Elâhâ

Part II: Annotated Translation
Memory, Memorisation and Memorisers in Ancient Galilee by Marcel Jousse

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INTRODUCTION

TOWARDS A METHODOLOGY: THE STUDY OF THE MEMORY

An ethnic milieu of Oral-style Traditionⁱ is essentially a milieu of teaching and learning.ⁱⁱ The Oral-style Tradition trains and shapes each of its members formulaically - in a manner of speaking - to teach and to learn, to send and to receive. A milieu of ethnic Oral-style illiterate savants is the ideal milieu for a gifted teacher who wants to assemble around him an elite corps of memorising Apprehenders.ⁱⁱⁱ Empirical observations reveal the memorising capacity of the young, their potential as Apprehenders and therefore their promise as Teachers: the Head-Teacher has thus only to choose Teachers from among those whose memories have proved to function best. When training adult learners in such an Oral-style milieu, one does not start from scratch, - as is the case with us - because they have already, as children, memorised indefinite numbers of traditional formulas which can be used to synthesize new recited formulas.^{iv}

Of all the rhythm-catechist^v Rabbis of the Palestinian milieu, the greatest - if not the most studied as a rhythm-catechist Rabbi - was, without contest, Rabbi Iéshou"á^{vi} of Nazareth. But what characterised Rabbi Iéshou"á was that he was essentially a Rhythm-catechist of the people.^{vii} He did not catechise in the Academies of the learned^{viii}, nor for the learned, but in the synagogues or in the open air, for the people, those catechistically "Poor of Science",^{ix} whom it saddened him to see,

Lying like a helpless flock without a shepherd
And he gave them his Malkoutâ^x of Shemayyâ

I cannot emphasise enough how strange it must have seemed when, out of the blue, a young, thirty year-old Galilean Paysan,^{xi} materialised as an improvised ^{xii} Rabbi, suddenly gathered around him twelve other Galilean Paysan artisans,^{xiii} probably of his own age, to be his Apprehenders.^{xiv}

He kept them in his training for about three years which was really much too short a time to turn them into prodigies of science. And yet, look how all of a sudden, at the disappearance of the Paysan Head-Teacher,^{xv} the other twelve Paysans^{xvi} revealed themselves instantaneously as masters of a targumically formulaic Palestinian Style^{xvii} and capable of competing with the most magnificent Recitatives^{xviii} of the greatest Nabîs^{xix} of Israel.

Can we imagine a similar spectacle among our present-day Sarthois^{xx} Paysans? Can we imagine our present-day Sarthois Paysans, after three years of pastoral meanderings, being able to demonstrate their capacity both to improvise and to sustain numerous analogous formulas and formulaic Recitatives comparable with the most meticulous Homeric^{xxi} formulaic recitatives? We would invoke the intervention of the Holy Spirit in vain: one has yet to see the Holy Spirit intervene in such astonishing stylistic successes.^{xxii}

In the Palestinian milieu, we encounter neither the presence of the Holy Spirit nor the dapper Sarthois paysans of our current times. Instead we encounter a phenomenon familiar to Anthropologists of Memory, and foreign to the Theologians of the synoptic problem.^{xxiii} The Palestinian milieu was a milieu of ethnic formulaic Oral-style Tradition. There Oral-style Formulism was played and replayed from infancy in all the Galilean paysans, in the form of traditional Proverbs^{xxiv} for example, with varying degrees of mastery. From among these Galilean paysans, an elite group of the finest quality presents themselves to us as a small Assembly in Jerusalem in order to accomplish what was simultaneously commonplace and remarkable.^{xxv}

Among Galilean Paysans, the Counting-necklace^{xxvi} of seven rows of targumically formulaic Pearl-Lessons^{xxvii} was ordinary. What was extraordinary was that this selfsame Paysan Counting-necklace should be destined to arm twelve Galilean Paysans to conquer the Caesars of Rome. But what is even more amazing is that we today have regarded this self-same extraordinary phenomenon as so ordinary that nobody has felt the need to study the mechanisms of the elaboration of this Counting-necklace.

It was I, an Anthropologist of Memory and a proverbial Oral-style paysan, who had to delve within myself to discover that I was faced with an anthropological and ethnic marvel of normal human mechanics^{xxviii} as yet singularly ignored by the scholarly world. From now on, with each passing day, our artificial Written-style ethnic milieu will learn that it has ignored, at cost to its vitality perhaps, the natural mechanism of Oral-style Traditional ethnic milieus. Perhaps our civilisation is dying for denying the source of its Life two thousand years ago.

We must investigate this simple yet grandiose Life in all its beautiful radiance. To do this, we must follow, phase by phase, the structural and traditional elaboration of the Counting-necklace. We must follow it as it coils, Pearl-Lesson by Pearl-Lesson, around the Nafshâ-throat^{xxx} of the astounding Galilean traditional paysan, Kephâ.^{xxx} We must follow it as its coils echo and reflect the wisdom of Kephâ around the Nafshâ-throats^{xxxi} of the other eleven Galilean paysans.

To achieve this, we have to answer the following questions^{xxxii}. How does one use traditional formulas, which have been familiar since childhood, to crystallise a masterpiece of triumphant genius? What are the intellectual energies of the past that create memory by methodical and personal mastery so that one can transform oneself to be like the most astounding Informers of the world? This is an anthropological task and ethnic investigation eminently worth undertaking.^{xxxiii} It can be achieved by re-constructing, formula by formula, or better still, facet by facet, each of the Pearl-Lessons which will be strung onto the Seven mnemotechnical Strands of the targumically formulaic Counting-necklace. The anthropological and ethnic ideal for anyone undertaking such a study would be to be able to scrutinise in himself the play and replay of the targumically formulaic mechanisms to establish the way that they played and replayed in the Galilean memory of Kephâ.

I have sought long and profoundly to get as close as possible to this ideal in my previous work. In what was more of laboratory observation than a study *per se*,^{xxxiv} I have made myself fully conscious of memorising and traditioning human mechanics.^{xxxv} In this laboratory, we, as individuals, become so self-aware^{xxxvi} that we are able to observe in ourselves the same *vital* element which should be sympathetically investigated and understood in Galilean paysan-Memorisers so as not to reduce the Memory to dead written skeletons.^{xxxvii} We have to achieve the opposite. After two thousand years of such dead, skeletal graphics, we are duty-bound to resurrect the living spontaneity and inspired Mimodrama of the Paysan Kephâ and of his eleven Paysan Co-Apprehenders.

We must understand everything in terms of Memory, because it is only through Memory that anything and everything can be learned. The Anthropologist must be as ingenious as possible in his methodology^{xxxviii} and terminology,^{xxxix} so as to play and replay everything he observes through the rhythm-melodic gestes^{xl} familiar to a living Oral-style Tradition. Every written

formula must turn into a verbo-melodic formula; every paragraph into a rhythmic Recitative; every page into a mnemonically^{xli} and mnemotechnically^{xlii} structured Recitation.^{xliii} Writing must be used only as a means of achieving a better Oral-style reconstruction. As I have already done for the mimodramas of Genesis, documentation must support Tradition, but this must be formulaic Oral-style Tradition and not merely Oral Tradition.^{xliv} These two means of ethnic information have been confused until now through ignorant laziness: Oral Tradition is gossip, while the Formulaic Oral-style Tradition is the gigantic millennial mechanism, developed by thousands of successive and memorising geniuses.^{xlv}

An ethnic milieu of formulaic Oral-style Tradition has its Improvisers at the ready.^{xlvi} Day by day, the facts destined to become faithfully memorized are formulated by the recorder-memorisers in the rhythmic and melodic form of small Oral-style formulaic recitatives. Take for example the group of twelve Apprehenders who followed Rabbi Iéshou"a. Among those twelve there was one whom the Rabbi identified by name as the stone-hewer and builder of the daily history^{xlvii} of his *Qehillâh*, the memorising Assembly which was to become the *Ekklesia*.^{xlviii}

This chosen Apprehender is brimming with crystallized traditional formulas which help him to record facts worthy of memorization as they occur. This formulaic recording happens not long after the fact. It responds *in situ*, immediately and with a brevity suited to prompt and faithful memorization. The act of recording is greatly facilitated by reducing the facts to their essence but without distortion. They are formulaically comparable to each other: Formulism plays a significant role in the recording of otherwise different facts. An identical mnemonic rhythm-melody structures itself in the doubly formulaic Recitatives: from both the verbal and the rhythm-melodic points of view.

One can understand thus the ease with which each of the facts which have to be memorised is recorded by the traditionally *formulaic* improviser. It is from the mouth of this Improviser that the other memorisers receive each of the Pearl-Lessons directly which constitute the recitational unity. This multiplicity leads the memoriser to develop and elaborate the famous Palestinian *Sedêr-Séfêr*,^{xlix} or Order-Counter, which I have translated into the technical word, Counting-necklace.

Attempting to carry an undivided burden in bulk is a sign of a memory that is inefficient,¹ and therefore does not know and understand the detail of the treasure it carries. Thus, rather than carry these Pearl-Lessons in bulk, the good Galilean memoriser Kephâ, as a faithful provider, was guided to carry out a twofold interdependent operation: to order and to count. Indeed, everything begins from memory and ends in memorization. The very regularity of the original structure of this Counting-necklace will only be pursued to the point where it retains its teaching function and construction without diminishing the support it furnishes to memorization. This is the masterpiece of a memory in mastery over itself to the point of genius. Once the specialist Palestinian Anthropologist has understood the mechanism of *elaboration* and *distribution* of this Counting-necklace, he has understood all the living elements of the Iéshou"an Qehillâh in its past, its present and its future uses.

The Anthropologist of Memory must observe the greatest number possible of Oral-style Tradition ethnic milieus. Among all these innumerable milieus, past and present, are some which concern more especially the source of our deepest Civilisation.

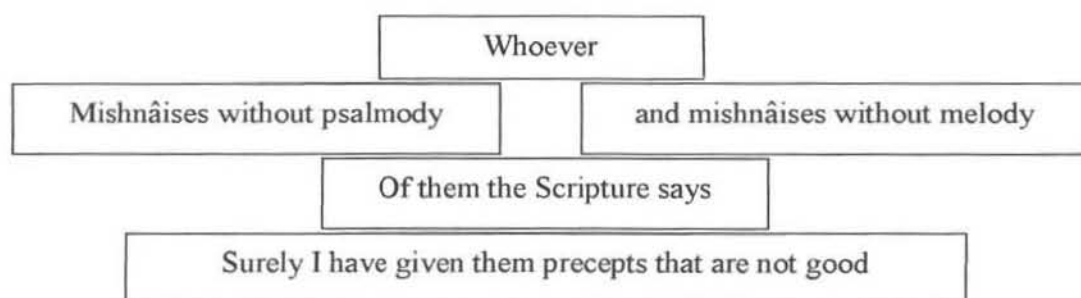
I have long since indicated my opinion that our Civilisation is deeply- and commonly-rooted in a Gallo-Galilean ethnic milieu.ⁱⁱ By a fortunate and unexpected coincidence for **me as** Anthropologist of Memory, both the Gallic and the Galilean ethnic milieus happen to have distinguished themselves by their brilliant mastery of the Anthropological laws of the Oral-style Tradition. To reinforce the basis of our true Gallo-Galilean Civilisation is therefore, for better or worse, to magnify anthropologically the Laws of Memory and to observe its brilliant application in the Gallic and Galilean ethnic milieus. It goes without saying that I am more than pleased to be able to make this double ethnic observation.

Unfortunately, as far as the Gallic ethnic milieu of Oral-style Tradition is concerned, the frightening scorched earth tactics of the Romansⁱⁱⁱ has left nothing surviving of the innumerable Gallic Oral-style rhythmic formulas which the apprehenders of our prestigious Druids memorised from mouth-to-mouth for twenty years in supportive rhythm-melody. Fortunately, our Gallo-Galilean civilisation is also, and infinitely more so, Galilean. There, by a miracle of paysan

tenacity, which has unfortunately not been able to gain the upper hand in Gaul with us, the Galilean paysan ethnic milieu not only defeated the Roman scorched earth tactics, but used these tactics in order to make an illiterate - but brilliantly savant in his *Aramaic Oral Style* - Galilean paysan go and occupy the very throne of Caesar, a throne which he transfigured and eternalised through the very eternity of his Oral-style Tradition.

By an unexpected irony, the anthropological and ethnic study of this durable Galilean Paysan allows us to study our Gallic Druids, anthropologically and ethnically, who have disappeared forever. Therefore, Mishnâisation and Druidism^{liii} correspond in this instance because of their mnemonic signification and their utilisation of the Laws of Memory. Is not “To repeat in echo” (*shânâh*) the only true way “To know in depth” (*druid*). Therefore, I, as the Anthropologist of Memory must address myself to the paysan mishnâism of the great Galilean paysan in order to verify experimentally how the paysan tradition of rhythm-melodic style creates a Civilisation.

“Druids, you rhythm-melodise in your teaching” said Lucan, the Hispanic-Roman Rhythmer of Oral Style, with admiration. This pedagogical - and not artistic - utilisation^{liv} of Mnemo-melodism^{lv} combines and unites marvelously with the rigorous precept of the mishnâising Rabbis:



lvi

If those scholastic rabbis, the Mishnâists-Tarmaists demanded so insistently that the traditional Rhythm-melodic memory-aid be always present, one can guess how much more insistently the Galilean Rhythm-mishnaist paysan must have insisted that the tradition be used. One can understand how the word Qehillâh came totally spontaneously to the lips of the Galilean paysan Teachers, in order to qualify and distinguish the Iéshou"an Assembly. lviiQehillâh was later encoded in Greek as *Ekklesia*, which always carried in it, its mishnâising synonymy with Kenishtâh, encoded in Greek as *Synagogue*.

Although their meaning is often obscured and fossilized, these Palestinian words and their Hellenistic encodings nevertheless always include a profound pedagogical implication, and better still, a rhythmico-catechistic - because it is rhythmico-mishnâic - sense and significance. Whether we like it or not, we are incarnated in the rhythmico-mishnâic behaviours of the Galilean Paysans who are prodigious memorisers of the Targumic traditional Oral-style Formulas. We cannot free ourselves from this anthropologically and ethnically constraining incarnation without reducing ourselves to dead skeletons. If we do, we render ourselves incapable of understanding, in their frightening living complexity, all the rhythmico-mishnaising comportments of the paysan Rabbi Iéshou"à of Nazareth and of his paysan Repeaters-in-echo, who do no more than only prolong and propagate intra-ethnically and extra-ethnically, the mnemonic laws of the Palestinian Oral-style Mishnâh.

As the Anthropologist of Memory, I have thought it my imperative duty to penetrate this Mishnâic Milieu as deeply as possible so as to study, technically, the human mechanism of the Besôretâ. I affirm this, in the form of a Iéshou"à parable: every Anthropologist of Memory draws from the observation of Palestinian Oral Style, both the Old and the New, the known and the unknown. And much more is unknown than known to us, plumitive penpushers,^{lviii} ignorant of the possibilities of natural and normal memory.

Obviously, such discoveries will only be made by mnemonic experimentation, by memorising all the rediscovered or suspected supports of the revived Counting-necklace. I believe that we will rediscover that which supports Memory in us if we are intrinsically in sympathy with all the mnemonic elements.

This is not a study of written texts in a library, but a gestual exercise of memorisation. We have read texts with our eyes only, when this was never the intention. These texts were meant to be orally rhythmico-melodied. Reading Oral-style Recitatives with our eyes has robbed them of nearly all of the mnemonic elements which constitute such texts. Bookish critics make no distinction whatsoever between an Oral-style scription and a Written Style which was never intended to be memorised. Now, the aim of scripting a memory-aid of Oral-style Recitatives was not to ensure their eternal existence in dead texts by necrotising them, but to help the living Memorisers conserve the

Oral-style Recitatives with all their dynamic elements, by playing and replaying them in their living muscles.

It is very easy to forget that until now no distinction whatsoever has been made between purely authored *writing* and the *scription* as a memory-aid for what was orally-composed and purely Memorised. The discoveries of the living gestes which were never until now studied scientifically in living beings, will have to be made in the play and replay of what is purely Memorised. In mitigation of our bookish savants, it must be said that, in our Written Style ethnic milieu, all that reaches us of the present-day Oral-style milieus, reaches us only in a form resembling our Written Style works.

When those who take the trouble to turn themselves into explorers of the living Oral Style in currently existing ethnic milieus report back to us about their explorations, their reports generally take the form of no more than graphic transcriptions of the essentials of rhythm-melodic Recitatives, in which nothing of the dynamic articulations and facets survive. It is fortunate that modern techniques will henceforth permit the phonographic and even cinematographic recording and reproduction of the Recitatives of the Oral-style Reciters. But these recordings are, generally, only done in a single copy, and the cognizance we take of it lapses inevitably into the mummifying and mortifying procedures of our unavoidable Written Style. Moreover, we must take into account the incredible preparation and training necessary before each and every phonographic reproduction of a formulaic Oral-style Recitatives of each particular ethnic milieu – and then of the next particular milieu – and so on for the tens and even hundreds of different ethnic milieus.

As one single human life, even a very long one, is hardly sufficient to master a living tradition of an Oral-style ethnic milieu, one can gauge the anthropological and ethnic impossibility of familiarising oneself with the indispensable multiplicity of realising, explaining and recording what is living and real. However, the knowledge of our ignorance and of our deficiencies is an altogether sound point of departure in any science. To question the scientific value of one's routines places one on a path of progress which lead beyond those routines.

Once the Written Style ethnic milieus admit and accept the intellectual value of the Oral-style Tradition ethnic milieus, great scientific progress will be accomplished. Only then will those Anthropologists of Memory, familiar with the currently existing Oral-style milieus, be able to turn to the Oral-style milieus of the past with less inadequate methods than those hitherto applied exclusively by the critics of the present day Written-style ethnic milieus.

i “Oral-style Tradition”: See Glossary s.v.

ii Jousse relates “memory”, “the Oral Tradition” and “teaching and learning” closely. See Glossary s.v. *Memory; *learning.

iii “Apprehender”: See Glossary s.v.

iv “When training adult learners in such an Oral-style milieu, one does not start from scratch, because they have already, as children, memorised indefinite numbers of traditional formulas which can be used to synthesize new recited formulas”: Adults raised in an Oral-style milieu have had their ‘oral learning pathways’ developed from childhood, because they are exposed - as Jousse himself was - to daily rhythmic recitation of any number and variety of texts (See Jousse 2000:15ff). The oral learning pathways thus developed from childhood can be accessed in adulthood for further learning. Oral learning pathways and their literate counterparts must not be confused with the innate capacities for aural and visual discrimination, memory and recall, which impact no doubt on the learning capacities of all individuals regardless of their customary and traditional behaviours. In his life-long research and study, Jousse demonstrates the distinction between ‘oral learning pathways’ and ‘literate’ modes of learning. Those trained in either do not automatically access the other. The ‘literate’ learner has as much, if not more, potential difficulty learning through the Oral Style as the Oral-style learner through the literate style. This does not imply any general psycho-physiological difference, but a cultural prescription or preference. See Glossary s.v. *Apprehender/ing.

v “Rhythmo-catechism”: ‘teaching and learning energised and enabled by mnemonic rhythm’. See Glossary s.v.

vi “Rabbi Iéshou”a”: See Glossary s.v.

vii “of the people” as opposed to ‘of the temple’.

viii “He did not catechise in the Academies of the learned”: Jousse maintained that the Rabbi Iéshou”a had most probably received limited rabbinical training, and that his learning was mostly ‘traditioned’, i.e. handed down orally from Abbâ to Berâ, Father to Son, and - as in Iéshou”a’s case - Mother to Son. See Glossary s.v. *Iéshou”a; *Traditioning.

ix “Poor of Science”: See Glossary s.v. Poor in/of Science *et al*; ³ Jousse 2000:Part 2 Chapters 1 and 2.

x “Malkouât of Shemayyâ” = the Kingdom of Heaven. See Jousse 2000; Glossary s.v.

xi Jousse identified the Rabbi Iéshou”a and his disciples - and most of his Apostles - as oral *paysan* people, those of the lowliest social status in the Galilean milieu. Jousse identified himself with the Rabbi Iéshou”a as he was also born into an oral and poor farming *paysan* community in 19th century France. The

issue of *paysanism* is central to Jousse's theory of concreteness and the Real. See Glossary s.v. *Paysan; *Oral-style ethnic milieu; *Gallic oral ethnic milieu.

xii 'improvising' = 'composing in performance'. See Glossary s.v.

xiii "twelve other Galilean Paysan artisans": Jousse is at pains to emphasise the status of the disciples as paysan artisans as opposed to literate scholars. See Glossary s.v. *Tradition/s; *Paysan.

xiv "Apprehenders": The Twelve Disciples. See Glossary s.v. *apprehender/ing; *disciple.

xv "the disappearance of the Paysan Head-Teacher": The death of Rabbi Iéshou"a.

xvi "the other twelve Paysans": The Disciples of Rabbi Iéshou"a, and their training as 'Envoys' or 'teachers' in the Kenishtâh in Jerusalem. See Glossary s.v. *Kenishtâh.

xvii "masters of a targumically formulaic Palestinian Style": The targumically formulaic Palestinian Oral Style used the ancient Aramaic Targum as 'old bottles' into which the 'new wine' of the Iéshou"a history and doctrine were encoded. Because the disciples had been traditioned from childhood in the targum of the Tôrâh, it was possible to use the traditional recitatives to teach the Deeds and Sayings of the Rabbi Iéshou"a. See Glossary s.v. *Oral Style; *Tradition; *Targum; *Tôrâh.

xviii "Recitatives": performed texts orally composed from the 'textual atoms' and played like 'living dominoes' by oral composers and reciters. (Jousse 2000:16) See ¹ Jousse 2000: Part Two Chapter Three; ² Glossary s.v.

xix "Nabis": 'prophets and rhythm-pedagogic mimodramatists': See Glossary s.v.

xx Sarthe, south-east of Paris, was Jousse's home region, which he termed his ethnic laboratory and to which he returned at regular intervals throughout his life to "check on my experimental method" and reiterated that "my first scientific training was this contact with the paysans of Beaumont-sur-Sarthe" (2000:15). See ¹ Why use the theories of a French Jesuit Scholar etc.; ² Glossary s.v.

xxi Jousse records that he "was particularly happy to concur with the great French linguist, Antoine Meillet" on the point that "the recitations of Homer are made up of a few hundred ethnic and impersonal formulas" (2000:42ff).

xxii "We would invoke the intervention of the Holy Spirit in vain: one has yet to see the Holy Spirit intervene in such astonishing stylistic successes": See Glossary s.v. *Paraqlitâ; *Rouhâh.

xxiii "Synoptic Problem" See Jousse 2000; Glossary s.v.

xxiv "Proverb": See Glossary s.v.

xxv "what was simultaneously commonplace and remarkable": While the use of the Oral Style was 'commonplace' in Galilean Palestine 2000 years ago, it was simultaneously remarkable that "two thousand years ago, accompanied by a dozen Galilean artisan-paysans, a simple Galilean artisan-paysan won a pedagogical Civilising war." (Jousse 2000:51). See Glossary s.v. *Oral Style; *Galilean Oral style; *Iéshou"a.

xxvi “Counting-necklace”: Jousse first considered calling this the “orderer-counter, but to be faithful to the logic of the Palestinian metaphor of the Pearl-Lessons” he chose “Counting-necklace” (2000:592). See Glossary s.v.

xxvii “Pearl-Lessons”: See Glossary s.v.

xxviii human mechanics: See Glossary s.v mechanics

xxix nafshâ-throat: See Glossary s.v.

xxx “Kephâ-Peter”: See Glossary s.v.

xxxi “... as its coils echo and reflect the wisdom of Kephâ around the Nafshâ-throats”: The Counting-necklace was literally worn around the neck and head, and wound around the wrist, but references such as this one also refer to the regular reciting from the Nafshâ-throat - the ‘tallying’ and ‘telling’ - of the teachings of both the Ancients and those of Rabbi Iéshou^a. See Glossary s.v. *Counting-necklace; *Nafshâ-throat.

xxxii “we have to answer the following questions”: Jousse insisted that it was critical that the ‘right question’ be asked, and that once it was, the answer lay in the question. Central to his study were questions such as: “How does the composite human being, situated at the very core of the universe’s perpetual motion, react to this activity and manage to hold it in his memory?” (Jousse 2000:60) See Glossary s.v. *Research Questions.

xxxiii “... an anthropological task and ethnic investigation eminently worth undertaking”: This was the task to which Jousse devoted his life. The research regimen that he describes was his. He learned all of Latin, Greek, Hebrew and Aramaic at a very young age and began “as a small child (...) to scan the formulas of the Cantic of Job, and to study the Targum” in order to “sound on my lips the very language of Jesus. (2000:22) He then examined the Aramaic Targum and Hebrew Torâh in the original to establish as far as he could the relationship between these ancient texts and the written records in the Bible and other religious records. In this way, he was reconstructed certain of the Oral-style traditional practices in early Christian Palestine including the use of the Counting-necklace and the role played by the Metourgemân in the reciting of the Besôretâ in the diaspora, from Jerusalem to Rome. See Part One: Marcel Jousse and Methodology.

xxxiv “... more of a laboratory observation than a study *per se*”: This is a reference to Jousse’s preferred method of investigation: ‘observation’ rather than ‘invention’. By ‘study’ he means a book-bound investigation which resulted in ‘invention’ and perhaps ‘deduction’. The reference to the ‘laboratory’ indicates that he ‘observed’ behaviours at first hand in both the laboratories of the ethnic milieu, and in the *Ecole des Hautes Etudes* in Paris where he trained and observed the various Oral-style practitioners such as Gabrielle Desgrées du Lou, Tchang Tchong Ming, *inter alia*. From such ‘observations’ he made ‘discoveries’, not ‘inventions’: it was his greatest fear that he would imagine things. By ‘discoveries’ he implies that he was uncovering natural phenomena that had been there all the time that needed to be made apparent. It is in this sense that he calls the memory ‘natural’ and ‘normal’: memory is in effect the natural and normal capacity of the anthropos, which requires only to be used to become powerful. See ¹ Part One: Marcel Jousse and Methodology; ² Glossary s.v. *discovery *et al.*

xxxv “Human Mechanics”: See Glossary s.v.

xxxvi Jousse terms these ‘Laboratories of Awareness’. See Part One: Marcel Jousse and Methodology; Glossary s.v. *Laboratory; *microscopic - macroscopic.

xxxvii “... so as not to reduce the Memory to dead written skeletons”: Jousse frequently refers to ‘writing’ as being inert and dead. See Glossary s.v. *Writing; *Dynamo-genesis.

xxxviii “methodology”: See Part One: Marcel Jousse and Methodology; Glossary s.v. *Laboratory;

xxxix “terminology”: See Glossary s.v.

xl “rhythmo-melodic gestes”: See Glossary s.v. *geste; *rhythmo-melodism; *impressing-expressing.

xli “mnemonically”: ‘The Four Great Laws of the Anthropology of Geste and Rhythm’: Mimism, Rhythmism, Bilateralism and Formulism. See ¹ Jousse 2000: Part One; ² Glossary s.v. *Mnemonic Laws; *Mimism; *Bilateralism; *Rhythmism; *Formulism.

xlvi “mnemotechnically”: See Glossary s.v. *mnemotechnical devices; *Call words.

xlvi “structured Recitation”: From the smallest unit of the textual atoms to the whole recitative, the recitative is ‘ordered’ and ‘counted’, ‘tallied’ in the ‘telling’, and has the capacity to change by addition, subtraction or mutation of the elements. At all levels, there is the potential in the structure for change and fluidity that allows for idiosyncratic style and identity: this is not parroting, but creative improvisation of the highest order. See Glossary s.v. *Oral Style; *‘tally’ and ‘tell’; *textual atoms.

xlvi “formulaic Oral-style Tradition and not merely Oral Tradition”: Jousse distinguishes between the ‘Oral-style tradition’ and the ‘Oral Tradition’, the former being the tradition of mnemonic formulaic expression and the latter referring to the broad category of cultural behaviours. See Glossary s.v. *Oral Tradition; *Oral-style tradition; *science of the ethnic oral milieu.

xlvi “... developed by thousands of successive and memorising geniuses”: A reference to the collective authorship of Oral-style recitations over centuries, only specific versions and/or performances of which can be attributed to individuals, such as the Besôretâ-Gospels of Kephâ-Markos, Sha’oùl-Loukas, and Mattai-Mattieu. See Glossary s.v. *Besôrâh; *Kephâ-Peter; *Sha’oùl; *Mattai; *Metourgemân-Sunergos.

xlvi “An ethnic milieu of formulaic Oral-style Tradition has its Improvisers at the ready”: This refers to the fact that every person born into an Oral-style milieu will have been traditioned throughout his or her upbringing in the Oral Style, and hence is ready to be further instructed in the same mode. See Glossary s.v. *tradition/s.

xlvi “identified by name as the stone-hewer and builder of the daily history”: Jousse is referring here to Kephâ-Peter. “And so we comprehend the Palestinian metaphor of the instructor who is a constructor, a builder, whose learners are those built, the constructed ones. To build means at the same time to construct and to instruct. So when Rabbi Iéshoua wanted to establish his house of instruction, he chose one of his apprehenders or learners to be the rock-foundation of his Church” (Jousse 2000:591).

xlvi “... of his Qehillâh, the memorising Assembly which was to become the Ekklesia”: Jousse used Qehillâh/ Kenishtâh/ Ekklesiâ/ Assembly/ Synagogue synonymously. See Glossary s.v. *Kenishtâh.

xlvi “the famous Palestinian Sedêr-Séfêr”: See Glossary s.v. *Sedêr-Séfêr.

l “Attempting to carry an undivided burden in bulk is a sign of a memory that is inefficient”: a memory is made efficient by the application of the Law of Bilateralism: See Glossary s.v. *Bilateralism; *partage.

li “Gallo-Galilean ethnic milieu”: See Glossary s.v.

lii “scorched earth tactics of the Romans”: See Glossary s.v. *Gallic oral ethnic milieu.

liii “Mishnâisation and Druidism: See Glossary s.v. *Mishnâh

liv “This pedagogical - and not artistic - utilisation”: See Glossary s.v. *aesthetic; *pedagogy; *Science of the ethnic oral milieu.

lv Mnemo-melodism: See Glossary s.v.

lvi Jousse records in The Parallel Rhythmic Recitatives of the Rabbis of Ancient Israel that this recitative was recorded by bab. Medillah 32:

Whoever mishnâises
without psalmody

and mishnâises
without melody/

Of them the Scripture says

Surely I have given them precepts
that are not good

lvii “One can understand how the word Qehillâh came totally spontaneously to the lips of the Galilean paysan Teachers, in order to qualify and distinguish the Iéshou"an Assembly.”... as a school of teaching and learning in the Oral-style mode, i.e. without writing.

lviii “penpushers”: See Glossary s.v.

PART ONE

THE INTRA-ETHNIC ELABORATION OF THE PALESTINIAN ORAL STYLE

In the Gospels, there are two stages which are clearly distinguishable although they are always interdependent: the Composition of the Galilean Counting-necklace and its Emigration into the Greek ethnic milieu. But these two contemporary stages of Iéshou^a and of Kephâ were preceded by an age-old anthropological and ethnic Elaboration of all the elements which we see being used as in a kind of great play - and as if 'at play' - in the Rabbi-Teacher Iéshou^a and in his Repetitor Kephâ and in his Apprehender Iôhânân. All was prepared: all that remained was that it should be achieved.

Do not think
the Tôrâh
I did not come
the Tôrâh

but to fulfil them

That I came to undo
and the Nabis
to undo
and the Nabis

CHAPTER ONE

MNEMONIC PALESTINIAN INSTITUTIONS

1 The Kenishtâhⁱ

It is curious and unusual, but worth noting, that the Kenishtâh was not a School which was first formed, and then assembled its Apprehenders, but rather a group of Apprehenders who first assembled, and then formed a school. It was from this very small memorising Assembly that the most formidable conquest of Memory ever witnessed by Humanity would irradiate globally for thousands of years.ⁱⁱ This Kenishtâh was quite simply a School where a Tôrâh, whose language became incomprehensible once it was scripted in Hebrew,ⁱⁱⁱ served as an unshakeable foundation for the Aramaic oral encoding called the Targum, which can only be taught and learned from memory.^{iv} Today's greatest specialists have come to acknowledge the very extensive use of Memory within the Kenishtâh. It is therefore the duty of the anthropologist to make a technical study of the human mechanism of the Kenishtâh and the manner in which it functioned in many different forms in the Palestinian ethnic milieu.

This school is difficult to qualify and to classify according to our present-day modes of qualification and classification. It was, simultaneously, a primary school, a secondary school and provided higher education. I need to make this confusing point strongly from the outset. Indeed, the Apprehenders who were trained at this Kenishtâh (later encoded in Greek as 'Synagogue'), would come to constitute a common Assembly with memorisation as its sole training, which was why great savants who were completely illiterate were found there. In such a school, memory was the measure of knowledge and learning. A great scholastic Rabbi would not feel degraded by becoming the Apprehender of a brilliant but illiterate Paysan teacher.^v

All our current intellectual value judgements would have to be revised were we to re-enter, not the Kenishtâh-building, but the Kenishtâh-Teaching, or better still, were we to enter among its Teachers and Memorisers. Nothing was detached from concretely-defined persons. Instruction was not delivered by sundry and general teaching, but by a specific concretely-defined 'Abbâ who pedagogically engendered a specific Berâ.^{vi} 'Abbâ' and 'Berâ' translate poorly as 'Father' and 'Son' in our terms. The Kenishtâh was thus a family where the intellectual substance was

received through the living Memory. One will, therefore, always have to return to the living Memory. One could say that we are dealing with a national and familial Memory^{vii} in the same way that we deal with a national and familial language.

Indeed, the national community and the familial community seemed to have only one aim: to have their members memorise, from birth to death, as many formulaic elements of the immense and almost infinite traditional Recitation as possible. This is why from the smallest elementary unit to the vast ensemble of Oral-style Tradition, we are always able to discover a series of spontaneous or deliberate applications of the laws of Memory.

Just as there was, in the Palestinian ethnic milieu, unity of language, so there were community memorising techniques. Before becoming effectively Teacher and Learner, any two individuals would have already been pre-formed traditionally and formulaically. So much so, that every Mishnâist^{viii} felt, from the start, that the Catechist^{ix} standing before him was a methodologically organised Memoriser. All the Mishnâist had to do was have the Catechist play the old Formulas in a new synthesis.^x This case in point demonstrates that one was always in familiar territory working with a familiar method. Indeed, all the traditional formulas, as well as their functional mechanisms, were known. All that remained to be learnt was the more or less unpredictable personal play according to the originality of the Teacher's personality.

We will therefore not be surprised to see that this living family presented its traditional teaching only in the dynamic form of the Targum.

2 The Targum

Yesterday, the Targum was nothing to us! Today, it should be everything!

Indeed, at the time of Iéshou"â and conceivably from the time of Esdras,^{xi} every Palestinian from birth to death, regardless of social rank, lived his life solely by and according to the Targum, and, likewise, it was by the Targum that he required others to live their lives. This Targum was the Aramaic oral Encoding of the formulas of the Hebraic written Tôrâh and was therefore also formulaic. Propositional Formulism^{xii} facilitated the memorisation of the old, and allowed the easy

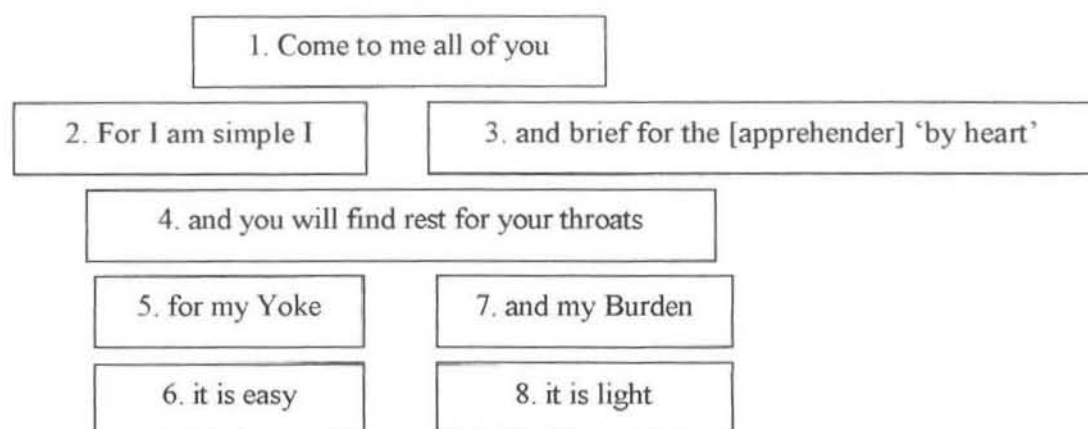
creation of the new. Everything, from the Hebraic formulaic depths through to the targumic formulaic encoding, contributed to the facilitation and community of Memorisation.

The encoding Targum

In a system as rigid as that of the ‘Mechanics of textual atoms’^{xiii} which governed the Palestinian rhythm-catechistic Universe, strictly encoding Targumism reflected the deep-seated and profound religious respect of this ethnic milieu for the tiniest articulations of the proclaimed Hebraic Tôrâh. From the outset, this Targumism thus brought into being a complete system of living Aramaic rhythm-catechistic formulas which found themselves corresponding semantically and rhythmically with the traditional Hebraic Formulas, due to the very close parentage of the two Semitic languages.^{xiv}

Such is the analogy of this ‘double play with formulas’^{xv} that, very often, when one is faced with a Greek encoding, for example, one hesitates before deciding whether it is an encoding of a primordial Hebraic formula or of a secondary Aramaic formula.^{xvi} Very possibly, it is this hesitation in this decision-making process that has misled so many eminent philologists about the Semitic language underlying the Greek encoding of the Gospels, and which has reaped for us the well-known but contrived ‘Hebraic themes’ of Delitzsh, Resh^{xvii} and so many others.

In rhythm-catechism, and especially popular rhythm-catechism, the ideal is brevity. The Aramaic ‘onkelosing’ or ‘akilasing’^{xviii} Targum yielded this brevity by preserving the character of age-old proverbs which constitute the diamantine charm of the Palestinian traditional formulas. But whoever advocates ‘brevity’ also advocates ‘density’ and - unwittingly – ‘obscurity’.^{xix} The paramount Rhythm-catechist would be the one who, knowing how to unite simplicity and brevity, and balancing himself under the Yoke and lifting himself up under the Burden^{xx} in order to learn word by word, could repeat to his Rhythm-catechised the injunction memorised ‘by heart’.^{xxi}



Matthew 11, 28-30

Any Aramaic formulaic Encoding should automatically have re-presented the character of the strict grammatical encoding consistently and inflexibly, that is, it should have transposed each significant Hebraic element into a single Aramaic element of the same meaning. Although this is not always so, it is what happens most frequently as in the case of the targumic scripting known under the name of the Targum of Onkelos. This is equally the case throughout the Hellenistic targumisation of Aquila,^{xxii} but this time with the characteristic unbroken consistency of writing - of sustained literate-ness, as it were.

Allow me to comment in passing on the obscurity of the expression, 'targum of Onkelos'. This can perhaps best be understood in the same way that we understand, in French, the analogous expression: 'Claudelian verse', meaning: 'verse in the manner of Claudel'.^{xxiii} For example, we sometimes hear it said that in one or another French translation of the Bible, the texts of the prophets are translated 'in Claudelian verse'. This does not mean that the person who speaks in this way is suggesting that Claudel is the author of this translation: everyone knows anyway that it is the creation of a much earlier date than that of our famous rhythmmer of verse. In the same way 'Targum of Onkelos' means a scripting of an encoded Targum in the strict and celebrated manner of Akilas, without inferring anything about the age or 'oral-ness' of the Targum, which is, at least on the whole, perhaps as old as Esdras.

The other Hellenistic targumisations, like those of the Seventy,^{xxiv} or the Evangelists,^{xxv} or the Pauline 'Sunergoi',^{xxvi} whilst not having the benefit of such sustained literate-ness, are nonetheless 'encodings', beneath which the Palestinian ethnic formulas are easily recognised. These 'encodings'

permit the formulaic 'Re-encodings' - (I do not say the 'Retranslations')^{xxvii} - so much so that I can establish the following principle: Formulism and Encoding, which are very different, are the two opposing sides of the path upon which the Palestinian Stylologist^{xxviii} must walk.

It is because he understands this dual path that Mgr Gry^{xxix} has been able to progress so confidently through the jungle undergrowth of the seven Targumisations - in various languages - of the Prophetic Sayings of Esdras, and to give us their Re-encoding in Aramaic targumic formulas. On the other hand, a particular academic philosopher^{xxx} has assured me boldly that the stylistic structures of the 'epistles' of Rabbi Shâ'oûl, whom he acknowledges was the talmid of Rabban Gamaliel, are fundamentally Greek. Such an opinion can only be attributed to a lack of sufficient psychological training initiating the learner scientifically in the laws of Formulism and Encoding. As long as such texts, coming from such Rabbis, have not been subjected fully to the play and replay of the reagents of Formulism and Encoding, one has a duty not to assert anything on this matter.

The midrâshising Targum

The 'onkelosing' Targum neither was, nor could always be, perfectly clear and simple in its brevity, for a great number of psychological, historical and ethnic reasons. Chief of these reasons was that it was a Targum in which the maxim '*traduttore, traditore*'^{xxxi} was inevitably and variously proved true. Whence, for the onkelosing Targum, the pedagogical need to carry at its side, or better still, within itself, its clarifying 'Explication' - its 'Midrâsh'.^{xxxii}

Basically, from the first targumisation of Esdras, the entire rhythmico-catechistics of the Palestinian rabbis is, so to speak, nothing more than an immense Midrâsh, whether in common Aramaic or in scholastic Hebrew, of the traditional formulas of the Hebraic Tôrâh and of its Aramaic Targum in the manner of Onkelos. Furthermore, let us remember always to take into account the curious and frequently used catechistic method of the Rabbis when we are faced with the great number of midrâshic lessons which were only scripted in scholastic Hebrew as memory-aids.^{xxxiii} Indeed, those midrâshic lessons were often catechised to the people, in various Aramaic encodings, by the Metourgemân or 'Amôrâ,^{xxxiv} as follows: the Rabbi composed the Recitatives formulaically and murmured^{xxxv} them in Scholastic Hebrew in the ear of the Metourgemân standing at his side. The

accompanying and collaborating Metourgemân, or Paraqlitâ,^{xxxvi} then repeated the rhythmo-catechistic Recitatives in common Aramaic in a loud voice.

By rare good luck, we sometimes have the good fortune of actually possessing the content of some of these midrâshic lessons preserved in both forms: scholastic Hebrew and common Aramaic encoding.^{xxxvii} With a view to my future studies, I have intentionally given an example of them in Recitative XX of my *Parallel Rhythmic Recitatives of the Rabbis of Israel*.^{xxxviii} But, whether it was in scholastic Hebrew or in common Aramaic, the Midrâsh always remained the ‘Midrâsh’, which was the ‘Explication’ of the Formulas of the Tôrâh. The Dâbârs of the Tôrâh^{xxxix} were the immutable branches, the mysterious and obscure sap which manifested and illustrated itself only in the ephemeral leaves and flowers of the Midrâsh.^{xl}

It would be interesting to analyse how this illustrative and explicative blossoming developed, as it progressed in stages from the onkelosing Targum to the midrâshising Targum. One would then see how the onkelosing Targum would begin to midrâshise by intra-relating the details of the propositions in a formula too concise and too obscure or leading one to irreverence.^{xli} In this normal but important human activity of rhythmo-catechistic pedagogy, it is important to remember that this ‘detailing’ Midrâsh always tended to assume a formulaic structure which was repeated identically whenever the same need for explication was felt within a propositional formula. Then a new formula was set as a jewel in an ancient formula.^{xlii}

But soon this explicative Midrâsh burst forth from the encoding proposition and claimed relative independence for itself. Put simply, it blossomed then in the curious mimodramatic form of the Mâshâl or Parable.^{xliii} Again here, and most importantly, we are able to see and grasp, phase by phase, the living and conquering elaboration and development of the didactic formulas and modules of this Palestinian ‘literary genre’ which was to have such a prodigious effect on the popular and savant Rhythmo-catechistics of the Rabbis, perhaps since Esdras.

We, especially us bookish academics, should never forget to take into account the pre-eminent influence of guiding and modelling Rhythmo-melody in the structural elaboration of the propositional Formulas and the didactic modules. The Miqerâ,^{xliv} whether in Hebrew or Aramaic,

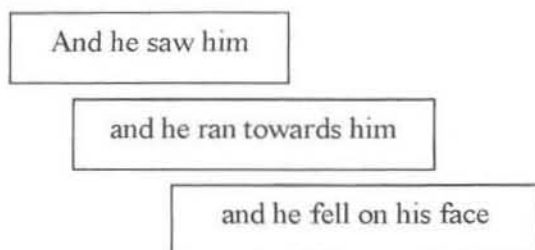
was not ‘said’, but modulated, on a precise midrâshising, - dare I say – ‘qur’anic’ melody.^{xlv} Let us remember that on this pedagogical point, (as on so many others which are better known every day), Mahomet depended on the Rhythmo-catechistic milieu.

Before getting bogged down in sophisticated terminology in various scriptions, the dates of which are, moreover, impossible to determine with certainty, let us ask ourselves whether the common Aramaic Rhythmo-catechism of the onkelosing Targum, some of it as old as Esdras, has ever ceased to flower incessantly? It does not seem so. In effect, we are situated here in the midst of an Oral-style ethnic phenomenon which the young Stylologists who are initiated in the anthropological laws of Formulism have begun to study in the Homeric compositions, the Homeric hymns, the *Chansons de Geste*, etc. To call them by an apparently contradictory but perfectly adequate name: they are ‘fluid texts’.

These are ‘texts’ in the full etymological sense of the word^{xlvi} in that they are structural ‘tissues’ of Formulas that have become traditional over a long period of time as a consequence of following and conforming to the continual and never-ending memorisations and recitations. But they are also ‘fluid’ in that each individual formula of a formulaic recitational Ensemble may be replaced by another more or less equivalent formula, or be omitted, or, on the contrary, be re-enforced by one or more other Formulas. The second formula of the following formulaic Binary^{xlvii} for example, might be recited with any one of the following equivalences.

And he saw him	And he fell on his face
And he saw him	and he fell at his feet
And he saw him	and he fell at his knees
And he saw him	and he fell on his knees
And he saw him	and he fell to the earth

or else this formulaic Binary might be transformed into an equally formulaic Ternary^{xlviii} by the recited addition of a new formula:



Thus, then the formulaic details within the structures of a single recitational Ensemble could vary 'fluidly', not only from one Reciter to another, but also, for the same Reciter, from one day to another. Two or three Disciples - 'apprehenders by heart' of any such lesson of a single Rhythmo-catechist - might not recite exactly alike even if they recited later exactly as they had 'auditioned' - that is 'learned by heart' - if they had 'auditioned' the Lesson of their Teacher on different days. This was because every Oral-style ethnic milieu Reciter was the supreme master of an immense treasure of mnemonic Formulas which he had heard and repeated himself rhythm-melodically every day since his earliest childhood. He was always, therefore, to a greater or lesser extent, a Composer or an Improviser.^{xlix}

I should point out, in passing that such rhythm-catechistic ethnic milieus would obviously be 'heaven-on-earth' for lovers of the so-called 'synoptic problems'. The irony is that the majority of these amateur, 'armchair papyrovores', neither venture forth nor make any real effort to study these 'problems' in the daily lives of these 'synoptivating' milieus, where they would perhaps find unexpected solutions to many of their 'pseudo-problems'.¹

This bothersome synoptic nuisance created by the recitational memory, which I have just mentioned, resulted from the precocious and progressive acquisition of the rhythm-catechistic formulas by all the individuals of a given ethnic milieu. This inconvenience was, on the other hand, greatly compensated by the immediate familiarity which the Rhythm-catechised themselves felt with the terminology and the lessons of the Rhythm-catechist or Mishnâist. This was because the lessons were 'woven' from traditional formulas which had been known for a long time, and were repeated daily with the same melody, but in different contexts. In practice

then, after only a single hearing in the case of the most gifted, ‘to hear was to memorise’, therefore ‘hearing was learning’.

In those formulaic Oral-style milieus, and particularly in the Targumizing Palestinian milieu, the two terms ‘hear’ and ‘memorise’ were virtually perfectly synonymous. In our contemporary anthropological language, we understand ‘to hear/ audition’ to mean ‘learning by hearing’ and ‘memorise’ to mean ‘learning word-by-word’. But in our current, common usage, ‘to hear a lesson’, or even ‘to learn a lesson’, has not necessarily the same rhythmo-catechistic semantic implication. And when, as Anthropologists of Geste and Memory, we need to deal precisely with the rhythmo-catechistic facts of these Oral-style ethnic milieus, our translations become treasonous. We need to reconsider our use of these terms.^{li}

In the same way, the Homeric *Epos*,^{lii} the Hebraic *Dâbâr*,^{liii} the targumizing *Petgâmâ*,^{liv} the medieval *Dict*,^{lv} are not translated, but betrayed, by our general-purpose word, *Parole*.^{lvi} The entire rhythmo-pedagogical resonance is suppressed and, furthermore, the study of their styles and the manner in which they should be translated are often ignored. A Formulaic Style must not in future be translated as one translates the Written Style of a Virgil or a Cicero. It is up to the translator to labour tirelessly in order to crystallise, in his own language, the disjointed words as one single bloc of meaning encoded in the crystal monobloc of the Formula, this unit with its multiple facets. ‘The verse-in-a-line - that singular word’, is more or less how Mallarmé expressed it. How much more so the Formula!^{lvii}

It might be interesting to find out what a similar rhythmo-catechistic training could achieve through the Aramaic, oral and traditional formulas alone, from a pedagogic or literary point of view, in a simple, young being. If one is curious to know this, one has only to analyse the style of the famous ‘Magnificat’, which was developed orally out of rhythmo-melodic formulae, and composed by the young Palestinian Mâriâm, the mother of Rabbi Iéshou"â of Nazareth. I ask myself whether a modern young girl of the same age as Mâriâm could compose for us a sort of Magnificat and achieve the same literary effect. Could she compose at a similar level of anthropological and ethnic simplicity, and solely on the pedagogic and stylistic plane? Would her composition be composed for

us out of the ‘rhythmic formulas’ of this Catechism of ours which she learned through perseverance?
lviii

In this regard, I venture to quote the formula: ‘Like Mother, like Son’, thinking here only of the marvellous targumic Rhythmo-catechistics daily ‘melodised’ by Mâriâm to the attentive and keen ears of young Iéshou"á, the child and the adolescent, just as it was ‘melodised’ in all Palestinian families. And perhaps, the young improvising Rhythmist from Nazareth was already, - in the centuries-old custom of so many of today’s Oriental mothers – now cradling, now weeping - formulaically introducing the ‘rhythmic Recitatives of Childhood’ to her Son. Indeed, I, author and anthropologist, who have also experienced this rhythm-melodic training from maternal lips,^{lix} am moved and filled with reflective anticipation when I hear, repeated insistently, the following typical targumic formula, rhythm-catechised by Rabbi Shâ’ôûl of Giscala, and encoded in Greek by Loukas, the sunergos-metourgemân of the Aramaic Besôretâ.^{lx}

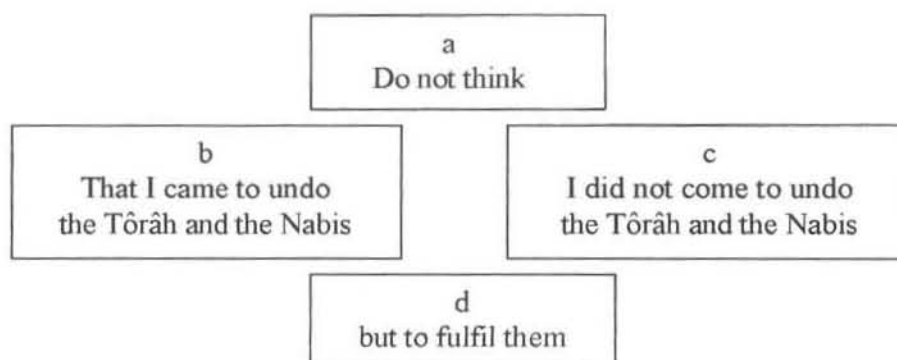
It is Mâriâm who retained all the Accounts that follow
and who went over them again by heart
It is his mother who retained all the Accounts that follow
(and who went over them) by heart

^{lxi}Luke 2,19 and 51

As the good Rhythmo-catechist he always was, Rabbi Iéshou"á could therefore do no other than structure his own catechistic lessons with the rhythm-melodic Aramaic targumic Formulas, which, as childhood formulas, were all as familiar to his catechists as they were to him and his mother. One of his last utterances: “Eláï, Eláï, lama sabactani?”^{lxii} was but one of the innumerable targumic formulas on which all the gestes of his mouth were modelled, and from which he modelled all his recitatives.

This is why we must always start with these targumic formulas when we examine the fundamental stylistic elements of his Catechism. Rabbi Iéshou"á was, one might say, the ‘stylistic

Berâ' of the rhythmo-catechistic Formulism and the Terminology of the Aramaic oral Targum. As one becomes more familiar with this whole Formulism of the Targum, even in their present state, one marvels - but is not surprised - to recognise the sovereign mastery Rabbi Iéshou"à possessed of the smallest details. He himself, moreover, repeated.



lxiii

Formulaic utilisation of the Targum

As to the formulaic utilisation of the targum, my position as Oral-style Anthropologist has always been that adopted philologically and methodologically by Mgr Gry. Whether the date of scripting of the Targum which we possess was earlier or later, and notwithstanding the extent to which 'oral-texts' are identical or fluidly variant, they remain nonetheless formulaic and traditional 'texts'. The fundamental Formulism of these traditional texts goes back to the very origin of the oral and rhythmo-catechistic formulaic targumisations. It is this fundamental Formulism which solely interests us when, in its light, we try to analyze the Formulas that were on the lips of Rabbi Iéshou"à from infancy.

The genetic origins of the Hebraic Midrâshisation of the Tôrâh by the Talmuds and the Midrâshîms were certainly later than the Aramaic oral encoding and the targumic midrâshisation. Yet, when I was the first to show young scholars in Palestine Studies my seminal research hypothesis on the Formulism of the diverse and immense Scriptions, they immediately and whole-heartedly encouraged me. In such matters, trying to find the exact date of the first appearance of each midrâshising Formula on the lips of one or another particular Rhythmocatechist, is, yet again, to ignore the Oral-style laws completely. In Oral-style research,

employing philological methods is anti-scientific, and therefore anti-ethnic, however correct it might be to date a Dialogue of Plato or an Oration of Cicero in this way.^{lxiv}

It is impossible to establish when most of the Aramaic targumic lessons originated and when they were orally structured. It is equally impossible, for example, to establish when the Hebraic formulaic Lessons on the Days of the Creation,^{lxv} as we have them at the beginning of Genesis, originated, and when they were originally orally structured. In both cases, notwithstanding the difference in epochs, we find ourselves confronted with the same process of the 'scripting'^{lxvi} of living rhythmo-catechistic traditions, the date of which cannot be specified beyond the realisation that it was certainly earlier rather than later.

As an Anthropologist of the Oral Style, I have merely to note, impartially, the dates assigned to each of the compositions of the Hebraic Story of the Creation by most of the eminent specialists in philological hypercriticism, to make me question the reliability of any method which takes no account whatsoever of the differences between ethnic milieus. From this arise my grave and informed reservations, which the most objective of these highly specialised philologists have also started to express. It has at long last also been realised that the final stage of a 'Scription' of a rhythmo-catechistic composition in an Oral-style milieu is neither the same thing as a 'composition-in-writing', nor the *ne varietur* edition of a book in a written-style milieu.^{lxvii}

Successive centuries have no doubt added their moss to this traditional Oral-style composition, but the moss should not be allowed to prevent one from utilising the timber. To deny oneself the free use of the targumic Formulas - with the necessary precautions, supplenesses and checks, of course - would be to deprive oneself unduly of a most precious and unique technique. To access the age of this technique, we would have to delve as far back as possible in the development and elaboration of those Aramaic Formulas which constitute the regular framework of common Palestinian Rhythm-catechism.^{lxviii}

Indeed, as I have said, and as I will repeat incessantly, there has been until now, outside of the examination of formulism, nothing analogically akin to a chemical catalyst,^{lxix} which will allow us to discover whether a Greek text is fundamentally Greek, or whether it is the encoding of a

Palestinian Rhythmo-catechism. It is precisely because of the capital importance of *Formulism* and *Encoding* that I find myself obliged to insist so strongly on this point. Before Mgr. Gry, all the numerous philological dissertations on the style of the Apocalypse of Esdras are no more than literature at its most vain and hollow.^{lxx} The Palestinian Rhythmo-catechisms of Rabbi Shâ'oûl of Giscala, which are encoded in Greek by his numerous Sunergoï and accompanying targumists, and which are clearly as formulaic as Esdras, still await their Mgr. Gry.^{lxxi}

3 The Hebreo-Aramaic Metourgemân

The origin of the institution of the Metourgeman

It is obvious that our Oral-style ethnic milieu values two things: its Oral Style and the Memorisation of this Oral Style.

The Oral Style survives in its specific ethnic milieu as long as the language undergoes only normal phonetic evolutions.^{lxxii} But territorial conquest may cause the ethnic language to be submerged even though the ancestral Traditions do not disappear. This was the case when ancient Hebraic was replaced by Aramaic. Why this actually happened, we do not really know. But it was at that point that there came into being an important ally who has to date received very little scholarly attention: the Metourgemân, who is altogether different from our Interpreter. We see him first functioning about 444 years before our era, under the directive of Esdras.

In each Palestinian community, the Tôrâh, in the broad sense, had its place of refuge in something akin to a Schoolhouse, which was not a Temple.^{lxxiii} The exclusive aim of this Schoolhouse was to guard and conserve the immortal Tôrâh in the language in which it was scripted, in a scroll which was so meticulously transcribed that it became quasi-liturgical. Once the dead written text had thus been saved from oblivion,^{lxxiv} it remained for the dynamic understanding of this dead, yet immortal, text to be conserved. A stroke of ethnic genius created a living man instead of yet another dead scroll.^{lxxv} The meaning of this text, which had become incomprehensible in its written form, reappeared more alive than ever before in a living, intelligent and memorising being, who memorised in order to promote and support the Memory. Were it not that it would be an inadmissible blasphemy, my wonder and amazement as an Anthropologist would tempt me to call this the Divinisation of Human Memory.^{lxxvi} I believe it possible that current Civilisations are crumbling

irreparably because we have not recognised the necessity of this exalted, beautiful human faculty.^{lxxvii}

There are on earth, basically, only two Civilisations: the Civilisation of Preaching and the Civilisation of Memorisation.^{lxxviii} No matter the synonyms we attribute to each of these two denominations, we will always have something like an Orator haranguing on a grandstand for the former, and a Metourgemân on his platform for the latter.^{lxxix} It is astounding to realise that when he became incarnate, God did not present himself as an Orator, haranguing from the grandstand, but as a Metourgemân on the platform of Nazareth. Had the Metourgemân served only this purpose, he would have served Humanity and the 'Paysan University' well. Let me qualify immediately what I mean by the 'Paysan University'.^{lxxx} The Metourgemân was very possibly illiterate, for he is sometimes, blind.^{lxxxi} It was enough for him to possess two oral texts in his memory, the Hebrew and the Aramaic, which he was able to transmute mutually. While he rendered them both alive in his memory, it was the Aramaic echo that he replayed on his lips.

The secret aid to the memory within these memorised texts was consistently and always propositional and balanced Formulism: the Formulism of the miqrâised Hebrew text, called in a loud rhythmico-psalmodic voice from the writing by the Teacher, and the Formulism of the targumised Aramaic encoding clearly echoed in a rhythmico-melodic parallel by the Metourgemân. This was always a purely oral echo, as the Synagogue would never have allowed the use of a written text for the Targumisation. Here, as in all these pedagogical matters, there were rules which so resembled a liturgy that, in the Synagogue, one could say: Pedagogy engendered Liturgy.^{lxxxii}

One senses that, elsewhere and later, one would unfortunately have to admit that Liturgy engendered Pedagogy. In such instances, Rite kills Meaning and Sclerosis blinds Intelligence.^{lxxxiii} But there, in the Paysan University, that point had not yet been reached. This Metourgemân had one concern only: making meaning intelligible. The Intelligibility of the meaning of each formula could only be perfected through the simultaneous Intelligibility of the whole. Which was why Memory of the whole in its entirety was needed to make it resound, formula by formula, on each part and element. The Targum of the detail was the function of the

Targum of the whole.^{lxxxiv} And this functioning of the whole in each detail could only operate in a memory trained by an entire lifetime of specific use and practice. One will therefore not be surprised if Memory alone sufficed for this to function perfectly for many centuries in Palestine. Even when there were, occasionally, memory-aid Scriptures, they were, as their name implies, only proofs of what was already in the common Memory.^{lxxxv}

The Creative Metourgemân

It was therefore purely within the mechanism of Memory that the laboratory of Bringing-into-Consciousness^{lxxxvi} of the Aramaic Targum must have functioned. It was thanks to this familiar mnemonic mastery of the Targumic Formulas that a new formulaic Oral-style tradition was engendered. The meaning of the ancient Hebraic Formulas was saved and preserved in the new Aramaic targumic Formulas. Furthermore, the new Formulas were helped, by this combination, to make the old Formulas more deeply understood: this was the Midrâsh. The Midrâsh comprised the entire ensemble of *paysan* Palestinian Compositions, as well as the entire ensemble of the *scholastic* Palestinian Compositions which were, in turn, composed of the combinations of the old Hebraic Formulas.

We must indeed not forget that there was always a double Palestinian Oral-style Tradition: the Scholastic Oral-style Tradition and the paysan Oral-style Tradition - the former in scholastic Hebrew, the latter in Targumic Aramaic. But the only living Oral-style Tradition was obviously the paysan Oral-style Tradition. Its originator was the Hebreo-Aramaic Metourgemân who created a new civilisation with this enduring Memory trained consistently on a daily basis. This was the civilisation which created those most majestic and stirring masterpieces, the mysterious Apocalypses of which everyone talks, but almost no-one understands.^{lxxxvii} Witness, for instance, the imitation of the Apocalypse of Esdras resuscitated by Mgr Gry in its forceful formulaic Aramaic.

The stupefying and perturbing discoveries of the Dead Sea Scrolls^{lxxxviii} must not make us forget that they place us outside a truly real and living oral milieu, this is to say in a kind of monastic and scholastic *Grande Chartreuse*^{lxxxix} which would have written in dead Latin, in the midst of living French people speaking a living French Language. I have no doubt that Essenism^{xc} was almost still-born and petrified by its neo-Hebrew manuscript within its monastery in the desert of

Judaea. From rural Galilee and its living oral Targum blossomed forth the Iéshouan Besôretâ carried by the paysan memory, to the ends of the world where Paysans, who have remained paysans, still memorise it every day.^{xcî}

There is proof of this deep in rural Sarthe, close to the hearth of a traditionalist paysan mother who has only very recently died and who herself filled the role of Metourgemân.^{xcii} Her abiding paysan Jesuit son, an Anthropologist, is at this very moment marveling in stupefaction at the brilliant anthropological and ethnic invention of the Palestinian Esdras: the Hebreo-Aramaic Metourgemân, who is the human masterpiece who preserves, conserves and explains the meaning of the Tôrâh. It is impossible to imagine how such a human masterpiece would not have been left behind within the borders of Palestine, when it became necessary for the Palestinians to leave their homeland and travel beyond their borders to go and see the merchant groups and the targumising Synagogues of the Diaspora across the Hellenistic world.^{xciii} Only a non-Palestinian would fail to realise that a stroke of Esdras-like genius was required, overflowing with Memory and with Formulism, but in another linguistic medium. Thus was born the neo-targumic functioning of the Synagogues, initially purely Aramaic, then later Arameo-Hellenistic, and finally purely Hellenistic. This will be the fascinating new task for the Anthropologist to tackle.

The encoding Metourgemân of the Qehillâh

As the Anthropologist of Memory, I deal only with living and ethnicised^{xciv} beings. I must therefore observe them in their anthropological and ethnic behaviour, at the very point that they accomplish human action. It is important that I can make the Metourgemân-Sunergos, that anthropological and ethnicised being, a reality for myself standing in front of me.

We know now that this Metourgemân was not just anybody. He belonged to a traditional corporation the capacity of which depended on its synagogal training in the well-defined mechanism of the Encodism in the Kenishtâh-Sunagoguè, which was the equivalent of the Qehillâh-Kenishtâh. The Metourgemân-Sunergos was not simply a functionary, but the representative of an entire tradition. And in the Qehillâh-Ekklesia, this tradition was no longer a single, simple entity, but a complex, double, and sometimes even triple phenomenon. First, it was the Aramaic targumically formulaic Tradition of the Palestinian ethnic milieu. Second, it was the

Tradition of the Greek extra-ethnic milieu of the septantological Diaspora^{xcv} with the entire multiplicity and complexity of its encoded Formulas. Finally, it was the formidable groundswell, both paysan and Galilean, which was whipped up by a human genius – human but more than human^{x cvi} - who had twelve Galilean paysans sweep through the narrow cleft of the Qehillâh of Jerusalem to pour into the very many other minor Qehillâhs of Palestine. These same Galilean paysans then, a few years later, became those Palestinian Envoys, who, accompanied by their Metourgemân-Sunergoï, strove to create and develop many other Qehillâh-Ekklesias. This resulted in his name bursting forth from the narrow parochial Qehillâh of Jerusalem and being transformed into the *universalité* of a global conquest. From Jerusalem it became Catholic.

It must be remembered that, from the first targumically formulaic Recitatives of the Kenishtâh of Nazareth, semantico-melodised by the little Rabbi-paysan, léshou"a, up to the formulaically septantological encoding of the Qehillâh-Ekklesia of Rome and elsewhere, all of this was solely the work of the Geste of Human Memory. More terrible than the thunderbolts of the Voice of Sinai,^{x cvii} more honeyed than the imperious sweetness of the paysan Voice of the Beatitudes on the Mount,^{x cviii} echoing eternally in the formulaic and rhythmo-melodic voice of the Galilean Kephâ which shook Roman Caesar in eternal Rome, is the power of the human Geste and Memory!

In truth, this unexpected apotheosis of human Memory through the extra-ethnic transfigurations of the targumically formulaic Oral Style deserves the innovation of a new science: the Anthropology of Memory and Geste. These memorising and catechising gestes must be followed indefatigably, successively and traditionally, from living man to living man, and from teaching mouth to teaching mouth. This is the Mishnâh eternalised in the Besôretâ, yet retaining its identity as the mishnâh, the process of repetition in a dynamic echo.

This Rhythmo-catechistic repetition-in-echo had been too thoroughly empirically examined, and too victoriously experienced, for it not to continue operating as a traditional function without losing its Memorising characteristic, even in translation. The Anthropologist of Memory must therefore always observe the live performance of these two dynamic Traditioners: the traditional Teacher and the traditional Encoder, because they both receive and transmit formulaic

mechanisms faithfully, in the same stylistic manner and form that they are transmitted and received.^{xcix}

All the Formula sets of the Teachers and the Teachings must be observed in their dynamic form, and preserved in that same dynamic form within the interior of the active and vigorous Qehillâh-Ekklesia. This interior vitality and dynamism appeared in Rome, but functioned differently from the norm in Jerusalem in Palestine, where the Envoys elaborated and threaded the Pearl-Lessons of the Counting-necklace around their Nafshâ-throats.^c In Rome, we see that the Envoys and their Sunergoi used them in an adapted form, transposing them within the seven Strands which were delimited by the characteristics of the traditional Formulas. In the Qehillâh-Ekklesia, we see the mnemonic device doing precisely the work for which it was designed and intended. And we see devices of the Counting-necklace utilised three times, and by three different Utilisers. We must follow this treble Utilisation of the same Counting-necklace by three different Teachers, who have at their sides various traditional encoders,^{ci} consistently through the domain of the Memory. The operation of traditional Memorisation, whether independently or interdependently utilised, will explain everything.

We can anticipate that this cannot fail to produce unexpected results for anyone not initiated in the traditional functioning of these traditional Memorisers. But such results will be customary and normal for the Anthropologists of Memory who can recognize at a glance how the laws of Memory function in pedagogies which are not customary in the ethnic milieus of written and amnesic tradition.^{cii} Therefore, the complexity of the expected result must not surprise us. We must do no more^{ciii} than establish effectively and in detail the essence of these results. When faced with the unknown, we must not use an unknown method of research, but a known method for the discovery of auspicious and dynamic results. This state of expectant anticipation is not a form of laziness, but part and parcel of the method of investigation. The Mechanics of heavenly operations^{civ} have amply demonstrated to us humans how vastly superior and more demanding it is to wait expectantly than to dash around chasing after false or even falsified facts without a proper idea of what we are looking for.

At this point, it bears mentioning that the Mechanics of human operations are as unknown today as were the Mechanics of heavenly operations before Copernicus and Newton. What is, in our Universe, the law of universal gravity, was in the Palestinian Universe, their law of Universal Memorisation. It is a characteristic function of this law of universal Memorisation that all the facts which are produced before us in each Qehillâh-Ekklesia and in each rhythmo-catechistic session of each Qehillâh-Ekklesia must be observed, analyzed and classified. We will not be surprised to find, within the synagogue from day to day, the same Metourgemân-Sunergos acting as encoder for a series of Envoys, or different Metourgemân-Sunergoï variously succeeding, complementing or perfecting each others' performances as they act as encoders for the same Envoy.^{cv} In this way the *Concordia Discors*^{cvi} of septantological formulaic Oral Style was perfected in its own right. It is this same *Concordia Discors* which one or another Sunergos scripted as a special memory-aid for his memoriser-auditors who were trained "in order that they would know the set Formulas of the Lessons by which they were catechised",^{cvi} as Loukas, the Sunergos of Shâo'ûl, put it to one of them.

ⁱ "Kenishtâh": See Glossary s. v.

ⁱⁱ "It was from this very small memorising Assembly that the most formidable conquest of Memory ever witnessed by Humanity would irradiate globally for thousands of years": See Glossary s.v. *"Memory, the Memoriser and the Memorisable"; Science of the oral ethnic milieu; *Oral Style; *Oral-style tradition.

ⁱⁱⁱ "Hebrew ": See Glossary s.v. *writing; *Hebrew.

^{iv} "Esdras" See Glossary: s. v.

^v "the illiterate but highly intelligent paysan savant": See Glossary s.v. *Paysan.

^{vi} Berâ: See Glossary: s. v.

^{vii} "One could say that we are dealing with a national and familial Memory": The capacity for extensive memory is/was commonplace in oral milieux, and provides/d the socio-cultural archive of the group. Memory is/was supported and aided by the formulaic structure of the language in which the archive is/was recorded. See Glossary s.v. *Memory, the Memoriser and the Memorisable"; *Science of the oral ethnic milieu; *Oral Style; *Oral-style tradition.

^{viii} "The Mishnâist was the speaker of the Mishnâh." See Glossary s.v. *Mishnâh.

^{ix} "Catechist": the Learner or Apprehender, the one being catechised. See Glossary s.v. *Rhythmocatechism; *apprehender/ing.

^x "... the old Formulas in a new synthesis.": See Glossary s.v. *Besôrâh.

xi “Esdras”: See Glossary: s. v.

xii “Propositional Formulism”: See Glossary: s. v. *Proposition; *geste; *Formulism.

xiii ‘Mechanics of textual atoms’: See Glossary s.v. *Mechanics; *Textual atoms.

xiv “... the two Semitic languages”: See Glossary s.v. *Aramaic.

xv ‘double play with formulas’: See Glossary s.v. *Encoding; *Formulism.

xvi “one hesitates before deciding whether it is an encoding of a primordial Hebraic formula or of a secondary Aramaic formula”: Jousse identifies the potential for confusion about the sources of Greek encodings, because they can either be ¹ encodings of original Torâhic Hebrew scripted encodings, or ² encodings of the Aramaic targumic encodings of the Torâhic Hebrew scripted encodings. Oral texts are essentially ‘fluid texts’ hence it is often impossible to trace origins with confidence. Jousse insisted that only verifiable observed data should be used to inform conclusions to avoid the possibility of invention and imagination which he deemed to be inimical to the scientific study of the anthropos. See Glossary s.v. *encoding; *Targum; *Tôrâh; *fluid; *scripted.

xvii Delitzsh, Resh: Biblical scholars.

xviii “onkelising and akyllising”: in the styles of Onkelos-Akylas. See Glossary s.v. *Onkelos-Akylas.

xix ‘Density’, ‘brilliance’ and ‘obscurity’ of proverbs in Oral Style: See Glossary s.v.

xx “Yoke and Burden”: Jousse identifies the ‘Yoke’ as bilateralised balancing from side-to-side, and the ‘Burden’ as bilateralised balancing from front-to-back. See Glossary s.v.

xxi “memorised ‘by heart’”: The colloquial expression ‘to memorise-by-heart’ had particular significance for Jousse: *leb* = the ‘heart-memory’. “How right were those Palestinian paysans to make the heart the organ and receptacle of memory and of love! Examined at the extremity of their natures, memory and love are but one. This union or this unification allows us to understand the profound meaning of the following Palestinian rhythmocatechist Pearl-of-learning, which I have slightly midrashised in order to make it accessible to our present-day reader, for Aramean semantism is essentially untranslatable and organic:

<i>b</i> You will learn		<i>c</i> and you will replay
	<i>d</i> and thus you will love	
<i>e</i> the Lord		<i>f</i> your Teacher
	<i>g</i> with your whole memory-heart	
<i>h</i> with your whole reciting throat		<i>i</i> and with your whole miming musculature”

(Jousse 2000:204)

xxii “Targum of Onkelos” and “Hellenistic targumisation of Aquila”: See Glossary s.v. *Onkelos-Akylas.

xxiii Claudel: 20th century French poet, playwright and diplomat, who, like Jousse, celebrated his 'paysan' origin.

xxiv "Seventy": See Glossary: s. v.

xxv "Evangelists": See Glossary s.v.

xxvi Pauline 'Sunergoi': those numerous Aramaeo-Hellenistic Metourgemans who encoded the Besôrâh of Paul (Shâ'oûl of Giscala), of whom Loukas (Luke) was the one who put-them-in-writing. See Glossary s.v. *Shâ'oûl of Giscala; *Metourgemân.

xxvii 'Re-encodings' - (I do not say the 'Retranslations'): These were not merely translations from one language to another, but rather the translation from Oral-style recitatives in Hebrew into Oral-style recitatives in Aramaic, which included the application of the mnemonic laws and mnemotechnical devices. Encoding also frequently included the 'putting-into-writing' of the Oral-style recitatives in both languages. See Glossary s.v.

xxviii "Palestinian Stylogist": a student or scholar of the Oral-style Tradition used in Ancient Palestine of what Jousse termed 'Human Stylistics'. Jousse is referring to himself and others, who, like him, recognised the nature and function of Oral-style expression and who studied it and experimented with it, to establish how it was used in the Ancient Palestinian milieu. See Glossary s.v. *Stylogy; *Palestinist.

xxix "Gry": See Glossary s.v.

xxx "a particular academic philosopher": Jousse used this kind of 'anonymous' oblique reference when he disapproved of a person or disagreed with an opinion, such as those of the 'plumitives', 'pennitives' and 'papyrovores', whom he identified as the creators of the 'pseudo-problems' such as the 'synoptic problem'. His public would have known to whom he was referring in each instance, e.g. Loisy. See Glossary s.v. *Loisy; *Papyrovores; *Enemies of memory.

xxxi "*traduttore, traditore*": 'translation, treachery'. See Glossary s.v.

xxxii "Whence, for the onkelosing Targum, the pedagogical need to carry at its side, or better still, within itself, its clarifying 'Explication' - its 'Midrâsh'": Oral-style recitatives are concise and dense often resulting in semantic ambiguity and opacity, therefore the need for explication - the *Midrâsh*. See Glossary s.v. *Midrâsh.

xxxiii "midrâshic lessons which were only scripted in scholastic Hebrew as memory-aids": Jousse points out repeatedly that writing in an Oral-style milieu such as that of Ancient Palestine perform/ed the role of a memory-aid, and not merely because people can/could not read and write: many choose/chose the Oral-style mnemonic mode even though they can/could read and write. Such societies deliberately favour the Oral-style mode over that of writing, and use writing only as a memory-aid, as was the case in Ancient Palestine. Midrashic lessons as a function of writing were not creative, but conservative. See Glossary s.v. *Memory-aid; *Writing.

xxxiv "Metourgemân or 'Amôrâ": both Aramaic terms, they refer to the 'interpreter-encoder, who spoke out loud' so that those in the audience could hear and understand. See Glossary s.v.

xxxv "murmured": See Glossary s.v. *Metourgemân-Sunergos; *Paraqlitâ.

xxxvi “Paraqlitâ”: See Glossary s.v.

xxxvii “scholastic Hebrew and common Aramaic encoding” - these were the materials that Jousse used in his attempts to reconstruct the origins of the Christian Bible, both the Old and New Testaments, and to draw his conclusions which inform his understanding of the Counting-necklace, the role of the Metourgemân, the Paraqlitâ - the ‘Spirit-Breath’, the ‘Memory-heart’, etc. See Glossary: s.v. *Metourgemân-Sunergos; *Paraqlitâ; *Memory-heart; *Counting-necklace.

xxxviii Recitative XX of my *Parallel Rhythmic Recitatives of the Nabis of Ancient Israel* (1930) (in press): viz.

The Joys of the present world
and
The Joys of the world to come

xxxix “Dâbârs of the Tôrâh”: the Hebraic Dâbâr. See Glossary s.v.

xl “the mysterious and obscure sap which manifested and illustrated itself only in the ephemeral leaves and flowers of the Midrâsh”: For the relationship between the midrash, the *mâshâl* or parable (also referred to as the proverb), the miqerâ' and the use of old formulas for the creation of new ones in rhythm-catechistic milieus, See Glossary s.v. *miqerâ' and midrâsh.

xli “so extremely concise and obscure that they would be capable of leading one to heresy”: Jousse was acutely aware of the problems of mistranslation, not only at the interlingual level but also, and perhaps more significantly, at the cultural level. Such cultural mistranslations occur between the cultures of Oral-style and literate milieus. The Oral-style mode of expression favours the mnemonic structure of the proverb because of its concision, but concision is dependent upon the use of metaphor and analogy which is the level at which meaning becomes obscure, and the mistranslations and therefore cultural misunderstandings occur. In order to translate without committing heresy, the translator must be *au fait* with the cultural metaphors in which expression is embedded. See Glossary s.v. *Translate/s; *Metaphor; *Analogy.

xlii “Then a new formula was set as a jewel in an ancient formula”: it was a central tenet of Jousse’s theory that Peter-Kephâ and the Apostle-Envoys used the ancient Targumic Oral-style structures of Esdras to frame the ‘new’ teachings of the Rabbi Iéshou’a. See Glossary s.v. *Tôrâh; *Targum; *Mâshâl; *Esdras.

xliii “Mâshâl or Parable”: more frequently referred to as ‘Proverb’. For analysis of Proverbs See ¹ Part One: The Biblical texts: Presentation and analysis; ² Glossary s.v.

xliv “Miqerâ’”: also spelled ‘Miqrâ’. See Glossary s.v.

xlv “‘qur’anic’ melody”: As a scholar of the Oral-style tradition, Jousse recognised the recitation of the Qur’an as Oral-style practice *par excellence*, and cited it frequently and objectively as an example. Because of this he was accused of advocating Islam, hence this note of wary clarification tinged with sarcasm. See Glossary s.v.

xlvi “These are ‘texts’ in the full etymological sense of the word”: See Glossary s.v. *text.

xlvi “Binary”: rhythmic schemas balanced in pairs. See ¹ Part One: Biblical Texts: Presentation and Analysis; ² Glossary s.v.

xlvi “Ternary”: rhythmic schemas balanced in trios. See ¹ Part One: Biblical Texts: Presentation and Analysis; ² Glossary s.v.

xlix “Composer or an Improviser”: In an Oral-style milieu, composing and improvising are all but synonymous. See Glossary: s.v.

l “... where they would perhaps find unexpected solutions to many of their ‘pseudo-problems’”: See Glossary s.v. *fidelity; *Enemies of memory.

li “We need to reconsider our use of these terms”, i.e. the distinction between ‘hear’ and ‘learn’, and ‘learn’ and ‘memorise’. See Glossary s.v. *Apprehender/ing.

lii “Homeric *Epos*”: ‘a word’ or ‘a song’, derived from the /ep-/ from *epein* - ‘to say’ (SOED)

liii “Hebraic *Dâbâr*”: See Glossary s.v.

liv “*Petgâma*”: See Glossary s.v.

lv “medieval *Dict*”: medieval morality play.

lvi “*Parole*”: See Glossary s.v.

lvii “Formula”: It is important that a formula be translated as a formula, not as prose, as the meaning of the formula is structure bound: its density and cohesion of meaning are embedded in the mnemonic features of mimism, rhythm, balance and the numerous mnemotechnical devices. See ¹ Part One: Biblical Texts: Presentation and Analysis; ² Glossary: s.v. *Formulism; *Translate/s; *Encoding.

lviii “*Magnificat*”: Jousse cited the ‘Magnificats’ of Hannah (Samuel I, 2:1-10) and Mary (Luke 1: 46-55) to demonstrate the resilience and fluidity of the rhythm-catechistic Oral-style tradition. “Scholars have long ago remarked concerning the admirable improvisation of the Virgin Mary: “*The Magnificat* is the work of a soul thoroughly familiar with the sacred texts, [probably in their oral Aramaic targum and learned by heart]. Its expression, often too, its ideas are borrowed from the writings of the Old Testament, particularly from the canticle of Anna, mother of Samuel, ...” (Jousse 1990:111, 240, n31). (See Glossary s.v. Oral Style; Rhythm-catechism. The relevant texts, taken from the King James Bible, are set out below:

Hannah’s *Magnificat*: *Samuel I*, 2,1-10

¹ And Hannah prayed, and said, My heart rejoiceth in the Lord, mine horn is exalted in the Lord: my mouth is enlarged over mine enemies, because I rejoice in thy salvation.

² There is none holy as the Lord: for there is none beside thee: neither is there any rock like our God.

³ Talk no more so exceeding proudly; let not arrogancy come out of thy mouth: for the Lord is a God of knowledge, and by him actions are weighed.

⁴ The bows of mighty men are broken, and they that stumbled are girded with strength.

⁵ They that were full have hired out themselves for bread; and they that were hungry ceased: so that the barren hath born seven; and she that hath many children is waxed feeble;

⁶ The Lord killeth and maketh alive: he bringeth down to the grave and he bringeth up.

⁷ The Lord maketh poor and maketh rich: he bringeth low and lifteth up.

⁸ He raiseth up the poor out of the dust, and lifteth up the beggar from the dunghill, to set them among princes, and to make them inherit the throne of glory: for the pillars of the earth are the Lord's, and he hath set the world upon them.

⁹ He will keep the feet of his saints, and the wicked shall be silent in the darkness; for by strength shall no man prevail.

¹⁰ The adversaries of the Lord shall be broken to pieces; out of heaven shall be thunder upon them: the Lord shall judge the ends of the earth; and he shall give strength unto his king, and exalt the horn of the anointed.

Mary's Magnificat: *Luke 1: 46-55*:

⁴⁶ And Mary said, My soul doth magnify the Lord,

⁴⁷ And my spirit hath rejoiced on God my Saviour.

⁴⁸ For he hath regarded he low estate of his handmaiden: for behold from henceforth all generations shall call me blessed.

⁴⁹ For he that is mighty hath done to me great things; and holy is his name.

⁵⁰ And his mercy is on them that fear him from generation to generation.

⁵¹ He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

⁵² He hath put down the mighty from their seats, and exalted them of low degree.

⁵³ He hath filled the hungry with good things; and the rich he hath sent empty away.

⁵⁴ He hath holpen his servant Israel, in remembrance of his mercy;

⁵⁵ As he spake to our forefathers, to Abraham, and his to Seed forever.

lix "rhythmo-melodic training from maternal lips": See Glossary s.v. *Paysanne mother.

lx "Rabbi Shâ'ôûl of Giscala, and encoded in Greek by Loukas, the sunergos-metourgemân of the Aramaic Besôretâ": See Glossary s.v. *Shâ'ôûl of Giscala.

lxi Jousse translates this as "It was Mary who kept all these things in her heart." The following demonstrates what Jousse is referring to when he talks about the traitorous nature of translation, particularly when it relates to translation from one cultural milieu to another - in this case from an Oral-style cultural milieu to a Written-style cultural milieu. The expression "to keep in the heart" in Oral-style terms means clearly to 'keep in the memory-heart' that is 'to apprehend and record in the memory', which is not to say that it is not treasured, but the significance of a treasured memory changes fundamentally from an Oral-style (non-literate milieu) to a literate (non-memorial) milieu. Thus to merely treasure a memory clearly does not have the significance of something recorded in memory as an archival treasure to be recalled later for repetition.

- in respect of the Message of the Angel Host transmitted by the shepherds at the nativity: *Luke 2,19*.
 - King James: "But Mary kept all these things and pondered them in her heart";
 - New Jerusalem: "as for Mary, she treasured these things and pondered them in her heart".
 - Holy Bible: Contemporary English version: "But Mary kept thinking about all this and wondering what it meant."
 - Good News Bible: Mary remembered these things and thought deeply about them."
 - Holy Bible: New International Version: "But Mary treasured up all these things and pondered them in her heart."
- in respect of the teaching of the child Iéshou^a in the temple: *Luke 2,51*:
 - King James: "but his mother kept all these sayings in her heart";
 - New Jerusalem: "his mother stored up all these things in her heart."
 - Holy Bible: Contemporary English version: "His mother kept thinking about all that had happened."

- Good News Bible: His mother treasured all these things in her heart.”
- Holy Bible: New International Version: “But his mother treasured all these things in her heart.”

Remembering that ‘keeping in the heart’ was not - as we would imagine - merely treasuring the words but also ‘apprehending’ and recording them - i.e. having them in the ‘memory-heart’, for repetition and recitation at a later time - for the work in the Kenishtâh with Kephâ-Peter perhaps? As in both of the following.

- after the miracle that accompanied the naming of John the Baptist.

Luke 1, 66:

- King James: “And all they that heard them laid them up in their hearts”;
- New Jerusalem: “all those who heard of it treasured it in their hearts.”
- Holy Bible: Contemporary English version: “Everyone who heard about this wondered what this child would grow up to be.”
- Good News Bible: “Everyone who heard of it thought about it and asked, “What is this child going to be?”
- Holy Bible: New International Version: “Everyone who heard this wondered about it asking, “What then is this child going to be?”
- “as recorded by Daniel in respect of his vision:

Daniel 7,28:

- King James: “but I kept the matter in my heart”.
- New Jerusalem: “but I kept these things to myself”.
- Holy Bible: Contemporary English version: “... and kept it all to myself.”
- Good News Bible: “... and I kept everything to myself.”
- Holy Bible: New International Version: “... but I kept the matter to myself.”

lxii “*Elâi, Elâi, lama sabactani?*”: This demonstrates the ‘Oraytâ’ origin of the *ipsissima verba* of Rabbi Iéshou’a. See Jousse 2000: 562- 565.

King James:

- Matthew 27,46: “Jesus cried in a loud voice, saying, *Eli, Eli, lama sabachthani*, that is to say, My God, My God why hast thou forsaken me?”
- Psalm 22,1 “My God, my God, why hast thou forsaken me?”

New Jerusalem:

- Matthew 27,46: “... Jesus cried out in a loud voice, *Eli, eli lama sabachthani?*” that is, ‘My God, My God why have you forsaken me?’”
- New Jerusalem: Psalm 22,1 My God, my God, why have you forsaken me?”

Holy Bible: Contemporary English version:

- Matthew 27,46: “Then about that time, Jesus shouted, *Eli, Eli, lema sabachthani?* Which means, “My God, My God, why have you deserted me?””
- Psalm 22,1 My God, my God, why have you deserted me?”

Good News Bible:

- Matthew 27,46: “... Jesus cried out in a loud shout, “*Eli, Eli, lema sabachthani?*” which means, “My God, My God, why did you abandon me?””
- Psalm 22,1 “My God, my God, why have you abandoned me?”

Holy Bible: New International Version:

- Matthew 27,46: “... Jesus cried out in a loud voice, “*Eloi, Eloi, lama sabachthani?* - which means, “My God, My God, why have you forsaken me?”
- Psalm 22,1 “My God, my God, why have you forsaken me?”

lxiii “I did not come to destroy the temple but to build it again.” Mark 14,58; John 2,19

Mark 14,58:

- King James: "We heard him say, I will destroy this temple that is made with hands, and within three days I will build another made without hands."
- New Jerusalem: we heard him say, "I am going to destroy this Temple made by human hands, and in three days, build another, not made by human hands."
- Holy Bible: Contemporary English Version: "They said, "We heard him say he would tear down this temple that we built. He also claimed that in three days he would build another one without any help."
- Good News Bible: "We heard him say, "I will tear down this temple which men have made, and after three days I will build one that is not made by men."
- Holy Bible: The New International Version: "We heard him say, "I will destroy this man-made temple and in three days will build another, not made by man."

Mark 15, 29

- King James: "And they that passed by railed on him, wagging their heads, and saying, Ah thou, that destroyest the temple, and buildest it in three days, ..."
- New Jerusalem: the passersby jeered at him; they shook their heads, and said, "Aha! So you would destroy the Temple and rebuild it in three days!"
- Holy Bible: Contemporary English Version: People who passed by said terrible things about Jesus. They shook their heads and shouted: "Ha! So you're the one who claimed you could tear down the temple and build it again in three days."
- Good News Bible: "People passing by shook their heads and hurled insults at Jesus: "Aha! You were going to tear down the Temple and build it again in three days!"
- Holy Bible: The New International Version: "Those who passed by hurled insults at him, shaking their heads and saying, "So! You who are going to destroy the temple and build it in three days, ..."

Matthew 26, 61

- King James: "And said, This fellow said, I am able to destroy the temple of God, and to build it in three days."
- New Jerusalem: "This man said, "I have the power to destroy the Temple of God and in three days build it up."
- Holy Bible: Contemporary English Version: "... and said, "This man claimed that he would tear down God's Temple and build it again in three days."
- Good News Bible: "This man said, 'I am able to tear down God's Temple and three days later build it up again.'"
- Holy Bible: The New International Version: "... and declared, "This fellow said, 'I am able to destroy the temple of God and rebuild it in three days.'"

Matthew 27, 40

- King James: "And saying, Thou that destroyest the temple, and buildest it in three days, ..."
- New Jerusalem: "So you would destroy the Temple and in three days rebuild it!"
- Holy Bible: Contemporary English Version: "So you're the one who claimed you could tear down the Temple and build it again in three days!"
- Good News Bible: "You were going to tear down the Temple and build it up again in three days."
- Holy Bible: The New International Version: "... and saying, "You who are going to destroy the temple and build it in three days, save yourself!"

John 2,19

- King James: "Jesus answered unto them, Destroy this temple, and in three days I will raise it up."
- New Jerusalem: "Jesus answered, 'Destroy this temple; and in three days I will raise it up.'"
- Holy Bible: Contemporary English Version: "Destroy this Temple," Jesus answered, "and in three days I will build it again!"
- Good News Bible: "Jesus answered, "Tear down this Temple, and in three days I will build it again."

- Holy Bible: The New International Version: "Jesus answered them, "Destroy this temple, and I will raise it up again in three days."

lxiv See ¹. Part One: Marcel Jousse and Methodology; ². Glossary s.v. *Research Methodology.

lxv "the Hebraic formulaic Lessons on the Days of the Creation": Factors which preclude the dating of the composition of the texts which comprise the Old Testament include: ¹. the gestual-visual/ oral-aural mode of expression is by its nature impossible to record; ². composition probably occurred over a lengthy period of time; ³. composition was probably the work of a number of oral composers. See Glossary s.v. Tradition/s; *Compose; *Oraytâ'.

lxvi "scripting": a English neologism. See ¹. Preface: Researcher's notes; ². Glossary s.v.

lxvii It has at long last also been realised that the final stage of a 'Scription' of a rhythm-catechistic composition in an Oral-style milieu is neither the same thing as a 'composition-in-writing', nor a variety of book in a written-style milieu. See ¹. Preface: Researcher's notes on method: How does a text operate? ². Glossary s.v. *text.

lxviii "those Aramaic Formulas which constitute the regular framework of common Palestinian Rhythm-catechism": See Glossary s.v. *Wine.

lxix "nothing analogically akin to a chemical catalyst": See Glossary s.v. *Research methodology.

lxx "... all the numerous philological dissertations on the style of the Apocalypse of Esdras are no more than literature at its most vain and hollow": All manner of discussion of biblical texts that dealt with the texts as if they had been composed in writing - i.e. 'literature', and were therefore analysed philologically - as opposed to 'stylogically', i.e. in the manner of Human Stylistics - constituted algebrosations, as they would not account for the living dynamism of the performance of the text. See Glossary s.v. *Research Methodology.

lxxi See Glossary s.v. *Style; *Gry.

lxxii "The Oral Style survives in its specific ethnic milieu as long as the language undergoes only normal phonetic evolutions": This is specific reference to some of the mnemotechnical devices, such as clamp-sounds/aconsonatisation (alliteration), clamp-rhymes/avocalisation (assonance) and onomatopoeia, which resist radical phonetic change and semantic reference, accounting for anachronisms in proverbs and idiomatic expression. See Glossary s.v. *Translate/s; *Oral Style; *Oral-style tradition; *mnemotechnical devices.

lxxiii "Schoolhouse, which was not a Temple": See Glossary s.v. *Kenishtâh.

lxxiv "Oblivion": While written records are saved from 'oblivion' by being 'recorded' in writing, they are not 'recorded' in Memory. Written records are extraneous to the human being, while Memory is 'imbricated', 'incarnated' and 'intussuscepted', and therefore a very different thing altogether. See Glossary s.v. *Memory, the Memoriser and the Memorisable; *Oral Style; *Oral-style tradition.

lxxv "A stroke of ethnic genius created a living man instead of yet another dead scroll": A Joussean laconic reference to 'books explaining books explaining books', but never getting to grips with the dynamic expression of the human being, which cannot be done in writing because as medium it is inimical to the process. See Glossary s.v. *Book/s; *Dynamo-genesis.

lxxvi “Were it not that it would be an inadmissible blasphemy, my wonder and amazement as an Anthropologist would tempt me to call this the Divinisation of human Memory”: Jousse was no stranger to accusations of blasphemy and heresy: this construct is used to make his point while still allowing himself room to manoeuvre. That notwithstanding, the point that the genius of the Metourgemân could well be perceived as a divine intervention is well-made. See Glossary s.v. *Metourgemân-Sunergos.

lxxvii “... exalted, beautiful human faculty, ...” i.e. Human Memory.

lxxviii *Il n'y a dans le monde, au fond, que deux Civilisations: La Civilisation de la Prédication et la Civilisation de la Mémorisation: the Civilization of Predication and the Civilization of Memorisation*

In this sentence there were four issues to be dealt with: *que deux Civilisations*, *La Civilisation de la Prédication*, *La Civilisation de la Mémorisation*, and the (Oral-style) repetition of *La Civilisation de la*.

Il n'y a dans le monde, au fond, que deux Civilisations: The thesaurus glosses ‘advancement’, ‘cultivation’, ‘development’, ‘education’, ‘progress’, ‘refinement’, ‘sophistication’, ‘culture’, ‘nation’, ‘people’, ‘society’, ‘customs’, among the notions associated with Civilization, from which I eventually settled on, “There are on earth, basically, only two civilisations”.

- *La Civilisation de la Prédication*: ‘predication’ also glosses as ‘preaching’, so “The Civilization of Preaching;
- *La Civilisation de la Mémorisation*: in Joussean terms, ‘memorisation’ is equivalent to ‘learning’ and ‘learning’ is congruent with ‘teaching’, so ‘memorisation’ is related to ‘teaching’, so “The Civilization of Teaching.
- The repetition of ‘*La Civilisation de la*’: ‘The Civilization of’ was collapsed.
- Finally, “There are on earth, basically only two Civilisations: The Civilizations of Preaching and Teaching.”

My final decision in this regard was influenced by Jousse’s emphasis on the Rabbi Iéshoua’s role as a teacher, not a preacher, and the distinction that Jousse made between the modes of teaching and preaching, which is made clear in the passage that follows on from the above. (See also the footnote on ‘Orator/Metourgemân’ following)

lxxix “... an Orator haranguing on a grandstand for the former, and a Metourgemân on his platform for the latter”: The distinction being made here is between ‘preaching’ and ‘teaching’. The ‘Orator’ is the ‘preacher’ ‘haranguing on a grandstand’, implying the achievement of high status and power. The ‘Metourgemân’ is the ‘teacher’ ‘on a platform’, implying low status and the achievement of learning. There is more than a hint of cynicism in this point, and no doubt this was his personal comment on matters current, theologically and intellectually, in his milieu. Comments such as this leave no doubt as to where Jousse’s personal and professional proclivities and loyalties lay. see Glossary s.v. *Metourgemân-Sunergos.

lxxx “*Paysan University*”: See Glossary s.v.

lxxxi “The Metourgemân was very possibly illiterate, and even, sometimes, blind”: These two notions are connected: literacy is dependent on sight. Without sight, the memory becomes indispensable. It is perfectly possible to teach and to learn, to interpret and translate without writing. Jousse is making two points: ¹ that memory is not dependent on sight, and that, in terms of memory, writing is dispensable, and ² that writing about people in terms of their ‘writing’, when they chose not to use writing as their preferred mode of expression, is a specious and futile exercise. See Glossary s.v. *Metourgemân-Sunergos; *Writing; *Literacy.

lxxxii “Pedagogy engendered Liturgy”: In essence, ‘Teaching preceded Preaching’. Jousse also notes: “Anthropological pedagogy will be rooted in this dynamic intellectual foundation of propositional miming re-play. From now on pedagogy will be mimo-pedagogy” (Jousse 2000:91). For Jousse, then, ‘pedagogy’ - teaching and learning - happened orally face-to-face between people, with the “*abbâ*-teacher utter[ing] his teaching, which is received by the *berâ*-learner - the one being taught - who is his echo. This echo is repeated aloud by the *paraqlîtâ* for the *benayyâ*- those already taught, the receivers - who thus become the resonators of this double echo of the *abbâ*-teacher” (Jousse 2000:563). “So we see the *abbâ*, the *berâ* and the *paraqlîtâ* united by a single ‘word’, reverberating in the echo of a common traditional formula. This can only be the work of an inspired genius, so finely distinguished is the transposition of these ‘role-players’, sublimated *analogically* in the world of the heavenly tradition. Naturally, the Teacher, the *Abbâ* of the Heavens is the only true Master or *Mârâ*, of whom the *abbâs* of the earth are but echo-like repeaters. These are the faithful, daily distributors of the Bread of Life and of the Water of Life to their *berâs*, the memorizers, their intellectual sons” (Jousse *ibid*). “The *Benayyâ* [sg. *berâ*] are his sons, the ones he instructs, the ones he has ‘built up’, the ones he has ‘constructed’. We can only understand this reference fully when it is embedded in a pedagogical context. ‘*Poor in knowledge*’, poor in *Roûhâ* (spirit, breath) refers to those who are stranded in lowly estate without teachers qualified to instruct them, to guide them. This was the great movement created by the Rabbi *Iéshoua*: like a good shepherd, he came to nourish and instruct the poor of his flock: the *Malkoûtâ* of *Shemayyâ* was for them all” (Jousse *ibid*). See following note. See Glossary s.v. *apprehender/ing; *Abbâ; *Pedagogy engenders Liturgy.

lxxxiii “One senses that, elsewhere and later, one would unfortunately have to admit that Liturgy engendered Pedagogy. In such instances, Rite kills Meaning and Sclerosis blinds Intelligence.” (See previous note.) Where the natural order of Pedagogy preceding Liturgy is reversed, algebrosis - or fossilisation - prevails. Once the physical ritual is performed without proper concrete understanding of the meaning and purpose of the exercise, together with full psycho-physiological engagement, the process becomes pointless and - more significantly - the performance of the fossilised ritual scleroses intelligence. See Glossary: *Abstract; *Pedagogy; *Liturgy.

lxxxiv “The Targum of the detail was the function of the Targum of the whole.” The purpose of the targum as a whole was embedded in the detailed explanation it provided of the *Tôrâh* of its detail. See Glossary s.v. *Targum.

lxxxv “... only proofs of what was already in the common Memory.” This is a reference, in the first instance, to the practice of the Envoys ‘proofing’ their recitatives in front of each other, and later against the memory-aid scriptions. In respect of the *Tôrâh*, such memory-aid scriptions had existed since time immemorial for the ‘proving’ or ‘proofing’ of the Oral-style recitatives which were the primary text. Hence, the admonition that:

The things that were passed on in writing
You will not be allowed to pass on orally

The things that were passed on orally
You will not be allowed to pass on in writing

(Jousse 1990:105)

lxxxvi “Bringing-into-Consciousness”: See Glossary s.v.

lxxxvii “This was the civilisation which created those most majestic and stirring masterpieces, the mysterious Apocalypses of which everyone talks, but almost no-one understands.” This is once more a reference to the ‘obscurity’ of the refined Oral-style recitatives, which become, with time and use, increasingly dense, ‘telescoped’ and ‘polished’ to the extent that another explaining text is needed

alongside of the original text to make it accessible. When these texts are scripted - put-into-writing - the confusion is exacerbated requiring explanation such as Jousse provides in *Memory, Memorisation and Memorisers in Ancient Galilee* and *The Anthropology of Geste and Rhythm*.

lxxxviii "Dead Sea Scrolls": See Glossary s.v.

lxxxix Grand Chartreuse: Silent - even secretive - contemplative monastic order.

xc "Essenes": See Glossary s.v. *Essenians

xc i "From rural Galilee and its living oral Targum blossomed forth the Iéshouan Besôretâ ...": Jousse makes the point that the living voice of the Oral Style has outlived and outperformed the Dead Sea Scrolls because of its intrinsic dynamism. This implies that we should be paying more attention to the living Oral-style text and making less of a fuss about the inert written documents that are a residue of dessication and fossilisation. Jousse pointedly refers to the desert origin of the Essenes implying that both they and their scrolls were destined to be lacking in vibrancy and life. See Glossary s.v. *Dead Sea; *Besôrâh; *Targum.

xcii Marcel Jousse's mother.

xciii "...Palestinians to leave their homeland and travel beyond their borders to go and see the merchant groups and the targumising Synagogues of the Diaspora across the Hellenistic world": The mnemonic Oral Style is eminently portable, which is why it is and has been the favoured mode of recording the socio-cultural archives of hunter-gatherer peoples worldwide for millennia. It was only natural for the Envoys to adopt an age-old traditional practice to enable them to respond to the injunction to go to the Gôyim. See Glossary s.v. *Oral Style; *Oral-style traditions; *hunter-gatherers.

xciv "Ethnicised": having a group identity, over and above an anthropological identity. See Glossary s.v. *anthropological - ethnological *et al.*

xcv "septantological Diaspora": The Diaspora for which the 'Oraytâ' was translated by the Seventy. See Glossary s.v. *Septuagint; *Oraytâ'.

xcvi "... human but more than human: a reference to the Rabbi Iéshou'a's divine origin. See Glossary s.v. *Iéshou'a.

xcvii "Voice of Sinai": The Ten Commandments.

xcviii "Voice of the Beatitudes on the Mount": The Beatitudes in The 'Sermon' on the Mount: "one of the hills near Capernaum" (New Jerusalem Bible p.1615). (The Beatitudes: Matthew 5:1-12 but the 'Sermon' on the Mount continues to 7:29; The Beatitudes: Luke 6:20-23, and the rest of the 'Sermon' continues to Luke 6:49). Jousse considered 'Sermon' an ethnic mistranslation, as 'Sermon' implies 'preaching', whereas the "Voice of the Beatitudes on the Mount" was a 'teaching'. See ¹ Part One: biblical texts: Presentation and Analysis: The Beatitudes; ² Glossary s.v. *Beatitudes; *preacher.

xcix "The Anthropologist of Memory must therefore always observe the live performance of these two dynamic Traditioners: the traditional Teacher and the traditional Encoder, because they both receive and transmit formulaic mechanisms faithfully, in the same stylistic manner and form that they are transmitted and received": Jousse's concern is real: in a process as complex and fragile as the double exercise of Formulating and Encoding, there are numerous junction points at which the process can fail. The greatest possible attention to details of memory and performance are required. See Glossary s.v. *Metourgemân;

*Encoding.

c "... the Pearl-Lessons of the Counting-necklace around their Nafshâ-throats.": this is a problematic metaphor as it implies the wearing of a physical necklace around the neck, when it actually signifies the 'telling and tallying of the lessons (metaphorically 'Pearls' because of their ancient and glittering formulation) of the Rabbi Iéshou" a from the centre of Aramaic being: the throat or nefesh'. But this was not a necklace but a string of beads operating as a memory-aid, but which in turn exacerbates the confusion. While the Counting-necklace could be worn around the throats of the Envoys and their Metourgemân-Sunergoi, it was also worn wound about the head or held in the hands. No matter the option, it is possible that the concept would have translated better without the metaphor. Jousse initially translated the Counting-necklace as the Order-Counter which would have been a less confusing option, but would then have run counter to the biblical texts which use the very ancient necklace metaphor, and from which no doubt Jousse drew the metaphor in the first instance. See Glossary s.v. *Counting-necklace; *Sedêr-Séfêr.

ci "... this treble Utilisation of the same Counting-necklace by three different Teachers": this is the use of Kephâ's Counting-necklace by Kephâ-Markos, Matthieu-Mattai, Shâ'oûl-Loukas.

cii "... ethnic milieus of written and amnesic tradition": For Jousse, the written tradition was the amnesic tradition: 'recorded in writing' = 'forgotten in memory' = 'amnesic', echoing the worst fears of the detractors of writing in various cultures, including Socrates (recorded by Plato) and the Druids. See Glossary s.v. *writing; *Memory, the Memoriser and the Memorisable'; *Enemies of Memory; *Scription/s.

ciii "... do no more than establish effectively and in detail the essence of these results": Jousse was wary of 'imagining' or 'inventing' rather than 'observing'. See Glossary s.v. *Image; *Observe; *Subjectivity; *microscopic - macroscopic; *Laboratory.

civ "The Mechanics of heavenly operations": See Glossary s.v. Mechanics

cv What Jousse describes here is clearly a 'collegiate' atmosphere of peers supporting each other in the preparation and practice of their learning and teaching. See Glossary s.v. *Kenishtâh; *Apostles; *Oral Style; *Oral-style tradition; *Jerusalem.

cvi In this way the *Concordia Discors* of septantological formulaic Oral Style was perfected in its own right. Jousse is referring to the manner in which the 'Seventy became as One' in the creation of the Aramaic Targum: the voices of seventy Metourgemâns arrived at one voice.

cvi "in order that they would know the set Formulas of the Lessons by which they were catechised": Luke 1:4, recorded in King James as "That thou mightest know the certainty of those things, wherein thou has been instructed."

CHAPTER TWO

MEMORY IN PALESTINE: TECHNIQUES

1. Rhythmo-melodismⁱ

Whenever we speak of the Oral Style, we must imagine the verbal formulaic element inseparably tied to the rhythmo-melodic and semantic-melodic element. Our Written-style ethnic milieu has difficulty in conceiving the abiding vitality of this Oral Style. This vitality is created by elements as resolutely alive as Rhythm and Melody, which in reality together make a unique complexus which is *Semantic Rhythmo-melody*. Now, in our Written-style milieu - with the rare exceptions of what we call 'artistic' - when we want to express ourselves in an elevated style, we take a pen and on a shroud of paper, we try to drag meaning out of this totally dead thing we call written language. In this way, except for the oral specialists, the *living* complexity of human language is ignored. One can gauge the difficulty that I, as Anthropologist of Language, encounter when I want to rely on the natural oral elements of this language in order to create in it a simultaneous consciousness of how Memory is supported. We encounter precisely the opposite in the Oral-style ethnic milieus. To compose an Oral-style composition, one would immediately choose or be subjected to a verbo-melody,ⁱⁱ which is naturally rhythmic, and in which the whole traditional Formulism would operate. Let us observe this verbo-melody in *its modeling, guiding and memorising* roles.

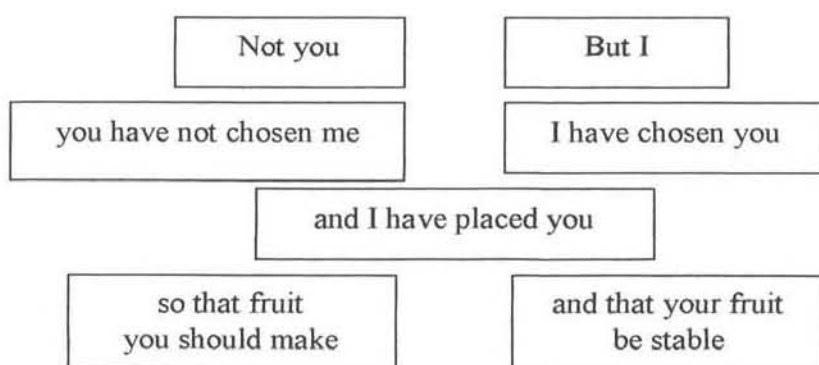
*Modeling Rhythmo-melodism*ⁱⁱⁱ

Creating an Oral-style composition is as much about following the examples of others as it is about pursuing creativity. This explains the character of the improvisation which any Oral-style Composition always adopts to some degree. The apparent ease of Oral-style composition is such that academic composers refuse to believe that a Style, which seems to cost so little effort, can have any perfection or merit. But the effort required in an Oral-style *composition* is considerably greater than that in a Written-style composition, no matter how much it is *revised, edited and rearranged*.^{iv} And this effort is not transitory effort expended only at the time of composition. It is an extensive and centuries-old apprenticeship which makes the child work incessantly and persistently from the very first hearing of the ethnic Recitatives. After which he must continue to work within himself, on himself, and in spite of himself. I have seen normal children in our

Basque and Breton Milieus^v become orally gifted as a result of this training. They can sense Oral-style Recitatives forming in them just as we feel ordinary conversations forming in our mouths.

French grammar and style are learnt daily at the maternal hearth^{vi} and we know that there is no better training in a language than this unconscious labour, which is so pleasant that privation thereof is pain. If we replaced the interminable common small talk of our conversation with longer, more demanding and exacting daily Oral-style improvisations, then we would achieve some of the automatic and progressive learning of Oral-style Recitatives of all genres. Natural Rhythmo-melody is just as natural as the language of conversation, but its style is methodically more refined. It goes without saying that, in each child, every new daily hearing promotes more rapid memorization and all new memorization makes further improvisation easier.

In this, as in everything, there are both less and more gifted children. Sometimes, the most gifted make prodigious progress, even as others will be merely ordinary, or even inferior. The ethnic milieu very quickly identifies the most gifted and prestigious, and singles out those subjects, as rare there as everywhere, who prove to be geniuses. It is obviously through these last that the Oral-style Tradition is inexhaustibly transmitted and perfected. It is among them that the Elders and Masters, will find the favoured Apprehender.^{vii} Every Teacher will be able *to say* to his stylistically and mnemonically gifted *Learners*:^{viii}



John 15:16^{ix}

Among many other simultaneously operating sources, Modeling Rhythmo-melody is one agent of this stability. But this stability does not imply banality and sterility.^x Like Oral-style milieu children, we must allow ourselves to be modeled by the innumerable didactic modules contained

in the never-ending development and elaboration of Tradition. What the child apprehends unconsciously,^{xi} and what blossoms brilliantly in privileged adults,^{xii} we, the Anthropologists of the human expression, have to assimilate laboriously.^{xiii} It is possible to achieve this, by assimilating our adult Rhythmo-modeling with the didactic modules on which our paysan Oral-style childhood has had the good fortune to be modeled. Only life understands Life.^{xiv} The living, modeling Rhythmo-melody is fully able to model itself to resemble the image of the ancient rhythmo-melodic and verbo-rhythmic Modelages, forgotten in the old texts and thought to be simply analogous to our routine Written-style compositions.

There was quite an uproar - but a silent one, as the pens of the plunitives do - when, in 1925, I announced my discovery of the Oral Style within the starched and monstrously cramped pages which transmit the Palestinian Scriptures to us. "If this were true, it would have been noted two thousand years ago," said a Philologist rooted in Christian origins in 1925, when my *Oral Style* appeared. He took it upon himself to communicate his disapproval to me by organising one of those 'conspiracies of silence'^{xv} that kill a person better than a bullet. That notwithstanding, it *was* true, and despite the scorn and the conspiracies, the Oral Style has endured. If the Oral Style was not noticed for two thousand years, it was simply because there was no Oral-style rhythmo-melodist congenitally carrying the modeling Rhythmo-melodies within him, and testing them out as didactic modules, which, all along, I have had good reason to suspect would sound very like good formulaic Oral-style Recitatives.

The ethnic Oral-style milieu methodology would thus have lent its modeling melodies to the modeling memories of a different ethnic milieu. In effect, that is what I have done. Thus has the Discoverer turned himself into a kind of Composer, inspired by the general laws of modeling Rhythmo-melodism. Yet again, I could say: "One finds in a text only what one brings (in)to it."^{xvi} But I stumbled on a terrible difficulty: Rhythmo-melodism has been, and still is, considered to be an ornament of poetry. How was I to contend with the affirmed fact that historical narratives had adopted this characteristic of Poetry? To discover Rhythmo-melodism underlying dead encodings seemed to contradict the gravity of History^{xvii}. The accepted conception of how History presents itself was very deeply anchored in the mentality of our bookish critics. When even the greatest among them, Alfred Loisy^{xviii}, suspected that rhythmic characters underlay the historical Greek

text encodings which he was studying, he tried to discount its use in history, by suddenly proclaiming his famous triad, which is as ingratiating as it is objectively inexact: "Rhythmic, therefore poetic, therefore mythic."^{xxix} When in addition to Rhythmism, I as Anthropologist of language, demanded that Melodism be included, one can imagine the artificial abyss inserted to divide serious Historical Narratives from Tales with historical and ambitious pretensions.

Yet, against all and sundry, it was Rhythmo-melodism which, by its modeling structures, saved, to a great degree, the historical character and the traditionally formulaic facts of one of the most important genres of Oral Tradition.^{xx} This is why the Oral Composer^{xxi} of all the literary genres of **his** particular ethnic milieu has universal recourse to modeling Rhythmo-melody, which models both the Composer himself and the traditionally preformed Apprehenders. Here, the Composer is impelled to become Composer in order to be *all things to all men*, because he has formulaically been preformed to encapsulate idiosyncratically in himself *everything in everyone*. This is why I have juxtaposed and balanced the verbo-formulaic Rhythmo-melody of the 'Our Father'^{xxii} with the twelve Aramaic targumic Formulas which remained disparate until Iéshou"a's *cum-position* demonstrated their relationship to each other.

Guiding Rhythmo-melodism^{xxiii}

Once modeled, Oral-style composition is ready for recitation. But it must be recited with all the facilitating aids that guide it. Everyone knows how much more easily a story arrives at and achieves its end when it is directed by a traditional Rhythmo-melody. Remembering becomes effortless. It is precisely in order to achieve such effortlessness that the accompanying Rhythmo-melody pre-empts the effort, carries the message and trains the reciter.

Rememorating Rhythmo-melodism^{xxiv}

But this is not always the case, especially after quite a long period of non-repetition. It is then that Rhythmo-melody becomes 're-memorating'. Let us not forget that Semantic-melody surges from traditional Rhythmo-melody. When the reciter has not recited for some time, from the moment that the recitation lapses or threatens to lapse, the traditional Rhythmo-melody and, therefrom, Semantic-melody, surge effortlessly of their own accord, and, supported by the learner's energy,

create further surges, causing the delinquent Formula to be rhythm-melodically revived and replayed.

Scripters^{xxv} are aware that the regular flow of the Verbo-melodism continually restores the verbal elements. This has encouraged the Scripters to replace, in varying degrees, those verbal elements, which are usually bilaterally balanced within the rhythm-melodised whole, with Graphic Abbreviations.^{xxvi} The propulsion of the Balancings and the Verbo-melody resuscitate the successive, incarnated verbal elements even more finely. Because of this, the voluntary gaps in the writing are rhythm-melodically filled in the same way that the lapses of memory are verbo-melodically filled. A Graphic Abbreviation could be defined as an instance of ‘voluntary forgetfulness’ which one uses when one is assured of ‘involuntary memory’. The ‘Our Father’ is the best example which our laboratory practitioners can use to demonstrate experimentally how these very subtle Oral-style procedures are made apparent.^{xxvii}

Memorized bilaterally, globally and rhythm-melodically directly from the Counting-necklace of Mattaï, the ‘Our Father’ unfolds, without any danger of mnemonic failing, face-to-face with its Scription which includes the Graphic Abbreviations of Kephâ-Shâ’oùl-Loukas.^{xxviii} Anyone who is not thoroughly trained in these verbo-melodising re-memorations and re-memorising verbo-melodies, does not very easily concede the use of these familiar and customary Graphic Abbreviations. Thus the ‘Plumitives’ tell us that the ‘Our Father’ is shorter in Loukas than in Mattaï. But, in reality, it is only the *scription* which is graphically shortened, whereas the irradiating replay of the ‘Our Father’, with its guiding Rhythm-melody, is exactly the same in both a Reciter of the *complete* scription and in a Reciter of the *abbreviated* scription.

If a scripting, any scripting, of a living text is going to be relived, it demands the living Replay of all its graphically mortified and mummified elements. Indeed, in any page of writing, there is no indication of the vocally performed mnemonic elements that existed previously when the original reader spoke it out aloud. This is why, in the past, after completing their classical Greek, Latin, or English studies, many French people could read and understand Greek, Latin, or English with their eyes only, without being able to articulate a single syllable properly.^{xxix} They did not even feel the need to use voiced articulation because it was not in their laryngo-buccal memories.

When comparing those texts which have been scripted historically with graphic abbreviations and those which are normally affected by customary graphic abbreviations, present-day academics duly alter details in texts, without knowing or taking into account which supplementary laryngo-buccal formulas would have been normally articulated in the place of the graphic abbreviations. In actual fact, our contemporary critics describe the primitive memory-aids of the Gospels at every turn but they never speak of the ethnic procedures with which those memory-aids have been elaborated, so that they can be real memory-aids, and not merely books for reading, similar to ours. Indeed, this is because being themselves without memory, they forget to study the evidence and operation of memory in these texts. Therefore, what we call the Synoptic problem,^{xxx} we should call the Amnesic Problem.^{xxxi}

If this problem was properly identified, I, as Anthropologist of Memory, would have many questions clarified, and some questions would simply disappear. But this will only happen when the Palestinian specialist is prepared to revivify in himself the methodology of the Oral-style Tradition in the same way that it was developed in the Palestinian Kenishtâh, and willingly sought extension and development within the Qehillâh-Ekklesia which later became the Ekklesia.

What a stylistic difference there is between the dense crystals of the Formulas of the Galilean Rhythmo-catechism on the Mount, and the vast, rhetorical and unlearnable lectures of the eloquent John Chrysostom, the Golden Mouthed Greek. Mnemo-melody^{xxxii} ceased and Pedagogy became Liturgy.^{xxxiii} The writing calamus killed the living and rhythmo-melodising Memory. Demosthenes dethroned Homer.^{xxxiv} At about the same time, and with the same result, declaiming Cicero obliterated the rhythmo-memorising Druid in our conquered Gaul.

It has therefore been necessary for me, as an Anthropologist of Memory, to introduce new methods of research in anthropological subjects such as Mnemo-melody, which has currently been catastrophically transformed into aesthetic psalmody in and by an uncomprehending ethnic milieu.^{xxxv} The Palestinian Traditional Formulas encoded in Greek need no written support when they are animated and gestualised by memorising Rhythmo-melodism from within. Instead of having to study everything visually on sheets of paper, everything begins to function anew orally and rhythmo-melodically on the laryngo-buccal muscles of the Reciter. The stylistic similarities

and differences of the Formulas are no longer dependent on the critical analysis of functions in written documents. From living men to living men, from traditional encoders to more personal adapters, all the elements of the Counting-necklace are subject to the rhythm-catechistic destiny for which they were originally developed.

2. Formulism

But then, like a thunderbolt, something totally startling happened - genius intervened. With the addition of one trivial element, a brilliant synthesis was proposed. The bringing together of the unexpected created an unheard of harmony. I had only to succeed in explaining how that one minute additional element could transform the Multiplicity [of the other elements] to unveil the mystery and reveal the 'One-ness' of it all.^{xxxvi} 'Discoveries consist of bringing together ideas susceptible to being connected but which were hitherto isolated' (Laplace).^{xxxvii} What is astounding is that the brilliance of this bonding Play of human Mechanics lies precisely in its simplicity.

"It is as simple as the Gospel", we say of the most brilliant of styles. If the greatest human geniuses are truly geniuses only by becoming only *like* the Gospel, then one can appreciate the degree of simplicity which the Gospel Style itself must have achieved. Now, one of the reasons for the simplicity of the Style of the Gospel is its formulaic character, which we have known since the discovery of *Formulism*. Everything can therefore be said with the most complete simplicity. But there has only ever been one man who could speak this simply, and this man was more than a man. Therefore, one must not blame Formulism for the inherent banality of certain works of Formulaic Style, but blame rather the banality of certain composers in Formulaic Style. Formulism has survived in Oral Style because, because there have been a few human beings whose genius has flashed like thunderbolts - rare but brilliant - and who have overcome its reality-rooted banality with their astounding brilliance.

An Anthropologist of the Civilisations has simply to cast his gaze around the circumference of the surrounding horizon of humanity. Only four or five prodigious mountain peaks break this horizon and each of those four or five prodigious mountain peaks have been geniuses of Memory who expressed themselves and have formed and formalised laws in Formulaic Oral Style. The power of

Formulism emanates a sense of its omnipresence. Thus, Formulism must be meticulously analysed at all levels.

Propositional Formulism^{xxxviii}

Propositional Formulism can truly be felt only by its users inside the ethnic milieu. While this aphorism is self-evidently true, this linguistic phenomenon still needed to be discovered by an Anthropologist of the Oral Style before it could be put into its salient perspective. Once noted, however, it cannot ever again be removed from our Awareness.

I have explained elsewhere how each of the Oral-style Formulas developed half-instinctively and semi-voluntarily. To be able to analyse this development, one must be present to witness how all the crystallizing, expressing and facilitating forces intervene and join up so as to give to a proposition the sovereign ease which makes any change in the form of expression inconceivable. Perceived as a more current and universal form, the Formula is the equivalent of the Proverb, even in the Written-style ethnic milieus. A Formulaic Style could be defined as 'The Universal Style of the Proverb', arising out of its blunt expressiveness, its disconcerting beauty, and its astounding ease for memorisation. All this because hundreds of individuals for hundreds of years, individually and quasi-hereditarily, received and enriched their traditional heritage in all its living, supple elements.

From the point of view of the mnemonic facilitation, an Oral-style proposition has a tendency to fix itself in a formulaic structure as quickly as possible so as to be memorisable as early as possible. On the other hand, there is always an antagonistic factor which impedes every proposition from becoming forever immutable. This is the perpetual, defined and intelligent need of an individual Apprehender to express himself to his own satisfaction. Formulism and Individualism are incompatible.^{xxxix} Formulism taken to its ultimate extreme would reduce everything to the common factor: Teacher, Learner, Teaching. The Human Mechanism would be transformed into a Celestial Mechanism.^{xl}

The first thing to do in the Galilean Oral-style Tradition Milieu is to familiarise oneself thoroughly with the formulaic structures at all levels. The Oral Style lives only by Formulism,

because it lives for the Memory and in the Memory. Formulism operates at all levels of the Recitation, is designed to accommodate all Reciters. Insofar as the Formulaic Tradition has worked for us all, each traditionist makes this age-old Tradition work for him individually.

Doublets and Variants^{xli}

Being familiar with the immense Aramaic treasure of the Targum will help us to understand the mechanism of the *formulaic equivalences*, which need to be studied at length. By an ironic contradiction, it is precisely the mastery of a prodigious memory which creates the perception that the memory is inconsequential. A prodigious memory does not enslave one: it enthrones one. Memory reigns imperiously instead of following as a servant. *Memory* and *Formulism* support each other in the suppleness of their collaboration. The point of the collaboration is to achieve the same utilitarian goal but with more precision, using means which appear to be different but which are supremely convergent. Every aspect is formulaic, which means that any aspect may at any moment operate a formula which creates another which is its equivalent, i.e. its Formulaic Equivalence.

One has to become a prodigious master of all the targumic formulas to be able to make child's play of them with the facetious ease born of genius. To become a prodigious master in a traditional Oral-style milieu, every Reciter, even the most faithful, must always, to a greater or lesser extent, be an intelligent, adapting Composer over and above being a faithful Reciter. One of the secrets of the incessantly occurring variants which we encounter in the successive utilisations, in Jerusalem and Rome, of the same Counting-necklace by its original author lies in this prodigious mastery of the formulaic equivalences. This Laboratory promises us a wealth of unsuspected and unimaginable observations and insights. We should be eternally grateful for what we might call an ethnic chance which has delivered to us such a multitude of gestual elements to observe in their multiple functioning.

Plumitives^{xlii} do not understand the nature of superior functioning Memory. They think that Memory does no more than repeat mechanically. The whole Mechanism of the human Genius is at work here - the genius of Iéshou"á and the genius of Kephâ. In truth, never has supremely gifted Memory memrâised^{xliii} and repeated with such prodigious mastery as did the Memory of these two Memorisers. What a chasm yawns between the precise copying of one document from another, and

the dynamic repetition by Kephâ of his Jerusalem recitative in Rome. To your pens, O Pennitives!^{xliv} There is enough material there for you to create thousands of so-called synoptic problems, precisely because there actually is no synoptic problem. Instead there is a Master of the Oral-style Tradition operating in his congenital and centuries-old prenatal element and demonstrating the function of his genius.

One limited academic enquiry has little chance of making significant inroads into such an individualistic and perennial Laboratory. I refer to our witnessing, for the first time, surging from the profound depths of the mechanism of the Galilean Paysan Memory, that which will irradiate into the profound depths of the Memory of the Aramaeo-Hellenistic Sunergoi, who were astoundingly faithful in their apparent infidelity. This is not a problem, but a miracle of genius at the very least, if not a Miracle of God. Here we see fidelity operating more faithfully than a strictly literal copy: clarity emanating from adaptability. We see the encoding Targum enlightened and rendered pliant in the midrâshising Targum. And so we touch upon the daunting question of how to (re)present the truth.

The (re)presentability of the truth, in one ethnic milieu, appears to carry excessively severe penalties,^{xlv} while in another it appears to be borne with sympathetic understanding.^{xlvi} Herein lies the whole question of the translation of ethnic proverbs. In the first instance, there will be a general question of adaptation to fit the ethnic milieu, and thereafter a question of specific adaptation to suit each individual whose interpretation and profound understanding will be reflected in his personal sensibility. Adaptation of the truth for clarity did not have to be created, but was repeated in terms identical to those of the most prestigious of all Adapters: he who adapted from Divinity to humanity. This grandiose incarnation of the perfect God in a perfect Man so as to render Men less imperfect has not been studied in sufficient depth. And not only men in general and collectively, but each and every individual.

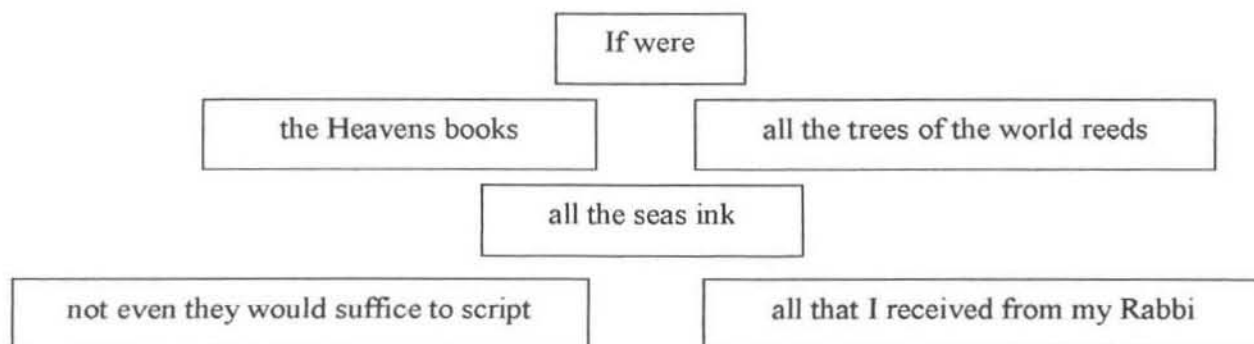
And he saw him

and he loved him

Do we ever stop to think how many formulas, equivalent to the one above, were rhythmocatechised by Rabbi Iéshou"a in the course of the innumerable Lessons for each day, for each circumstance, and for each individual? The Anthropology of Rabbi Iéshou"a proved to be so delicately adapted

that it was possible for it to be used like an all-purpose skeleton key. Those who speak today in a ponderously sophisticated fashion of ‘recitational variants’ and ‘redactional variants’ are guilty of numerous instances of trivialising Iéshou"á's genius to the banal. Genius is too original ever to be trivial. Writing trivialises by its paucity. If all of this enormous vocal vitality and dynamic infinity were written down, it would spill over the edges of the largest page imaginable. Let us rejoice that there are so many inexplicable variants which explain the inexhaustible capacity for adaptation. How right the Apprehender was whom the Teacher no doubt preferred because of his capacity to repeat impeccably and his gift of intelligently pervasive memory: “All the books of the world could not contain all the sayings of my Rabbi!”^{xlvi}

This Galilean Paysan author was very much in tune with all the echoes - almost too numerous to count or repeat - of a traditional Oral-style milieu. He too was the author of a Pearl-necklace of previously unheard and astonishing Pearl-Lessons, for a short while later, another faithful Apprehender was to admit his incapacity for faithfulness and its resultant constraints by saying:



What a pity that we do not have the Counting-necklace of Iohânân bar Zabdaï transported and adapted by a further two or three Greek Encoders. The pseudo-problem of the doublets warrants better attention than academic confrontations in superficial manuscripts. It hides, still untouched, a whole treasure of pedagogical intuitions and psychological adaptations. I take the intellectual measure of brave plumitive critics who repeatedly insist that my Oral Tradition solution is a lazy option. Yes, no doubt, this is true of the *Oral Tradition* solution. But the inexhaustible detection by the *Oral-style Tradition* will demand centuries of anthropological and ethnic heroism as well as thousands of anthropologists as precise as they are penetrating. At any moment now, a whole

abyss of human understanding will open up under the indefatigably scrutinising eyes of the Anthropologist there where the bookish critic's only concern is with the transfer of writing.

Palestinian scholars are starting to turn their attention to the eminently serious core of *agrapha*,^{xlviii} which are so well-named, and to the mysterious echoes of the apocryphal Gospels. How much more attention then do the 'doublets' deserve, both the scripted few and, more especially, the countless number which are the cause of no more than a premonitory murmur. It has been said that an author puts his innermost and most daring thoughts in the footnotes. With more truth perhaps, one could suggest that it is in the *Concordia discors* of the doublets that the most multiform echoes of the memory-heart and the love-essence of the unwriteable Word is heard.

"I will hear glances which you deem silent,"^{xlix}

said one of the most sensitive of our great playwrights. The time has come perhaps when, under the half-open eyelids of the doublets, one will hear in their mute substance, the innumerable echoes of words murmured rather than pronounced, the echoes of semantico-melodised timbres in a melody forever lost. Who then will recall for us, through encodings and variants of the human Greek language which endeavours every day to encode what was never heard twice, the inflection of loved and silenced voices?

There are no true verbal doublets on the lips of a teacher as individual and understanding as Iéshou"a, any more than there is a doublet deep in his eye. The plumitive *conjures* doublets from the small dead corpse of the daughter of Jairus and from the great swaddled cadaver of his friend, Lazarus. The heart of Iéshou"a knows none. These few delicate and tragic glimpses make us understand why the Oral-style voice of Rabbi Iéshou"a has not been scripted by his own hand,^l and why he has never asked that a human voice measure itself in graphic echo against the ineffable timbre of the living lips of God become Man.

Jacob dared to fight against an angel, and paid the price of being permanently crippled. What would have become of the hand of the scripter who would have dared claim to reproduce on a dead leaf this almost inaudible murmur! "... for the All-Mighty was in the whisper."^{li} This murmur has no single true doublet, but has innumerable possible doublets from which Kephâ and Iohânân of the Counting-

necklaces will choose *the equivalent and adapted Formula* of Iéshou"^a, impeccably and innumerably memorised, in the tragedy of every composing and reciting moment.

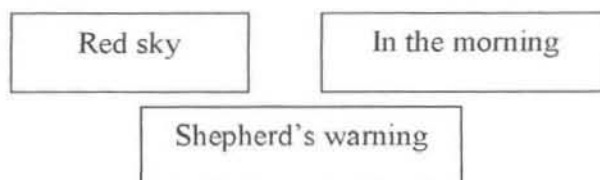
Echoing this whole murmured and ineffable genius, the Oral-style Tradition has always refused to preach its Lessons but has semantico-melodized them 'innumerably'. Nothing can make us as deeply and vitally aware of the perpetual *doublets* of formulaic Oral Style as the eternal doublets of the Oral-style Proverbs. *Fundamentally*, the Oral Style is a *proverbial* Style. It is as a proverbial style that we can best understand the simultaneous faithfulness and adaptation of a teaching that always repeats the Teacher, even when it seems that the Teacher has been uniquely adapted by the Repeater. For too long it was believed that the *Oral Style* consisted only of stereotyped formulas. The Pearl-Lessons of a Counting-necklace are Pearls with *facets*, the faithful presentation of which allows us to glimpse different reflections in each facet, and even to exclude a specific facet or reflection temporarily.

The Formulaic Abbreviations^{lii}

Formulaic Abbreviation of one kind or another is what we will discover in the graphically abbreviated presentation of the Oral Style by the Scripters. The graphic abbreviations of the Scripters have very little resemblance to suppression because they imply a presence so impressive that it was not deemed necessary to script them in the memory-aid. What is graphically abbreviated does not need a memory-aid. The graphic abbreviation indicates the existence of a totally reliable Memory.

Methodologically, we must accept that no procedure of presentation is totally faithful and reliable, because of the multitude of ways in which the many different forms of oral fidelity^{liii} can be recited. Faced with one of the three possible scriptions of our delightful proverb of pure Oral Style: Red sky, etc. who then could assert, without making us smile, that an Oral-style Paysan would not have known the three established familiar structures? To indulge in orgies of plimitive commentaries on this subject will earn a dismissive shrug of the shoulders from a paysan who spills over with the multiple variants of his proverbial style which he has memorised from childhood and faithfully

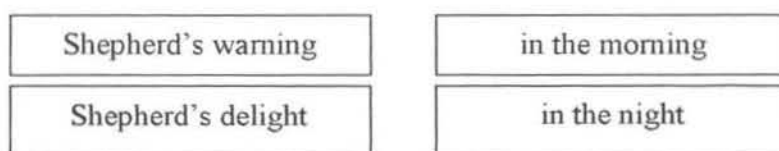
utilised taking all of the indispensable supplenesses into consideration. Faced with red sky in the morning, the Paysan who masters his formulaic language very well, will present his reflections with the following facets of his proverbial Pearl-Lessons:



But faced with a flaming sunset, the same paysan will direct his Pearl-Lesson so that only the benign reflections emerge:



Without being unfaithful to his original prototype, one could obtain, either as an adapted recitation or as scription with graphic abbreviations, the following among other multiple variants and doublets:



Were this proverb repeated thus in Aramaic, and if it came off the lips of the Galilean paysan Iéshou"a, one could not say that there was, yet again, a synoptic problem. This is quite simply, in paysan fashion, a paysan fact of Oral Style, charitably adapted by the Teacher and charitably, albeit faithfully, adapted by the Repeater. Now, this could possibly exist in the Recitation and Utilisation of all the propositional Gestes of Kephâ's Counting-necklace: by Kephâ himself when he repeats himself, by Mattaï through Shâ'oûl, and naturally by the many sunergoï who were played in a multitude of ways according to the various septantologue and other encodings. Iéshou"a is not a Greek statue, but a living and loving Palestinian paysan. Iéshou"a squares the circle of Love and Memory with his genius.

At this point, let us move from our paysan Shepherd's Proverb to each of the proverbial formulas of Kephâ's Counting-necklace and its faithful adaptations, and we will have proof of the mastery of the

Memory through love, and of love through Memory, at nearly each propositional geste.^{liv} Never has human pedagogy handled respect for both Master and pupil with so much dexterity. We can learn and take famous lessons from this living paysan and his masterful laboratory, which departed from a humble village in Galilee to make the genius of Athens and grandeur of imperial Rome tremble right down into the depths of their foundations.

It is easy to understand why we place Iéshou"a first among classical authors in our Laboratory of mimismological and rhythmo-pedagogical Anthropology. The prestigious rhythmo-pedagogical and semantic-melodic realisations that our gifted Gabrielle Desgrées du Loû^{lv} has been able to develop from the compositions of Iéshou"a, are well-known. At every moment in the Recitatives, beginning with those of the 'Our Father', we spontaneously rediscovered the instinctive mechanisms of the Pearl-Lessons of the Galilean and Greek Teachers and Repeaters. Take, for example, any ten of the hundreds of our Recitatives from the large amphitheatre of the *Sorbonne*, or the amphitheatre *Turgot*, or that of the *Ecole des Hautes Etudes* of the same Sorbonne,^{lvi} and one will hear in the oral rhythmo-melodic Memorisation, recitational variants analogous to those of Iéshou"a and Kephâ.

Our Father who art in Heaven	or	Our Abbâ of Heaven
Our daily Bread	or	Our Bread to come
Remit to us our Debts	or	Remit to us our sins
Do make us come	or	Do not make us come
in temptation		in hardship

We could make the same observations by reciting the parables rhythmo-melodically, beginning with that of 'The House Built on Rock or on Sand', (Matthew 7 24-27) as I have shown in my essay on *Rhythm-melodism and Rhythm-typographism of the Palestinian Oral Style*. (Jousse 1990:207). If my view is correct, I will be able to put the traditional structure of a bilaterally

balanced Binary into full relief in a very simple form. If it has been scripted, it will sometimes be abridged in graphic abbreviation, and where there have been various graphic abbreviations, it will be diversely abridged, for which, quite naturally, the recitational and rhythm-melodizing habit will compensate.

In the historical Pearl-Lessons, let us scrutinize a Formula-Facet^{lvii} which is particularly interesting for the purposes of our experiment and verification because it reappears frequently and in clearly recognizable form:

And Jesus answered	and he said to him ...
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This Formulaic Facet is so unchanging in its formulaic and recitational form that one can anticipate numerous graphic abbreviations, if the law concerning graphic abbreviations that I have identified is sufficiently objective to provide reliable prediction. In this instant the only cause for embarrassment is the almost over-generous frequency of verifying observations. I will proceed, as is my custom, with dotted lines for the graphic abbreviations, so that the eyes of the reader can more easily detect the way in which the binary has been recitationally balanced and graphically abbreviated. Thus we find, a considerably increased incidence of graphic abbreviations:

And Iéshou"a answered	and he said
And Iéshou"a answered
.....	and he said to him
.....	and he said

One could make the same kind of observations in respect of an equivalent binary with equivalent individual formulas:

And Iéshou"a spoke to them	and he said to them
And Iéshou"a spoke to them	saying
And Iéshou"a spoke to those	and he said
.....	and he said to them.....

Close scrutiny of this simple binary with its relatively numerous graphic abbreviations for the sake of brevity, allows us to glimpse the complexity of the cases in which the multiplicity of the Formulas of a facet will permit graphic abbreviation. Remaining in the simplicity of the didactic modules, let us look at the double historical binary,^{lviii} the formulism of which is easy to master and to complete:

And Iéshou"a was moved	and he stretched out his hand
And he touched him	and he said to him:

The observation and analysis of these extremely simple facets prove to us that we can foresee how numerous and multiply diverse the graphic abbreviations can be when comparing the various Scriptures. We also realise how easy recitational substitution is when one has mounted the guiding and balancing Rhythmo-melody in oneself through personal experience. Two or three Reciters who are faced with the same identically abridged didactic module, will not necessarily use an identical replacement. Indeed, here as everywhere else, one has to take into account the possible and authorized interchange of the analogous formulas. The formulaic substitution remains formulaic, it being clearly understood that Formulism contains Analogism, but that Analogy does not replicate identically.

The Scription of a memory-aid, far from contradicting the Oral-style Tradition, is, on the contrary, proof of it. The Scription provides proof because it provides evidence of the differences in the processes of presentation. The utterance and its graphic abbreviations, which are the processes which must be meticulously distinguished in a Scripted graphic abbreviation, are quite different from the summary of a piece of writing composed as the ideas come along, as is the way

in our present-day written-style writing. It seems strange that it has taken so long, and taken an anthropologist, of all people, to identify and highlight these simple and self-evident issues. I must add that this being the case, this issue is one of the least dispensable and most important tasks in my Laboratory of Oral-style Tradition. The Oral-style Laboratory^{lix} has thus to fulfil tasks in which very subtle questions of Palestinian Oral Style and of present-day French Written-style are often inextricably mixed. One of the most urgent current tasks is to persevere in our efforts to present the innumerable differences of the Oral Style *in visually differentiated ways in Writing* so that the eyes of our Written-style readers become sensitized to the visually differentiated characteristics of the Oral Style. I recognize that this is no easy enterprise, except among those who, like me, have been familiar since childhood with the multiple and living behaviours of the rhythm-melodizing memory in the Recitation of Oral-style Formulas.

3. The Intercalary Counting-necklace of faceted Pearl-Lessons

The profound elaboration of the Pearl-Lessons, an elaboration which makes them crystallize into easy-to-carry Pearls, is incessantly subjected to three anthropological laws which my previous essays have continuously analysed: Rhythmism,^{lx} Bilateralism,^{lxi} Formulism.^{lxii} Under the omnipresent energy of these laws, the great Pearl-Lessons have acquired, from century to century and perhaps even from millenium to millenium, a cohesion - 'a crystallization' - which has allowed them to carry, which is to say - to be traditioned, from mouth to mouth, without dislocation or dangerous pulverisation. They are experimentally elaborated and internally unified 'wholes'. This is why, in the Palestinian milieu, they were called 'Pearls', the variously numerous Facet-Formulas of which help each other to unify the logical and mnemonic whole which is the Pearl-Lesson.

For want of a better term, I use the term 'facet' because of its expressive logic, and in order to express the possible variability of the Formulas and their equivalences. It speaks for itself that one will instinctively tend to elaborate, by successive approximations, a certain number of prototypes. The new Pearl-Lessons will be modeled, with varying degrees of suppleness, according to the genre of their content. The Globalism^{lxiii} of the Pearl-Lessons gives us in this way pearly facets that emanate from several literary genres: the genre of the Proverb and the Parable which forms, so to speak, the kernel of the pearl and of its facets, the genre of History, of

which the initial and final Formulas constitute, as it were, the encasing of the Facets of the doctrinal kernel. In the Traditional Recitations, it is rare that the Doctrinal Recitatives are not encased in short Historical Recitatives.

Clamping

Clamping and Adapting

Each Pearl-Lesson has its own central, generally stable and often definitive, *Formula-facets*. The same does not apply to the initial and final Facets. Indeed, these Facets, especially the initial Facets, are susceptible to constant change. This is so that the ensemble of the Pearl-Lesson can be adapted, for whatever reason, and so that it can be moved from its regular primary position to another position.

It is in these initial Facets that the clamp elements^{lxiv} occur. Comparative observation of these initial or final Facets will make us discover the frequent use of what one could call the initial formulaic Facets. The Initial Formula which is most frequently used is: ‘And it happened in those days ...’ By using this formula as a prototype, we could put all the formulaic facets which are modeled on this Formula-type one after the other. For example:

And it happened *during the days of Herod* ...

And it happened *during the day of the Sabbath* ...

And it happened *during the descent of the mountain* ...

This formulaic Facet is used so frequently, and is so characteristic of the initial Facet of a Pearl-Lesson that we find it used by Kephâ as a *clamp*-formula for each of the first Pearl-Lessons which open five of the seven Strands^{lxv} of Pearl-Lessons which constitute the first fundamental row of the Counting-necklace.

These initial formulaic Facets of the Strands operate, so to speak, as points of reference. Within each of these initial Formulaic Facets, the incessant transpositions of the Pearl-Lessons, personally adapted by any particular User of the primordial Counting-necklace, may operate with more clarity. One could say that these initial formulaic Facets are so profoundly and so essentially structured and structuring that they form part of the very being of the user, and become in a way, a gestual filing cabinet incarnated in the Memory of the adapter Teacher. Thus,

sooner or later, we will not be surprised to verify *in the memory-aid scriptures*, that these essential initial Formulas are so obvious in the recitation that they do not need to figure in the memory-aid because the Memory no longer needs any help in such instances. We can also establish that these customary and familiar graphic abbreviations are systematically abbreviated and omitted by certain memory-aid Scripters at all levels from these initial Formulas: the initial Formulas of the Strand, the initial Formula of Pearl-Lesson, and the initial Formula of Facets.

The Clamping is so spontaneous that it is found at any point between any two Formula-Facets within the same Pearl-Lesson. It is precisely this Clamping which allows the Pearl-Lessons to multiply exponentially, by vivisection so to speak, without their being dislocated from their usage in the Memory. It is thus possible that what appears on the outside to be an erratic Pearl-Lesson is meticulously clamped from facet to facet. In addition, the user is at liberty to transform each facet into a smaller individual and mnemonically recitational Pearl. This constant possibility of vivisection shows us how impossible it is to define the amplitude and complexity of the Pearl-Lessons. A simple proverb may become a Pearl-Lesson once this particular proverb has been recited separately from its multi-faceted proverbial ensemble.

When the Memory, and recitation therefrom, is permitted to facilitate the passage from one balancing to another, any such two propositional balancings tend to incarnate gestually and semantically because they are driven by anthropological Bilateralism.

This mnemonic imbrication can manifest in semantic-gestual elements of all kinds. The most simple and active will be the initial or final balancing of a propositional phrase which is identical in meaning or in sound, from which originates the mnemonic support of initial, median, or final *annomination*^{lxvi} of balancing, or of balancing to lifting. This incarnation of balancing to lifting - the Palestinians would say: from Yoke^{lxvii} to Burden^{lxviii} - naturally attracts the attention of the Memoriser-reciter. The consistently delicate passage of the Recitation from one proposition to another is facilitated immediately in this way. We try to reproduce at will (voluntarily) that which was first produced automatically (involuntarily). If it is difficult to pass from one proposition to another in a recitative which is logically incarnated, one can conceive that the recitational

difficulty will be even greater when passing from one recitative to a second where the second has no real logical link with the first.

So that he can facilitate the recited passage from one Recitative to another, the Improviser-Composer explores the mnemonic memory-aid he uses to incarnate the Recitatives while he is incarnating the balancings^{lxxix} between them, or while he is incarnating them to the liftings.^{lxxx} He strives to begin the first proposition of each following Recitative, by an identical word or sound of the proposition at the end of the preceding Recitative. This process is what I have called the Clamp-words, which can be reduced to Clamp-sounds, that is to say to clamping syllabic rhymes. These syllabic rhymes may be rhymes of vowels which we know as common rhyme, or rhymes of consonants which we know as alliteration. Rhymes and alliterations are first produced automatically by the mechanism of the language used and depend on whether the energetic explosion of the semantic phrases is produced on a vowel when it is rhyme, or whether it is produced on a consonant when it is alliteration. The analysis of the Traditional Proverbs - and traditional here means instructively developed as a product of the function of the mechanism of the language - reveals to me immediately which 'rhyme or alliteration' mechanisms facilitate the incarnation of the proverbs, optimally, in the memory. There are thus three clamp(ing) systems which I have technically and formally called: 'annomination' or Clamp-words, 'avocalisation' or Clamp-rhymes,^{lxxxi} 'aconsonantisation' or Clamp-alliterations.^{lxxxii}

Clamping and Translation

It goes without saying that these allies of Memory only give their facilitating aid to Memorisers, where the Recitation is in the original language. The clamp-systems naturally disappear in translation, except sometimes from Clamp-word to Clamp-word, especially if the translator is aware of these word-clampings and strives, often with great effort, to conserve the identity of the source and target words in the language of translation.^{lxxxiii}

It is well-known that the recent discovery of this mechanism of the Clamp-words, was mine, the Anthropologist of Memory, and that this *functions wholly within the ethnic operation of the original languages*. Obviously no-one had thought about trying to discover the involuntary survivor tactics of these Clamp-words in Recitatives once they had been translated into a foreign

language. Often and moreover, the Recitatives were translated into a written-style language without any awareness of the existence and mnemotechnical usage of the Clamp-words.^{lxxiv} Even less did anyone work at re-discovering, through meticulous re-encoding, the Clamp-rhymes and the Clamp-alliterations, which had altogether vanished in the language of translation. The importance of this objective Rediscovery of sounds which have entirely disappeared from the language, is proof that the Stylisation of this language is encoded from an existing rhyming and alliterating language. In this respect, may I add that there never was any need for ‘haute école exercises’, as I was amusingly informed by way of an explanation for the Rhythmo-catechism of Shâ’oùl of Giscala to his Palestinian compatriots, which is known under the title of the Epistle to the Hebrews.

The Intercalary Mechanism^{lxxv}

The essential character of the Galilean Oral Style is constant fluidity because it teaches individually. Thus, far from being surprised at having three very different versions of the primordial Counting-necklace of the Pearl-Lessons of Kephâ in writing, I rejoice for being able to realise and verify empirically the degree of brilliant fluidity such a style can achieve, particularly as this is a style which is generally qualified as being stereotyped. Nothing is less stereotyped than this style, notwithstanding that nothing is more mnemonic and mnemotechnical. As Loukas, the Hellenistic Sunergos of the Aramaean Shâ’oùl of Giscala, says: the Rhythmo-catechist gives to each of his Catechized one of the possible versions of the Recitation of the Sedêr-Taxis^{lxxvi} by which he himself has been catechized.^{lxxvii} Each Pearl-Lesson thus receives an actual unit which is preferred above all the other multiple possibilities. These multiple possibilities result from what one could call the intercalary property of this Oral Style. Any reference to intercalarity^{lxxviii} implies the possibility of inserting or withdrawing any particular Facet-Formula from the whole of a Pearl-Lesson according to the immediate rhythm-catechistic needs.

But what was essentially and primarily alive in the intercalary formation can actually today only be recognised by us in a static form fixed among many others that have remained living, acting and teaching. This is why when one is confronted with three versions of a living and fluid Pearl, one will never know with certainty if, in practice, and before a specific Apprehender, there was

not here or there a specific ephemeral insertion or a specific ephemeral omission. Let us always remove the impression that we are faced with an inert text fixed on a even more inert page, when we are in fact inside a moving and living mimodrama.^{lxxxix}

For the Anthropology of Language, a written text is only a pretext to discover something deeper than the text itself.^{lxxx} The eternal laws of living man teach the Anthropologist more than divinations which dissolve the most attentive interpretations willy-nilly. The Book of Man can only be correctly read and understood in Man himself. This is especially true of the *Besôretâ* which was never a book until it was no longer *Besôretâ*. And even so, for a long time, the *Euangelion* has preserved the form and the meaning of the *Besôretâ*, or Oral Announcement, without its memory-aid Scription influencing in any way the normal course of the memory of the formulaic, intercalary Oral-style Tradition.^{lxxxi}

This formulaic and intercalary Mechanism must as a matter of scientific necessity be seen functioning inside the laws of the traditionally trained Memory. We will be able to discover the extent and depth of these eternal Laws by deepening our understanding of them within ourselves and by discovering them in the Scriptions outside us. Nothing in such scriptions is dead, as these scriptions are made precisely to prevent the death of the Memory - which is oblivion. This is the reason why, I repeat, these *Scriptions* are memory-aids - they do aid memory - and not memory mountings^{lxxxii} - they do not engender memory. They are memory verifiers - against which memory can be checked - and not memory edificers^{lxxxiii} - they do not build up memory. A scription, during the process of scripting as well as through the help of writing, does not deal with the unknown but with what is already known so that it will not ever become unknown. In such instances, the Book teaches nothing. It merely prevents forgetting. One is much less *doctus cum libro*^{lxxxiv} than one is *doctus sine libro*.^{lxxxv} This is why an Anthropologist of Memory hears, as if from the mouth of a fellow Anthropologist in an Oral-style Laboratory: "I did not expect to learn as much about the reading of the Books as I have learned from the durable living Voice."^{lxxxvi}

The living Reciter is precisely the only person who can apply the intercalary Oral Style inside the learning Throat of each User. As its name implies, the Oral-style Tradition developed essentially and anthropologically to be traditioned which means: by being transmitted from one living mouth

to another. We will therefore have to analyse all the living elements which will facilitate this Tradition which is Transmission. Let us not forget that it is a tradition which uses functional elements. This use therefore entails adaptation: Adaptation to the various groups and to the various individuals. We face here a behaviour that might seem contradictory within the primary mechanics of the Formulaic Oral Style. Formulation and Adaptation seem fundamentally opposed. How can one protect the Formulation and turn it into an Adaptation?

The first procedure, Formulation, relies on the fact that the structure of the famous Counting-necklace is by nature composed of a string of Pearl-Lessons. This threading permits countless ways and procedures of adaptation. The simplest, and also the most radical, of these procedures is Intercalation: both positive and negative intercalation^{lxxxvii} which is to say addition or omission. Two rhythm-catechists transmitting a fundamentally identical tradition will each offer, at every moment, a different mixture of different Pearl-Lessons during the delivery of a Strand. The inclusions and exclusions of Pearl-Lessons seem inexplicable, yet can be explained. The incidence of inclusions and exclusions vary and can be considerable. Indeed, the quality of this intercalary Style operates at all levels. Intercalation can occur from the phase of the propositional geste^{lxxxviii} to the global ensemble of the same propositional geste, and even of several and numerous propositional gestes the sum of which may constitute a recitative or an entire Recitation.^{lxxxix} For example, one should not be surprised to see a Rhythm-catechist reciter omitting in its entirety, as a result of adaptation, a powerful Recitative comparable to the Rhythm-catechism on the Mount.^{xc}

Furthermore, we should not be surprised to find that this same Rhythm-catechist adaptor has omitted one of the seven constituent Strands of the Besôretâ or Oral Announcement. This omission will be indicated only by the hitherto universally misunderstood sentence: "Beginning of the Besôretâ of Iéshou" a the Meshihâ, Berâ of 'Elâhâ".^{xc} This indicative phrase is not the title of the second of the seven constituent Strands. It is one thing to observe these positive or negative Intercalations objectively, but quite another to find an acceptable reason for them. It is always insensitive, and sometimes even imprudent, to want to think for someone else. However inexplicable a fact might be, an anthropological and ethnic fact is nonetheless an anthropological and ethnic fact. In this case, the role of the Laboratory of Observation^{xcii} has acted with all requisite accuracy.

The Threading

The fundamental characteristic of the Palestinian Oral-style structures is the marvelous suppleness, which, once again, helps the memory without constraining it. It is this suppleness which will allow each Pearl-Lesson to adopt or abandon, as needed or desired, a variously large number of Formula-facets. It is impossible to describe a Pearl-Lesson prototype: the types that are active being as innumerable as life. Our only methodological recourse, therefore, will be to look at which Pearl-Lesson Prototypes are currently active, to risk an occasional guess as to which Pearl-Lesson Prototypes might have been active in the past, and even more occasionally, to venture a supposition about what Pearl-Lesson Prototypes should be active in the future.

We must now analyse the use of the Counting-necklace, anthropologically and ethnically, in its scientific and daily practice. The user must have a global understanding of each Pearl individually as well as in any particular non-interchangeable circumstances. It would opportune to speak here of Taine's law of relativity to time and place.^{xciii} A potentially complete or global Pearl will see one or another of its Formula-Facets disappear according to the day on which, or the place where, it will be clamped to the throat of one or another Apprehender.^{xciv} Yet, this is not a fluid Pearl, but a Pearl with living and intelligent facets, which is why the successive and adapted states of the same Pearl-Lesson can leave a disconcerting impression. It is precisely this internal and global sensation which explains and demonstrates this infinitesimal and global propulsion which gives quasi-spontaneous birth to what I have called the Clamp-word. And also, and perhaps more accurately, the *Call-word*,^{xcv} because it is, indeed, a gestual and superficial element of a Pearl-Lesson which 'calls' and 'clamps' on to the identical or analogous geste of the next Pearl-Lesson. This is not an aspect of the writing process, but an interlacing of the musculature,^{xcvi} which allows Memory to progress from one end to the other of a sometimes very long series of Pearl-Lessons thus unified by the interlacing in spite of their multiplicity.

Connection by the thread of internal and external Imbrication

The only important regular and regularising law which we encounter being played out, is the law of Successivation. This law of Successivation^{xcvii}, or Sequencing, has an impact on the secondary laws of the Living Strands, Clamp-words and Symmetries.^{xcviii} *Internal cohesion* becomes *external connection, internal thought, external expression*.^{xcix} Clamp-words are such an important

supportive element that even the most bookish critics, in the midst of all their printed papers, have recently used them to try to find the pulsations of the Oral-style gestes under their pens which are inimically ignorant of what an Oral-style Tradition is. I have even seen recently how one of these plumitives tried hard to reconstruct a entire septenary of Pearl-Lessons by scratching down the Greek words so as to get a glimpse in them of the Clamp-words, which are usually marked as Bracket-words. Now, a pen that writes paragraphs does not need to clamp them with Clamp-words – nor indeed Bracket-words – seeing that the sheet of paper is there to hook each paragraph to the following paragraph.

The very word ‘paragraph’, meaning that something is written which follows something other, excludes the need for Clamp-words. One should not spell *paragraph*, as did a Plumitive hostile to the Clamp-words, unaware of the ironic contradiction which his ignorance clamped (-*agra*) between ‘hook’ or ‘staple’ (*agrafe*) and his agraphia (i.e. his inability to write) (*agraphe*).^c When I spoke of Clamp-words in my study on the Oral Style,^{ci} I had in my sight and, more exactly, my geste, only *the oral word*, and not in any way *the written word*. It is indeed catastrophic to have ‘Word’ as the only term to designate two so contradictory and different realities.^{cii}

The gestual fragment of the ‘word’, dynamically and logically inseparable from the global interactional ‘geste’, is like an indefatigably groping tentacle of an octopus, wriggling in all directions so as to get out of its complexus and to latch, outside itself, on an identical tentacle of another complexus. It is the same within the propelling force of Memory which, from propositional geste to propositional geste, searches and creates for itself an identical element to lean on and thus take flight into the infinity of the Future. On the opposite side, the written word is a dead thing, dead in all the meanings of the term, stuck without movement and without link on to a dead page from which it makes no effort at all to detach itself and to join any sort of element be it similar or dissimilar. What use are Bracket-words when there is nothing to clamp to, because it is all flat and even: Clamped in Immutable Immobility?

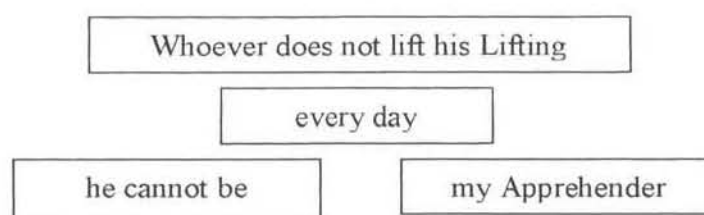
It is quite different when dealing with the whole organism of the human being who, trying to remember, searches, floats and is swept away, until he feels, extending a hand towards his extended hand, a fraternal hand that snatches him from the initial floating that recommences,

alas, indefinitely, abandoning him on the waves of this ocean of human Memory. Conversely, the bureaucrat sits securely between the pages of his well-aligned register. The Memoriser-Reciter always has the word on 'the tip of his tongue', and it is the Clamp-Geste alone which allows the word to be on the tongue-tip to be pronounced. It is what the old psychology called the Association of Ideas and which the new Anthropology of Memory, calls the Imbrication of gestes through their mutual rhythmic empathy.^{ciii}

The identification of the gestual path between two gestes can be variously expanded, from the shortest – a vocalic 'rhyme' or consonantal 'alliteration' - to the longest – a vast propositional geste or even an entire global recitative, bar one word.^{civ}

One sees how, in order to enter into the intra-ethnic Elaboration as well as into the extra-ethnic Emigration of an Oral-style Tradition, observers are needed who are wholly broken into the Oral-style Tradition. This is to say: Anthropologists of Geste and Rhythm, - who, if at all possible, have been Anthropologists from their mothers' wombs. This is what we see in these marvelous Replay-linkings for the Memory which I have called *Parallel-Recitatives*, which are either doubly parallel, or multiply parallel, generally up to seven or ten times.^{cv} The *Counting* helps the *Linking*, and we will see, at each moment, all the memory-aid laws helping each other in complex and dynamic ways. One can see how difficult it is to limit oneself to the somewhat simplistic mechanism of Clamp-words in order to diagnose the Oral-style nature of a series of encoding sentences in a foreign language, encoded, for example, from the structure of the Targums in Aramaic to the structure of the Greek Bible of the Seventy.^{cvi} We have seen previously, that the simplest gestual elements of the consonantal vocalic articulation of 'rhymes' and 'assonances',^{cvi} are more than sufficient to link one Pearl to another. Now, *rhyme* and *alliteration*,^{cvi} excluding some exceptional chance case, leave absolutely no trace in the articulations of sentences encoded in a foreign language. It is therefore very naïve, for a bookish critic, to pretend that the linking of two Pearl-Lessons can be restricted to the sole device of the link-word without taking into account the possibility of linking by rhyme or by alliteration.^{cix}

Whilst he was with them, Iéshou" a their Rabbi had given them the precept and the example of the Mishnaisation^{cx} of Rhythmo-catechisation^{cx} which Kephâ would use.



cxii

The terms ‘Lifting and Balancing’^{cxiii} are as pedagogically incomprehensible to us as ‘Yoke and Burden’. But it is this Yoke and Burden which was synthesised in a natural cradling or lullaby of various lengths during each session to form what I call the Pearl-Lessons, to use the terminology of the Palestinian Mishnâisation which is always so concrete and so expressive. The logic of Palestinian Mishnâisation is always interdependent when it is sought deeply enough, which applies equally to our two expressions which are simultaneously gestual and recitational: ‘*berceuse*’^{cxiv} (lullaby) and ‘*ronde*’ (round), to which could be added the analogous term of ‘*branle*’ (ring dance), if it had not now become somewhat archaic.

This mishnâising mechanism of the Yoke and the Burden must immediately be put in recitational or typographical relief, according to the preference of the Palestinian Anthropologist, if we wish to follow, balancing by balancing and lifting by lifting, these elementary pedagogical constructions which revise themselves mnemonically to form the Formula-Facets of the Pearl-Lessons. Today, Formulaic composition constitutes the subject matter of consistently difficult research, while, two thousand years ago its facile use was a basic necessity for the Palestinian users. This was particularly so as this global Mishnâisation often consisted of no more than a varying number of additions of partial Mishnâisation, or the echoed repetition, of Formula-Facets already known during the lifetime of their Rabbi. These *Doctrinal Facets*^{cxv} of the targumically formulaic Recitatives formed by the Rabbi himself, had been indefatigably repeated during three years of formulaically facilitated formation. The *Historical Facets*^{cxvi} of the Kephâ’s targumically formulated Recitatives were probably improvised after noteworthy events of their lives as Oral-style Traditionists, as still happens daily in the Serb or other Oral-style ethnic milieus^{cxvii} up to the present day. This should be considered to be of the highest historical and stylistic importance. What a recorder of a Written-style milieu^{cxviii} takes down from day to day in his notebook, the Oral-style milieu Traditionist will rhythm-melodically memorise for himself and his Co-Apprehenders in the most succinct and exact traditional formulas possible:

And he saw Iéshou"a

And he fell on his face

and he cried out to Him.

cxi

All these Targumisers always did as much from childhood, making use of the mnemonic and mnemotechnical doctrinal and historical formulas which the Nazareen Rabbi and his Galilean successor^{cxx} moved forward: all they had to do was to draw from the treasure of their heart-memories in the shape of new Recitatives woven from the fibres of Ancient Formulas. Among such daily Improvisers of identical or largely analogous formulas, it would have been quite difficult to get information other than through the little Recitatives woven from the same identical or largely analogous Formulas.

Contrary to what our Written-style sermonising and preacher critics think, these Stories did not become what they call stereotyped. They confuse the stereotypy of their sermons, which they know far too well, with the formulism of Oral-style Tradition, which they do not know well enough. The Oral-style Traditionists, who tell their history standing up, have no need to be sedentary History-writers: they have a memory-in-waiting for it is a Memory mounted at the ready in their expressive mechanisms, and for all kinds of notable events. Brevity allows for Portability and Portability facilitates Multiplicity.^{cxxi} It is precisely this Multiplicity with which we must first become familiar, so that we can note afterwards, for our own benefit, what was in them beforehand.

One sees thus the great ease and pleasure of these instantaneous Historians: in front of them at the event is a formulaic Improviser-composer,^{cxxii} and, around them in their circle, are formulaic repeater Apprehenders^{cxxiii} always ready to memorise. I must emphasise repeatedly that it was not only during the three years of Iéshoua"n information that Kephâ and his Co-Apprehenders exercised themselves in the Improvisation-utilisation of didactic modules of all kinds, both proverbial and historical. I would go so far as to say, without fear of exaggeration, that they exercised themselves from their mothers' wombs, as one of those improvising and utilising mothers tells us in rhythm-melodic formulas at the moment of the event.

It is Mâriâm who retained the recitatives, which follow

and who repeated them by heart for herself ...

It is his mother who retained the Recitatives that follow

and who repeated them by heart ...

cxxiv

Does this Mother not tell us ‘formulaically’ in one of her seven historical ‘Recitatives of the Childhood of Iéshou"á’ that the child of her cousin Elizabeth has formulaically ‘quivered’ in her womb? Everything is expressed in ‘essential formulas’ because everything is observed in the essential historical gestes of which the formulas are made. Historicism and Formulism respond to each other to bring Television before its time. How easy composition and memorisation of each Pearl-Lesson of the Counting-necklace must have been, animated as it was by the targumically doctrinal and historical Mishnâisation! The elementary Formulas^{cxxv} needed only to rely on the rhythmo-melodising voice of Kephâ to crystallise or re-crystallise more solidly the Pearl-Lessons. Their substance irradiated from the elementary Facets of the Counting-necklace, and from the predetermined Counting-necklace with the crystallised elementary Facets as a Global whole. The Memorisers of the past, the present and the future collaborated in Memory to provide familiar Formulas prepared in anticipation to be synthesised unpredictably.

What appears to be external, actually forms an internal gestual connection.^{cxxvi} We will have the joy of detecting this anthropological fact when it becomes apparent in the matter: one step follows another step, one Pearl follows another Pearl, one lesson follows another lesson. This is said in synonyms which indicate the reality of an identical overlap in the memory. We have already quite often come across this external connection by an internal element which I have called *imbrication*.^{cxxvii} The more deeply the thread of the Strand is imbricated, the better it plays its part. I will have to point out these innumerable and living procedures of imbrication and put this meticulous living analysis in relief, without killing it, which is difficult when we study Life on paper.

Connection by Computation^{cxxviii} of grouped Pearl-Lessons

We have dealt summarily with Connection by the thread of imbrication, which is in its nature as much mnemonic as mnemotechnical.^{cxxix} This will not be the case in the procedure which we will now study: the Connection by Computation. Here, at the outset, Intelligence foresees the manageable, countable and verifiable number of Pearl-Lessons in an ordered sequence which is neither vague nor indefinite, but arithmetically constrained. *To tell is to count.*^{cxxx} As in many other ethnic milieus, the Palestinian ethnic milieu will have sensed these semantic connections, which we recognise only phonetically but not graphically. The Anglo-Saxons know the antique and anthropological semantic root of the verb 'to spell',^{cxxxi} a root which we encounter curiously and naturally in the profoundly traditional word 'Gospel'. When using the word *conter* (to count), in French one must be careful to insist on the exact meaning which it should have. *Conter* (to give an account of) is to recite grave as well as light-hearted matters, which is not the present-day and dangerously ambiguous meaning of this word.

In the course of the pages of several of my essays, I have several times highlighted the interactive mechanism of Tallying/Counting (*Comptage*) and Telling (*Contage*) as a familiar concept in the Palestinian Oral-style milieu. The Palestinian Oral-style Reciters were perfectly aware of this mnemotechnical mechanism. This Bringing-into-consciousness was characterised by two current and common appellations: Séfèr-counter (*comptoir*)^{cxxxii} and Sôfer-Counter (*compteur*).^{cxxxiii} Obviously these two instances of bringing-into-consciousness and their precise verbalisation have been totally obnubilated by our unfortunate translations: the 'Book' and the 'Scribe'.^{cxxxiv} In this and other instances, where verbal expression is simultaneously concrete and explicative, I have strained my ingenuity to stimulate this Bringing-into-Consciousness of the concrete and explicative verbalisation, by translating as I have just done, the interdependent words: *Comptoir*, *Compteur* or else, after explaining the Palestinian roots, by transcribing simply as Séfer, Séfèriste. It is not the use of the words that is important, but the understanding of the mechanism.

This mechanism is both ethnic and anthropological. It is anthropologically mnemotechnical because any number that is individually specified, commented on and noticed will, *ipso facto*, be mnemotechnical. It is up to each Counter (*Compteur*) to choose the Countings (*Comptes*) which he deems to be the most individually mnemotechnical. Obviously, after millennia, these individual

Countings may very well elude us outsiders^{cxv} so that they may be disclaimed whilst being perfectly possible and actually occurring. Only the multiplicity of the Countings, as we see them now, will warn us always to be prepared for the objective possibility that individual Countings can be overtly meaningful for the individual only. Indeed, each ethnic milieu selects certain numbers which are conspicuous because of their ethnic selection, the deeper motive of which is not always known.

Thus there is the number 7 which enumerates the notion of Semitic fullness. There will also be the number for 'over-fullness' - so to speak - the number 8. We have the number 10, as in Computation of 10 Paroles. The number 12 denotes the computations of the 12 tribes - and its double, the number 24. The number 40, the number 70 and the number 77 and numbers almost indefinitely, have meaning, such is the degree to which a concrete, active and acting ethnic milieu like the Palestinian ethnic milieu can have historical computations which become mnemotechnical computations. One will therefore not be surprised to see that this computation of recitational Pearl-Lessons is, so to speak, a universal and omnipresent presence at all Recitations, large or small. Thus, a small Midrâsh, as is the Midrâsh of Shâ'oûl of Giscala to the Aramaists (which is called the Epistle to the Hebrews), is structured of ten symmetrically strung Pearl-Lessons.

We can also highlight the seven fundamental strands in which the secondary strands of the *Besôretâ*, or Aramaic Oral Announcement which we call by the algebrosed^{cxvi} word 'Gospel', are distributed. It is superfluous to recall all the computations which form the mnemotechnical skeleton of the multiple Apocalypses,^{cxvii} beginning with the Apocalypse of Iohânân bar Zabdaï.^{cxviii} These computations may, indeed, be very obvious because they create the sequential theme of the development of the subject. In this case, the computation unfolds arithmetically like the numbered scenes of a play. Thus it is in the Apocalypse of Iohânân bar Zabdaï.

But it is not always the case. The discovery of the computations can only happen thanks to the help we will get from other mnemotechnical procedures I refer here to the well-known Clamp-words which the theologians have subsequently and ineptly turned into 'bracket-words'. It is the clamping

of these salient words which allowed the discovery of the (ac)counting of the ten Pearl-Lessons of the Midrâsh of Shâ'oûl of Giscala to the Aramaists.^{cxix} Recitation by one of our unexperienced Reciters alone would not have been enough to bring about an awareness of this mechanism of ten elements which, therefore, serves as a mnemotechnical ally.

Similarly for the Aramaic Besôretâ - if we did not have the strands of Mattai mnemonically sectioned and 'connected'^{cxl} by the salient formula: 'And it happened that Iéshou"a finished ...', we would not easily detect the septuple^{cxli} strand of the Pearl-Lessons in the Besôretâ of Kephâ-Markos and of Shâ'oûl-Loukas. This is a striking and undeniable example of the omnipresence of Computation and of its possible obnubilation, even when this computation of strands happens through a number as simple and as profoundly ethnic as the number 7. It goes without saying that it is through the highlighting of these 7 strands that one will have to begin to present the study of what we call the Gospel. We will have to reach the point where we can render the concrete meaning of the Palestinian words which have been obscured and deformed by the written encoding in Greek. Even the most elementary books tell us about the recitation of the Qur'an of Mahomet. Why should it be more difficult to talk facilely of the Besôretâ-Oral Announcement of Iéshou"a and his Apprehenders?

When we are faced with the obligation of mastering the memorisation of an Oral Announcement, one is immediately introduced logically to the need for computation serving as ally to this memorisation. No matter how complex life is, a need for simplicity will prevail. Indeed, nothing is more complex than the detail of its vitality, but nothing is simpler than its universal action - its rhythm.^{cxlii} In the final analysis, the simultaneous vital and intelligent mechanism of computation always ends in universal simplicity.

Connection by logical grouping

Naming things expresses their uses. The name of the Séfer-Counter (*Comptoir*) gives us an example of this. There is another term associated with recitation which alerts us to an added awareness of the Connection of the Pearl-Lessons in the Palestinian ethnic milieu. It is the word 'Séder'^{cxliii} which the Greeks encoded as 'Taxis' and which I have translated as Counting-necklace, thereby according this

expression the concrete and obvious meaning of ‘Putting-in-order of Crystallised Pearls’, which are in this instance, obviously, the Pearl-Lessons with multiple facets.

One realises immediately that the mechanisms of the Séfer-computation have lead to the mechanism of the Séder-ordnancing.^{cxliv} We handle objects such as the Necklace and the Rosary^{cxlv} daily with easy familiarity. These objects render the gestual mechanism of the Recitations concrete for us, which the Palestinian reciters had to speak and prepare for us, by moving themselves from Pearl-Lesson to logical Séder-strand, which immediately renders a gestual mechanism concrete in Verbalisation. Indeed, the Pearl-Lessons will not appear haphazardly, neither in each individual strand nor in the varied and vast ensemble of the strands. Let us discover the full action of the marvellous mechanism of a mnemotechnical Séder-rosary of the oral Composer.

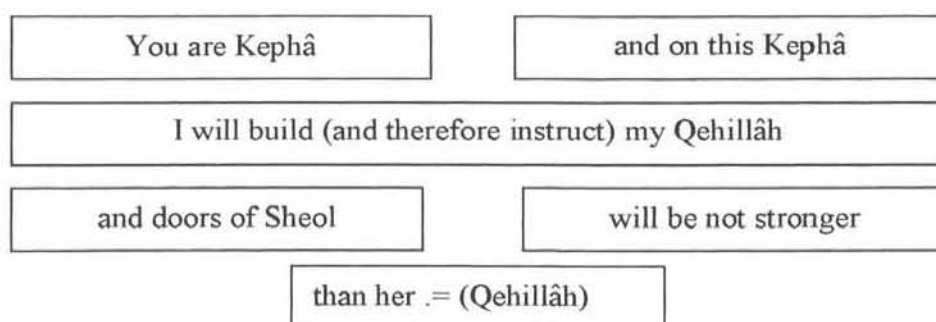
The Ordering

The Multiple Plan for the Assembly of the Strands

If there are elements which pre-exist the whole, the ordnancing of the whole must pre-exist the classification and the placing of the elements.^{cxlvi} The composer is not a juxtaposer, but an Ordnaner. As a rule he will not have to create a general ordnance out of nothing. For centuries, even millennia, the Oral-style Tradition has developed and offered to him more than enough schematic prototypes from which he will have to choose. For example, before attending to each Pearl-Lesson of the *Besôretâ*, the composer will choose a traditional Séder-rosary of seven Strands. This will be something analogous to one of our rosaries which would be schematically composed of seven *decaneries*^{cxlvii} of Pearl-Lessons, these decades being reduced in this specific case to *septenaries*.^{cxlviii} This global rosary will perform the entire operation of Portage.^{cxlix} One will always have to refer to this seven-part ordnancing. Naturally, these seven Strands will have a logical beginning, a logical sequence, a logical centre, another logical sequence and a logical end. For example: the Oral Announcement of the life of the Malkâ-Meshihâ^{cl} will impose its own initial and final ordnancement by opening with his birth and by closing with the death. The five other *septenaries* will be the five other segments of the Deeds and Sayings of the Malkâ-Meshihâ.

The Séder is essentially a tool to be used, out of which usage arises its rigidity and its suppleness. It is enough for the user to have his tool of Portage firmly grasped in his hand, or rather, in his mouth.

For example, once the seven *septenaries* of Pearl-lessons are well divided, he will be able to clamp, inside one or another septenary, supplementary septenaries in idiosyncratic numbers. *The Séder is a thing of individual usefulness and usage.* This utility will be the greater for being more supple, and able to become more and more supple daily. When we have such a Séder in front of us, the first thing to do is to highlight the prefixed number of globally constituted Strands as clearly as possible. One has to speak out aloud to move from the global exterior to the detailed interior. This striking putting-in-relief is all the more indispensable because it fails to obey the rules of our Graeco-Latin rhetoric. The Palestinian Séder is so difficult for us, Graeco-Latins, to fathom, that it has been necessary to wait until the most recent years for it to be recognised with a relative degree of ease, and for it to be put into relief typographically. I have certainly been the first to put the seven global Septenaries of the Aramaic Besôretâ of Kephâ into typographical relief. Yet, for, what will soon be, nearly two thousand years, innumerable theologians have handled this brief formula which is like the announcement of a function of a Palestinian Séderist:



cli

This Séder^{clii} was primordially developed and built through Kephâ, who went on to build and instruct the Qehillâh Assembly of the Apprehender-Reciters.^{cliii} A Rabbi, a house-master or building-master, would never leave his Deeds and Sayings^{cliv} to chance. One can be sure that immediately after the disappearance of the Rabbi, he who had been charged with the constructing the Séder, would have presided over the development of this Séder, this mnemotechnical tool of Deeds and Sayings. When I claim that Kephâ presided, it goes without saying that the eleven other

Envoys^{clv}, who were witnesses with the eye and ear from the beginning, did not behave passively in all this. Whatever the case, one thing is sure: from the beginning, the Aramaic Séder was developed with its seven Septenaries.

This Séder with its seven Strands will be found repeatedly confronting the whole world, and will constitute the multiple living facts which have so improperly and so bookishly been called the Synoptic Problem^{clvi}. There is no synoptic Problem. There is only the fact of the Palestinian Séder with all its accompanying rhythmo-catechistic consequences. We find ourselves here in the very middle of the ethnic reality of memorisation. If we put Memory into the equation, everything is explained logically. If we simply neglect Memory, and put Writing into the equation, then we are confronted with the most inextricable of the pseudo-problems that textual criticism has ever encountered in its path. Where there is no need to memorise or to chronicle, there is no need whatsoever to string up Deeds and Sayings in small inexplicable groups. To come and speak to you of booklets composed half and half of Deeds and Sayings, in which three authors scratch about haphazardly, is a plimitive exercise which not only explains nothing, but also causes the most incredible confusion. On the other hand, by remaining in the Palestinian ethnic milieu, we can deal with a matter of well-known fact, the Séder, the living mechanism of which must be analysed, not in dead texts, but in its living Composers, Memorisers and Reciters.

All our anthropological efforts will have to be brought to bear on the analysis of these Septuple Strands as a whole. But these holistic Strands are, so to speak, no more than ‘apple baskets’, to use the expression of my old Master, Professor Pierre Janet.^{clvii} These ‘apple baskets’ must become ‘baskets *filled with apples*’. The Pearl Strands must become Strands *filled with Pearl-Lessons*. Now we have to study the living mechanisms of the interior clasplings of the Pearl-Lessons.

The Disposition of the Pearl-Lessons within the Strands

Once the Séderist or Orderer has divided his whole ordering thread into seven empty Strands, so to speak, he must then thread the Pearl-Lessons within each of these seven Strands. Here again, the Séfer^{clviii} will tend to lend his mnemotechnical support to the Séder.^{clix} The simplest case will be to count seven Pearl-Lessons and to thread them up one after the other. For example, the Séfer-Séderist will choose and count seven Parables to form a unit within itself which will thus become a

marvellously portable and usable Séder-Séfer. But, if the matter to be carried is too abundant, the secondary inner Séder might be doubled or tripled. Then we will have fourteen Pearl-Lessons or twenty-one Pearl-Lessons, instead of seven Pearl-Lessons. In this instance, it is obvious that too many multiples would be to the detriment of the Séder.

Another method of designing the interior Séfer would be to constitute two parts of differentiated Pearl-Lessons in each Strand. A first part would be composed of Pearl-Lessons of Deeds, while the other part would be constituted of Pearl-Lessons of Sayings. Each of these parts would form so coherent a whole that this whole, the Séder-Séfer of the Sayings for example, might switch with another Séder-Séfer of Sayings of another Strand. We should not be surprised to find the secondary Séder of Parables changing places with the Séder of the Lessons among the Envoys across Israel.

We will also see these transpositions being caused by chance or deliberate choice. These transpositions occur at all levels, from the global Strands to the elementary atoms which form the Facets of the Pearl-Lessons. We must never forget that what I have called ‘textual atoms’^{clx} are essentially living elements and are therefore susceptible to move by transposition, to add, to omit, and to mutate.^{clxi} All the operations of the Séderist will therefore be comprehensible while they remain vital or when they are revitalised. They will all have one purpose only: to let or to make Memory operate. Whence my ever-present distinction between the interaction of the mnemonic laws and the mnemotechnical procedures.^{clxii} Between the former and the latter there is a continuum. At every moment, the mnemonic law can become mnemotechnical device and the mnemotechnical device can lean on the mnemonic law. The Séderist-Séferist fills up each of his empty Strands with this double operation.

The Logical Sequence of the Pearl-Lessons within each Strand

To speak of a logical sequence of Pearl-Lessons might seem, at first, to imply that several ordnators^{clxiii} constituted very similar, almost uniform series of Pearl-Lessons. This way of seeing things would be a little too simplistic. Indeed, one must define logic here in terms of its practical usefulness as a tool. Logic is adapting the most efficient means to arrive at a specified end. Now, this end may not always be rigorously the same. It may vary:

According to the time

We must never forget that we are operating within a rhythmo-catechistic mechanism, which is mastered by mnemonic and mnemotechnical means.^{clxiv} Now, mastery must progress normally every day, so it happens that the operation most recommended yesterday, may become pedagogically less powerful today as a consequence of yesterday's acquisitions. Which is why a skilful Teacher will feel the need to improve or adapt a presentation. The most logical enchainment^{clxv} will therefore be the most variable enchainment. It will come as no surprise to us then to see the Pearl-Lessons invert and transpose daily instead of following each other immutably.^{clxvi} Time is thus at work under the direction of the teacher for the benefit of the Learners. And time here implies movement. Pedagogy, like war, is a simple art: all its success lies in its execution. Now, simplicity coincides with suppleness. As Peguy^{clxvii} said: "A supple rule is more regulating than a rigid rule".^{clxviii} A measuring tape measures the habitual undulations of reality better than a measure in the form of a rigid stick.

According to place

The logic of a Teacher will change according to whether he is teaching inside a house, in an open field or on a mountain. Living logic will demand adaptation to the austerity of the enclosed space, or to the multiplicity of the birds of heaven and the flowers of the field, or to the view of landscapes seen from the heights.

According to the persons

When visiting and facing a new audience, Apprehenders will demand the loosening of a series of Pearl-Lessons which might have seemed perfectly logical to a routine audience.^{clxix} One understands thus how accurately the tradition has reported to us that Kephâ gave his lessons *according to the needs of each situation*, and not merely to conform to the primordial and theoretical Séder. Therefore one of the Apprehenders, more specifically Markos, did not err by reciting the Pearl-Lessons as he had learnt them in the midst of various audiences, for his aim was not to reproduce the initial Séder, but to recite the Lessons as he had memorised them in practice.^{clxx}

ⁱ "Rhythm-melodism": See Glossary s.v.

ⁱⁱ “Verbo-melody”: See Glossary s.v.

ⁱⁱⁱ “Modeling Rhythmo-melodism”: See Glossary s.v.

^{iv} “But the effort required in an Oral-style *composition* is considerably greater than that in a Written-style composition, no matter how much it is *revised, edited and rearranged*.” Jousse makes the singular claim that Oral-style composition requires more effort than composition-in-writing. See ¹ Preface to thesis; ² Glossary s.v. *Oral Style; *Oral-style Tradition; *Compose; *Spoken Style; *Writing.

^v “Breton Milieus”: The home milieu of Gabrielle Desgrées du Loû, the Oral-style rhythmmer who successfully revived recited texts experimentally in the Laboratory of mimismological and rhythmo-pedagogical anthropology established by Jousse in 1937.

^{vi} “maternal hearth”: See Glossary s.v.

^{vii} “the favoured Apprehender”: This is a deliberate reference to the mistranslated biblical text: “the disciple whom Jesus loved” (John 13:23 - “... one of the disciples, whom Jesus loved”; John 19:26 - “...and the disciple standing by, whom he loved ...”; John 20:2 - “... and the other disciple whom Jesus loved ...”; John 21:7 - “Therefore the disciple whom Jesus loved ...”; John 21:20 - “... seeth the disciple whom Jesus loved ...”). Jousse points out that this was the disciple whom Jesus “favoured” because he was a superior/ gifted learner. “And then we have the young Apprehender, Iohânân, not ‘the disciple whom Jesus loved’, as Graeco-Latinicists are quick to repeat, thereby committing an inadmissible pedagogical and ethnic mistranslation. Iohânân was the Apprehender whom Iéshoua preferred to instruct, and that is why the Pearls-of-Learning of Iéshoua’s *superior* Rhythmo-catechism were memorised and rhythmo-catechised very precisely by Iohânân.” (Jousse 2000:211)

^{viii} “stylistically and mnemonically gifted *Learners*”: those Learners proficient in the composition of mnemonic Oral-style texts. See Glossary s.v. *Apprehender/ing; *Oral Style; *Oral-style tradition; *Abbâ.

^{ix} “Not you, you have not chosen me, but I, I have chosen you, and I have placed you so that fruit you should make and so that your fruit be stable.” John 15:16 which reads in the King James version as: “Ye have not chosen me but I have chosen you , and ordained you that ye should go and bring forth fruit, and that your fruit should remain ...”.

^x “But this stability does not imply that banality and sterility.” Faithful and precise repetition of traditional recited texts, which provide stability and reliability of reportage in the Oral-style tradition, is not synonymous with, nor does it imply, monotony and lack of variety and creativity. On the contrary, the stability of the Oral Style generates variety and creativity within the framework of the mnemonic laws that inform its composition. See Glossary s.v. *Oral Style; *Oral-style tradition; *Spoken Style.

^{xi} Jousse recognises the eminently fluid plasticity of the child’s cognitive development processes. See ‘From Mimism to Music in the Child’ (Jousse 2000:90-98): “The Child *registers* this complex and multifold universal Mimodrama gestually in the manner of a plastic, living and fixing film. Without consciously realising it, he becomes a complexity of Mimemes or intussuscepted miming gestes, the richness of which increases with each new intussusception. The child *replays* the phases of each of the interactions of the universe mimically through the gestes of his whole body, and above all through the uncountable gestes of his hands. What is created physically and unconsciously in the universe is psychophysiological and consciously re-created in and through the child.” (Jousse 2000:90-91)

xvii “dead encodings”: Oral-style recitatives put-into-writing, and deadened in the process: Jousse provides a number of examples, including: “We must strive never to lose the mastery of the living, ambient and memorising elements. For example, in order to understand the oral formulaic improvisation and the ethnic memorisation of an Aramaeo-Galilean Apocalypse, let us take a simple French comparison, which will inevitably prove a poor substitute, as do all comparisons. What was once the vivid and rapid ‘individual’ crystallisation of an immense ethnic movement, manifest in *The war song of the army of the Rhine*, has become, by virtue of a few militarily rhythmised and contorted semantico-melodised phrases, *La Marseillaise*, the French national anthem. How many million men have been stirred and almost transfigured by this living and vivifying rhythm-melodised ‘little thing’! And yet it is today precisely no more than a ‘little thing’, diminished and rendered motionless, printed on the inert pages of the *Dictionnaire Larousse*. In the same way for us, at this time, the fierce Aramaeo-Galilean Apocalypses are repeatedly rendered inert in their successive extra-ethnic encodings on the pages of our, to a greater or lesser extent, critical editions each with its own graphic variants. No-one ever mentions the wild Apocalyptic Rhythm-melody which propelled the Galilean paysans onto the invading Roman legionaries. Only a few editors, or well-intentioned translators, when typographing these inert, printed texts, go to a new line ... but they go to a new line, at every line, for no reason of rhythm or rhyme.” (Jousse 2000:24)

xviii “Alfred Loisy”: See Glossary s.v.

xix “Rhythmic, therefore poetic, therefore mythic”: See Glossary s.v. *Loisy

xx “one of the most important genres of Oral Tradition”: the Besôretâ - the Oral Announcement that became the Gospels of the New Testament. See Glossary s.v. *Besôrâh; *Oral Style; *Oral-style Tradition.

xxi “Oral Composer” See Glossary s.v. *Compose.

xxii “the verbo-formulaic Rhythm-melody of the ‘Our Father’”: See Glossary s.v. *Rhythm-melodism; *‘Our Father’.

xxiii “Guiding Rhythm-melodism”: See Glossary s.v.

xxiv “Rememorating Rhythm-melodism”: See Glossary s.v.

xxv “Scripters”: those who put-into-writing. See Glossary s.v.

xxvi “Graphic Abbreviations”: See ¹. Part One: Biblical texts: Presentation and analysis ². Glossary s.v.

xxvii “The ‘Our Father’ is the best example which our laboratory practitioners can use to demonstrate experimentally how these very subtle Oral-style procedures are made apparent.” See Glossary s.v. *Graphic Abbreviations; *Our Father.

xxviii “Graphic Abbreviations of Kephâ-Shâ’ôûl-Loukas”: the deliberate omissions from the scripting of the Counting-necklaces of Kephâ-Peter and Shâ’ôûl-Paul of those elements in the recitatives that were so well-known that a written record was considered to be redundant.

xxix “... many French people could read and understand Greek, Latin, or English with their eyes only, without being able to articulate a single syllable properly”: Jousse spoke all of these languages in addition to Aramaic and Hebrew, to ensure that each of them was in his ‘laryngo-buccal memory’.

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- xxx “Synoptic problem”: See Glossary s.v.
- xxxi “Amnesic Problem”: See Glossary s.v. *amnesics
- xxxii “Mnemo-melody”: See Glossary s.v. *Rememorating Rhythmo-melodism.
- xxxiii “Pedagogy became Liturgy”: See Glossary s.v. *Pedagogy-Liturgy.
- xxxiv “Demosthenes dethroned Homer”: Literacy overruled Orality.
- xxxv “an uncomprehending ethnic milieu”: this “ethnic milieu” is that of the Written Style. See Glossary s.v. *Spoken Style; *Written-style ethnic milieu; *Oral Style; *Oral-style ethnic milieu; *ethnic milieu.
- xxxvi “... the ‘One-ness’ of it all.” “The genius of the author of the Human Expression was to have added just one thing to the existing analyses: rhythm-melody or sound to the oralness of it all. In doing so, the Anthropologist of the Human Expression (Jousse) created Harmony: he brought ‘one-ness’ to what was before ‘multiple-ness’, in other words, everything fell into place once voice was added to the ‘written text’.”
- xxxvii Laplace: See Glossary s.v. Research Orientation
- xxxviii “Propositional Formulism”: See Glossary s.v. *Formulism; *Proposition.
- xxxix “Formulism and Individualism are incompatible.”: Jousse identifies the natural tension between the intrinsic tendencies of consonant recitational Formulism and dissonant human Individuality. See Glossary s.v. *Formulism; *Individual.
- xl “The Human Mechanism would be transformed into a Celestial Mechanism”: “The Human Mechanism consists of three elements: teacher, teaching, learner, (triphasic: the Actor - acting on - the Acted upon). The Celestial Mechanism is an indivisible Trinity = a unity which we had to subdivide in order to understand it. This is an example of a Joussean telescoped saying.” See Glossary s.v. *Mechanics.
- xli “Doublets and Variants”: See Glossary s.v.
- xlii “Plumitives”: See Glossary s.v.
- xliii memrâised: See Glossary s.v. memrâ
- xliv Pennitives: A Joussean neologism which appears to be a combination of ‘pen’ and ‘primitive’ thus ‘pennitives’. This coinage implies that Jousse regarded the dessicated ‘pennitives’ as the true ‘primitives’ – in an archaeological sense - compared with the vitality and spontaneity of the Oral-style paysan. See Glossary s.v.
- xlvi “appears to carry excessively severe penalties”: See *The Oral Style* p173: “Each reciter has a certain number of disciples to whom he teaches his recitation word for word as well as the appropriate melody note for note. Any danger of mutilation or corruption is precluded by the fact that once admitted into the caste, the reciter will be punished by death for the slightest mistake either in text or in notation, The result of this system is that recitations composed over a period of more than eight hundred years have come down to us intact.”

xlvi “it appears to be borne with sympathetic understanding.”: In the Palestinian milieu, fluidity of recitation was regarded as necessary for the sake of creativity and individuality.

xlvi “All the books of the world could not contain all the sayings of my Rabbi!”: “The extent of his living voice overflows the largest page of writing and stretches into infinity.” Jousse 2000:312.

xlvi “*agrapha*”: the incidence of clamping mechanisms apparent in the Gospels.

lix ““I will hear glances which you deem silent,”: From *Phèdre* by Jean Racine, XVIIth century.

¹ “the Oral-style voice of Rabbi Iéshou”a has not been scripted by his own hand”: Jousse was sure that Rabbi Iéshou”a could not - and did not - write. See Glossary s.v. *Oral Style; *Oral-style tradition; *Iéshou”a.

li “... this almost inaudible murmur.”

“And the All-Mighty said:

“Go out and stay in the mountain

before the All-Mighty.

And the All-Mighty will pass by.”

And a great and violent wind

tearing the mountains and breaking the rocks

before the All-Mighty.

The All-Mighty was not in the wind.

And after the wind an earthquake.

The All-Mighty was not in the earthquake.

And after the earthquake, a fire.

The All-mighty was not in the fire.

And after the fire,

the whisper of a slight breeze.

And it happened that Elijah heard

and he hid his face in his coat.

3 Reg. 19, 11-13.

(for the All-Mighty was in the whisper). (Jousse 2000:210)

lii “Formulaic Abbreviations”: See Glossary s.v. Graphic Abbreviations.

liii “oral fidelity”: See Glossary s.v. *fidelity.

liv Propositional geste”: See Glossary s.v.

lv “Gabrielle Desgrées du Loû”: See Glossary s.v.

lvi lecture theatres in Paris where Jousse taught.

lvii “Formula-Facet”: See Glossary s.v.

lviii “double historical binary”: a double binary rhythmic schema providing historical information as opposed to doctrinal Pearl-Lessons. See Glossary s.v. *Rhythmic Schemas.

lix “Oral-style Laboratory”: the laboratory of “mimismological and rhythmo-pedagogical anthropology” (Jousse 2000:187). See Glossary s.v. *Laboratory.

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- lx “Rhythmism”: See Glossary s.v.
- lxi “Bilateralism”: See Glossary s.v.
- lxii “Formulism”: See Glossary s.v.
- lxiii “Globalism”: See Glossary s.v.
- lxiv “clamp elements”: See Glossary s.v.
- lxv “Strands”: See Glossary s.v.
- lxvi “*annomination*”: See Glossary s.v. *mnemotechnical devices.
- lxvii “Yoke”: See Glossary s.v.
- lxviii “Burden”: See Glossary s.v.
- lxix “the balancings” = “the Yoke”. See Glossary s.v. *Yoke.
- lxx “the liftings” = “the Burden”. See Glossary s.v. *Burden.
- lxxi “‘avocalisation’ or Clamp-rhymes”: See Glossary s.v. *Clamp-elements.
- lxxii “‘aconsonantisation’ or Clamp-alliterations”: See Glossary s.v. *Clamp-elements.
- lxxiii “... especially if the translator is aware of these word-clampings and strives, often with great effort, to conserve the identity of the source and target words in the language of translation”: the Metourgemân-Sunergos was aware of these word-clampings, and made the necessary adjustments in his encodings. It is for capacities such as these that Jousse regards the Metourgemân-Sunergos so highly. See Glossary s.v. *Metourgemân-Sunergos.
- lxxiv “Often and moreover, the Recitatives were translated into a written-style language without any awareness of the existence and mnemotechnical usage of the Clamp-words”: Unless specifically alerted, there would be no awareness of the oral-aural quality of the expression on paper. See Glossary s.v. *Metourgemân-Sunergos; *Oral Style; *Oral-style tradition; *Mnemotechnical devices; *encoding.
- lxxv “The Intercalary Mechanism”: See Glossary s.v. *Intercalary.
- lxxvi “Séder-Taxis”: See Glossary s.v. Sedêr
- lxxvii “As Loukas, the Hellenistic Sunergos of the Aramaean Shâ’oùl of Giscala, says: the Rhythmo-catechist gives to each of his Catechized one of the possible versions of the Recitation of the Séder-Taxis by which he personally has been catechized.” There is a possible reference to this custom in Luke 1:1: “Forasmuch as many have taken in hand to set forth in order a declaration of these things which are most surely believed among us, even as they delivered them unto us, which from the beginning were eye-witnesses, and ministers of the word, it seemed good to me also, having had perfect understanding from the very first to write unto thee in order, most excellent Theophilus that thou mightest know the certainty of those things wherein thou hast been instructed.”

lxxxiii intercalarity: formal adaptability = its 'form' can accommodate additions, hence, become a new 'formation'. See Glossary s.v. *intercalary; *Counting-necklace; *Formulism.

lxxxix "mimodrama": Glossary s.v.

lxxx "... a written text is only a pretext to discover something deeper than the text itself": Jousse's first realisation of this insight came to him at the age of seven years when he first saw the hieroglyphics around the sarcophagus of an Egyptian mummy in Le Mans. (Jousse 2000:20) See Glossary s.v. *writing

lxxxi "And even so, for a long time, the Evangelion has preserved the form and the meaning of the *Besôretâ*, or Oral Announcement, without its memory-aid Scription influencing the normal course of the memory of the formulaic, intercalary Oral-style Tradition in any way.": Jousse is referring to the period between the death of the Rabbi Iéshou'a and the 'putting-into-writing' of the *Besôretâ* or Oral Announcement of the Kephâ-Peter and the Envoys, i.e. the scripting of the Evangelion, the forerunners of the Gospels as they are known to us. Crossan identifies this period as "the 30's and 40's of the first century" (Crossan 1998:ix). See Glossary s.v. *Apostles; *Besôrâh; *Scription/s; *Oral Style; *Oral-style tradition.

lxxxii "these *Scriptions* are memory-aids and not memory mountings": Jousse distinguishes between written elements that aid existing memory - "memory-aids" - and written elements that engender memory - "memory mountings". See Glossary s.v. *"Memory, the Memorisers and the Memorisable"; *memory-aid; *Scription/s; *Spoken Style.

lxxxiii "They are memory verifiers and not memory edificers.": Jousse distinguishes between written elements against which memory can be verified - "memory verifiers" - and written elements that inform memory - "memory edificers". See Glossary s.v. *Spoken Style; *Writing; *"Memory, the Memorisers and the Memorisable"; *memory-aid.

lxxxiv "*doctus cum libro*" = 'learned with books'. See Glossary s.v. *learner; * apprehender.

lxxxv "*doctus sine libro*"; 'learned without books'. See Glossary s.v. *learner; * apprehender.

lxxxvi "I did not expect to learn as much about the reading of Books as I have from living itself and from the durable living Voice": Jousse is listening to his inner voice - or microscopic geste. See Glossary s.v. *Laboratory.

lxxxvii "positive and negative intercalation": 'positive intercalation' = adding a Pearl-Lesson; 'negative intercalation': removing a Pearl-Lesson'. See Glossary s.v. *intercalary; *Counting-necklace; *Pearl-Lesson.

lxxxviii "propositional geste": See Glossary s.v. *proposition.

lxxxix "recitative or an entire Recitation": See Glossary s.v. *Recitation.

xc "For example, one should not be surprised to see a Rhythmo-catechist reciter omitting, as a result of adaptation, in its entirety, a powerful Recitative comparable to the Rhythmo-catechism of the Mount": "The Mount", as a 'Saying' of the Rabbi Iéshou'a, is recorded only by Loukas, the frequent Metourgemân-Sunergos of Shâ'ouîl of Giscala (Paul), but not by the scripter of the Gospel attributed to Matthew, or by Markos (the Gospel attributed to Mark) for Kephâ-Peter; or by Iohânân (the Gospel attributed to John). See Glossary s.v. *Recitation; *Rhythmo-catechism; *Deeds and Sayings; *Iéshou'a; *Loukas; *Metourgemân-Sunergos; *Shâ'ouîl of Giscala; *Markos; *Kephâ-Peter; *Iohânân.

^{xc} “Beginning of the Besôrâh of Iêshou”a the Meshihâ, Berâ of ’Elâhâ.”: Mark 1,1. (King James) reads “The beginning of the Gospel of the Jesus Christ, the Son of God ...” “Is it not obvious that that the differences between Matthew and Luke are best to be explained by the hypothesis of a rhythmic recitation held together by ‘clamp-words’ ensuring a secure easy and reliable transmission: (*repentance to come, fire*)? Translated or rather transferred and transcribed on the basis of the first gospel, but already treated more freely as to detail: a few words dropped, transpositions motivated by insertion into a narrow frame. Finally Mark has kept only fragment, removed from its context. By contrast, elsewhere it is Mark who has kept the original content of the recitative and its continuation, whereas our first gospel has retained only excerpts. In precisely the same way, one person will arrange the main branches of a dwarf rosebush in a spray, while someone else will keep it in its entirety, as it is, except for one branch that has happened to have fallen” attributed to Father Grandmaison confirming what Jousse had to say about the text. (Jousse 1990:244) See Glossary s.v. *Besôrâh ; *Iêshou”a; *Malkâ-Meshihâ; *Berâ of ’Elâhâ.

^{xcii} “Laboratory of Observation”: the ethnic laboratory; See Glossary s.v. *Laboratory; *ethnic milieu.

^{xciii} Taine’s law of time and place: See Glossary s.v.

^{xciv} “clamped to the throat of one or another Apprehender”: metaphoric association with the Counting-necklace. See Glossary s.v. *Counting-necklace; *throat; *Apprehender/ing.

^{xcv} “Call-word”: See Glossary s.v.

^{xcvi} “interlacing of the musculature”: See Glossary s.v. nefesh.

^{xcvii} “law of Successivation”: Jousse also refers to this as ‘sequencing’, the ‘law of order’. See Glossary s.v. *Sedêr-Séfêr; *Logic.

^{xcviii} “Symmetries” are assemblies of doublet expressions, which are not developed in the *Memory, Memorisation and Memorisers in Ancient Galilee*.

^{xcix} “Internal cohesion becomes external connection”: cohesion of internal thought becomes connected in expression. See Glossary s.v. *microscopic - macroscopic.

^c Jousse’s use of ‘agrafe’, ‘agrafait’ and ‘agraphe’ in this sentence is a good example of the kind of play on words/alliteration that becomes lost in translation. The impact of the irony he perceives is diluted by the impossibility of full and accurate translation into English. The French terminology implies the ‘clamping effect of writing’ - ‘agrafe’ = hook; catch; clasp; clamp; staple, ‘agrafait’ = to cling to; to hang on, and ‘agraphe’ = writing. The French phonic relationship which implies a semantic connection cannot be reflected in the English terms ‘writing’ and ‘clamping’.

^{ci} “Clamp-words in my study on the Oral Style”: See ¹ Jousse 1990:244 n42, 45, 46. ² Glossary s.v.

^{cii} “It is indeed catastrophic to have ‘Word’ as the only term to designate two so contradictory and different realities.”: See Glossary s.v. *word.

^{ciii} “... the new Anthropology of Memory, followed by the more eminent Psychiatrists, calls the Imbrication of gestes through their mutual rhythmic empathy”: This is an example of Jousse’s insights being ahead of his time: Blackmore’s *Meme Machine* (1999) prompted by Dawkins *The Selfish Gene* (1967) proposes the notion that ideas – ‘(mi)memes’ - are external to the anthropos in the ether of the universe, and that minds exist for the *passage* of the ‘(mi)memes’ not as their *progenitors*. In other words,

when people are ‘on the same wavelength’, they access the same ‘(mi)memes’ from the universe. See Glossary s.v. *Mimeme; *Universe.

^{civ} “The identification of the gestual path between two gestes can be variously expanded, from the shortest – a vocalic ‘rhyme’ or consonantal ‘alliteration’ – to the longest – a vast propositional geste or even an entire global recitative, bar one word.”: The connections and associations between gestes can be identified at a number of levels, from the smallest repetition of utterance (assonance and alliteration) to the repetition of whole propositions and recitatives. See ¹ Part One: Biblical texts: Presentation and analysis; ² See Glossary s.v. *Call words; *Recitation; *Geste.

^{cv} “*parallel-Recitatives*, which are either doubly parallel, or multiply parallel, generally up to seven or ten times”: See Glossary s.v. *recitation.

^{cvi} “... targumic Aramaean in septantological Greek”: viz. ‘... the structure in Aramaic of the Targums to the structure of the Bible in Greek of the ‘Seventy’’. See Glossary s.v. *Aramaic; *Targum; *Septuagint.

^{cvi} “‘rhymes’ and ‘assonances’”: See Glossary s.v. *Call words; *mnemotechnical devices.

^{cvi} “rhyme and alliteration”: See Glossary s.v. *Call words; *mnemotechnical devices.

^{cix} “the link-word” and “linking by rhyme or by alliteration”: Jousse identifies the memory supportive operation of repetition of three kinds, repetition of words, vowel sounds and consonant sounds. See Glossary s.v. *Call words; *mnemotechnical devices.

^{cx} “Mishnaisation”: See Glossary s.v. *Mishnâh.

^{cx} “Rhythmo-catechisation”: See Glossary s.v. *rhythmo-catechism.

^{cxii}

	Whoever does not lift his Lifting	
	every day,	
he cannot be		my Apprehender

reflects the use of some of the formulas found in the following:

	He who wants to walk behind me	
He must give up his Nafshâ		He must lift his lifting
	every day	
and he must come		and he must walk behind me

In King James we find:

- Mark 8:34: “Whosoever will come after me let him deny himself, and take up his cross, and follow me.”
- Luke 9:23: “... if any man will come after me, let him deny himself, and take up his cross daily and follow me.”
- Luke 14: 27: “And whosoever doth not bear my cross, and come after me, cannot be my disciple.”
- Matthew 16:24: “... If any man will come after me, let him deny himself, and take up his cross, and follow me.”

See also *infra* Conclusion footnote xvii

cxiii “Lifting and Balancing”: See Glossary s.v. *balance.

cxiv “*berceuse*”: See Glossary s.v. *balance

cxv “Doctrinal Facets”: See Glossary s.v. *Pearl-Lessons; *Formula-facets.

cxvi “Historical Facets”: See Glossary s.v. *Pearl-Lessons; *Formula-facets.

cxvii “Serb or other Oral-style ethnic milieus”: See Glossary s.v. *Oral Style; *Oral-style tradition; *ethnic milieu.

cxviii “Written-style milieu”: See Glossary s.v. *Written-style milieu.

cxix “And he saw Iéshou”a/ and he fell on his face/ and he cried out to him”:

- Matthew 17: 6: “And when the disciples heard it, they fell on their face, and were sore afraid.”
- Mark 3: 11”... when they saw him, fell down before him and cried, saying...”;
- Mark 5:6: “But when he saw Jesus afar off, he ran and worshipped him, and cried with a loud voice, and said, ...”
- Mark 5:22: “... and behold there cometh one of the rulers of the synagogue, Jairus by name, and when he saw him, he fell at his feet, and besought him greatly, saying ...”
- Mark 7: 25: “... and came and fell at his feet ...”
- Luke 8:28: “When he saw Jesus, he cried out, and fell down before him, and with a loud voice said, ...”
- Luke 8: 41: “... and behold there came a man named Jairus, and he was ruler of the synagogue: and he fell down at Jesus’s feet and, and besought him that he would come into his house ...”.
- Luke 8: 47: “... and falling down before him, she declared unto him ...”.
- Luke 16:24: “... and he cried and said ...”.
- Luke 17: 16: “And fell down on his face at his feet, giving him thanks: ...”
- Luke 18:38: “And he cried, saying, Jesus ...”.

cxx “Nazareen Rabbi and his Galilean successors”: See Glossary s.v. *Iéshou”a; *Apostles.

cxxi “Brevity allows for Portability and Portability facilitates Multiplicity.”: i.e. ‘What is brief can be carried, and what can be carried can be multiplied.’ See Glossary” s.v. *brilliant; *Mashal; *Oral Style; *Oral-style tradition.

cxixii “formulaic Improviser-composer”: See Glossary s.v. *Formulism; *Compose.

cxixiii “formulaic repeater Apprehenders”: See Glossary s.v. *Apprehender/ing; *Oral Style; *Oral-style tradition; *Formulism.

cxixiv “It is Mariam who retained the recitatives which follow And repeated them by heart for herself/ It is his mother who retained the recitatives that follow And repeated them by heart”:

- Luke 2:19: “But Mary kept all these things and pondered *them* in her heart.”
- Luke 2:51: “but his mother kept all these saying on her heart.”

See also:

- Daniel 7:28: “... but I kept the matter in my heart.”
- Luke 1:66 “And all they that heard them laid them up in their hearts, saying ...”

^{cxxv} “elementary Formulas”: the traditional formulaic structures. See Glossary s.v. *Formulism; *Oral Style; *Oral-style tradition.

^{cxxvi} “What appears to be external, actually forms an internal gestual connection”: i.e. ‘cohesion of external expression becomes connected in internal thought’. See Glossary s.v. *Recitation; *microscopic - macroscopic.

^{cxxvii} “imbrication”: See Glossary s.v. *imbricate.

^{cxxviii} “Connection by Computation”: See Glossary s.v. *Connection(ed); *Logic.

^{cxxix} “imbrication, (...) is (...) as much mnemonic as mnemotechnical”: Jousse distinguishes the Anthropology of Geste and Rhythm from the Oral Style in terms of these two factors: The Anthropology of Geste and Rhythm is constructed of the Mnemonic Laws, while the Oral Style is a refinement of the Anthropology of Geste and Rhythm, and is constructed of the Mnemotechnical Devices as well as the Mnemonic Laws. Both the Mnemonic Laws and the Mnemotechnical Devices are responsible for imbrication: the incidence of both Mnemonic Laws and Mnemotechnical Devices in the Oral Style renders it the ideal mnemonic form for the recording of the oral socio-cultural archive. See Glossary s.v. *Imbricate; *Mnemonic Laws; *Mnemotechnical Devices.

^{cxix} “To tell is to count”: Equally: ‘To tally is to tell a tale.’ Or ‘To tally is to count.’ And so on. See Glossary s.v. *‘tally’ and ‘tell’.

^{cxixi} “antique and anthropological semantic root of the verb ‘to spell’”: *spel* = news (COD).

^{cxixii} *Comptoir*: the physical counter behind, over and under which the ‘Compteur’ - he who counts - does the counting. See Glossary s.v. *‘tally’ and ‘tell’.

^{cxixiii} *Compteur*: teller (of money) (‘over’ or ‘under’ the ‘counter’). See Glossary s.v. *‘tally’ and ‘tell’.

^{cxixiv} Jousse identifies two opportunities for mistranslation and therefore obnubilation of meaning: one lies in the mode of writing itself - the Book - which cannot accommodate the gestual-visual/ oral-aural nature of the performed Oral-style text, and the other in the human error of the Scriptor- the one ‘putting-into-writing’. See Glossary s.v. *Book/s; *Writing; *Spoken Style; *Scription/s; *Encoding.

^{cxixv} “outsiders”: those outside the ethnic milieu, and who therefore lack the ‘awareness’ of an ‘insider’, a primary consideration in Joussean terms for reliable research. See Glossary s.v. *Laboratory.

^{cxixvi} “algebrosed”: See Glossary s.v. *Abstract; *Algebrise/d; *Algebrosism; *Writing.

^{cxixvii} “Apocalypses”: See Glossary s.v.

^{cxixviii} “Apocalypse of Iohânân bar Zabdaï”: The Book of Revelations.

^{cxixix} “the ten Pearl-Lessons of the Miderâsh of Shâ’oûl of Giscala to the Aramaists”: Jousse is referring to Paul’s letter to the ‘Hebrews’.

^{cxli} “Connectioned”: See Glossary s.v.

^{cxlii} “septuple”: ‘constructed in sevens’. See Glossary s.v. *septenary.

exlii rhythm. See Glossary s.v. *Universe; *Rhythm; *Dynamo-genesis.

exliii ‘Séder’”: See Glossary s.v. *Sedêr-Séfêr.

exliv ‘Ordnancer’”: See Glossary s.v.

exlv “Necklace and the Rosary”: See Glossary s.v. *Counting-necklace; *rosary.

exlvi “If there are elements which pre-exist the whole, the ordnancing of the whole must pre-exist the classification and the placing of the elements.”: In the composition of the Counting-necklace, the problem of analysis and synthesis - the whole and the parts - is central, as each must, in a sense, precede the other. See Glossary s.v. *Counting-necklace; *Logic

exlvii “Decaneries”: sets of ten beads or Pearl-Lessons. See ¹ Preface: Researcher’s notes on method; ² Glossary s.v.

exlviii Septenaries: sets of seven beads or Pearl-Lessons. See ¹ Preface: Researcher’s notes on method; ² Glossary s.v.

exlix “Portage”: transport. See Glossary s.v.

cl “Malkâ-Meshihâ”: King of Heaven. See Glossary s.v.

cli “You are Kephâ, and on this Kephâ I will build (and therefore instruct) my Qehillâh, and doors of Sheol will be not stronger than her= (Qehillâh)”:

- Matthew 16:18: “And I say also unto thee, That thou art Peter, and upon this rock I will build this church, and the gates of hell shall not prevail against it.”
- John 1:42: “And he brought him to Jesus, And when Jesus beheld him he said, “Thou shalt be called Cephas, which is by interpretation, A Stone.”
- Job 38:17: “... or hast thou seen the doors of the shadows of death?”
- Psalms 9:13: “... from the gates of death...”
- Psalms 107:18: “... draw near to the gates of death ...”
- Isaiah 38:10: “... I shall go to the gates of the grave ...”
- Ephesians 2:20: “And are built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief cornerstone.”

clii “Séder”: Counting-necklace. See Glossary s.v. *Counting-necklace; * Sedêr-Séfêr.

cliii “the Qehillâh Assembly of the Apprehender-Reciters”: in Jerusalem. See Glossary s.v. *Kenishtâh; *Apprehender/ing; *Jerusalem.

cliv “Deeds and Sayings”: of the Rabbi Iéshou"a. See Glossary s.v. *Deeds and Sayings; *Iéshou"a.

clv “Envoys”: Apostles. See Glossary s.v.

clvi “Synoptic Problem”: See Glossary s.v.

clvii “my old Master, Professor Pierre Janet”: under whom Jousse studied psychology. See Glossary s.v. Janet.

^{clviii} *Séfer* meaning ‘counting’. See Glossary s.v. *Sedêr-Séfer*.

^{clix} *Séder* meaning ‘ordering’. See Glossary s.v. *Sedêr-Séfer*.

^{clx} “textual atoms”: See Glossary s.v.

^{clxi} “to add, to omit, and to mutate”: the essential behaviours of the textual atoms of the Pearl-Lessons, and of the Pearl-Lessons themselves. See Glossary s.v. *textual atoms; *Counting-necklace.

^{clxii} “mnemonic laws and the mnemotechnical procedures” i.e. Mnemonic Laws and Mnemotechnical Devices. See Glossary s.v. *Mnemonic Laws; *Mnemotechnical Devices.

^{clxiii} “ordnators” from ‘*ordinateurs*’ = computer. See Glossary s.v. *order; *ordnancer.

^{clxiv} “mnemonic and mnemotechnical means”: i.e. Mnemonic Laws and Mnemotechnical Devices. See Glossary s.v. *Mnemonic Laws; *Mnemotechnical Devices.

^{clxv} “enchainment”: See Glossary s.v.

^{clxvi} “It will come as no surprise to us then to see the Pearl-Lessons invert and transpose daily instead of following each other immutably.” The Oral Style did not necessarily repeat literally ‘word-for-word’ but rather ‘propositional-geste-for-propositional-geste’, so the Oral-style text would maintain the essential meaning of its message but would change in subtle ways that would accommodate the time at which it was recited. See Glossary s.v. *Oral Style; *Oral-style tradition; *Counting-necklace.

^{clxvii} Peguy: a French poet, killed in 1917, in the trenches of World War I. He was very much a paysan-poet, poet of the soil.

^{clxviii} “A supple rule is more regulating than a rigid rule,” by Peguy. Jousse is emphasising the flexibility of the Oral Style: Just as he defines rhythm as “reproduction at biologically [not mathematically] equivalent intervals” (Jousse 2000:590) so Jousse is at pains to emphasise the mathematically inexact nature of the Oral Style, which is in no way a weakness. On the contrary Jousse points out that the intrinsic flexibility of the Oral Style, mirroring the biological rhythms of the psycho-physiological whole, is what ensures its applicability and usefulness as a memory tool that accommodates and fixes a wide variety of applications. See Glossary s.v. *Oral Style; *Oral-style tradition.

^{clxix} “Apprehenders will demand the loosening of a series [of Pearl-Lessons] which might have seemed perfectly logical to a routine audience”: The metaphorical reference to “loosening” implies all of ‘omission, addition or mutation’ of elements of the textual atoms and Pearl-Lessons of the Counting-necklace. See Glossary s.v. *Counting-necklace; *textual atoms; *Pearl-lessons.

^{clxx} “recite the Lessons as he had memorised them in practice”: Jousse provides this as a contributory factor for the differences in the gospel accounts of Jesus’s Deeds and Sayings in an understandable and practical way. This was not the only factor. See Glossary s.v. *Oral Style; *Oral-style tradition; *Graphic Abbreviations.

CHAPTER THREE

THE COUNTING-NECKLACE OF KEPHÂ

Iéshou" a to Kephâ: the Oral Recording of the Deeds and Sayings of Iéshou" a

The subject of 'The Counting-necklace of Kephâ' is that of a Galilean Paysan Rabbi of Nazareth, Iéshou" a, who from childhood was rhythm-melodically trained intensively in the Counting-necklace of the Aramaic formulaic Targum of the Tôrâh of the Nabis and of the Psalms. These Aramaic Targum, translated from the Hebrew, orally and in formulaic encodings since Esdras, constitute one of the most prestigious formulaic Oral-style traditions ever seen.ⁱ It has however as yet never been studied as a formulaic and rhythm-melodised Oral-style Tradition. For the Galilean Paysan, this targum constitutes the comprehensible, oral part of the encoding Miqrâ', the explicating part of which - the Mishnâhⁱⁱ - is developed incessantly by weaving Propositional Formulas and didactic Modules of the Aramaic Targum into itself.

Ethnic Anthropology must therefore make itself familiar to an unconceivable degree with the daily mastery of encoding and explicating, if we want to take the first step along the anthropological and ethnic path. This path will prove, progressively, to be increasingly dynamic and therefore progressively dependent on a quasi-unfathomable past which will blossom and gush into a present with such a potent torrent that it floods into a future which stretches into eternity.ⁱⁱⁱ Miqrâ'isation and Mishnâisation encompass the whole of traditional and dynamic Oral-style Stylistics. The dynamic procedures of these stylistics are the allies of the prodigious pedagogy of the Aramaic Miqrâ'istion and Mishnâisation which is most clearly synthesized for us in our rather algebrose word 'Catechisation', or rather 'Rhythm-catechisation', or better still 'Melodic-catechisation'.^{iv}

Indeed, all these elements and many others will interpenetrate dynamically and quasi-incarnate in each other to realise the acquisition of this memory tool. Until I came along, in spite of its power and reliability, this memory tool was nearly always discredited by papyrovores who, since childhood, were encouraged to be dependent on paper and the written word which has all but killed their normal memories and rendered them all but amnesic. Let me add, immediately, that for me, as Anthropologist of Memory, the word 'amnesic' is not a polemic insult. The term

'amnesic' is the diagnosis of an Anthropologist: as an Anthropologist I could feel scientifically guilty if I did not solve a most catastrophic pseudo-problem for lack of courage. I have to call by a proper technical term those who, unconsciously and ethnically involuntarily, create a pseudo-problem that is caused only by their own mnemonic deficiency.^v

It is therefore exclusively as an Anthropologist of Memory^{vi} that I penetrate these ethnic mechanisms in which the human Memory alone has been at work, but in which it has worked to achieve the best arrangement and result. Never, until now, has anthropology, which is so passionate about pre-historical skeletons, deemed it useful to allow an Anthropologist to devote an entire life to the study of historical excavations in the human Memory. Now there in the human Memory, historically and indubitably, we find ourselves faced with a marvel of humanity which has shaken the entire world with its unique power captured in a formulaic Oral-style Tradition, in a perfectly known language and complete with formulaic targumic elements. This vast assembly of formulaic Targum is equaled only by the solitude in which they were hitherto left entombed in enormous volumes of in-folios^{vii} published without critical notes and almost as if in the line of duty.

Now, my main accomplishment - for that is what it is - has been to dare to resuscitate the Memory of the living Paysan-Rabbi, Iéshou"a of Nazareth, both anthropologically and ethnically, even before the publications of the critical editions of these Targum, which this living Paysan-Rabbi had prodigiously memorised and prestigiously used, were re-edited. In this instance, not only is the Style the Man, but it is also and above all else, the Memory, and the Memory of the Targum.^{viii}

Some of my pupils have started to become passionate about researching the critical variants of the Targum. As the Anthropologist of life and of living Memory, I would like, above all else, to revitalise, through my research methods, the Memoriser whose Memory was so brilliantly powerful that through it he became the most powerful of Creators.^{ix} Therefore, it is through the Creation of a brilliant Memoriser that one must begin the study of the orientation and the origin, of the birth of the Pearl-Lessons of the Counting-necklace before beginning the study of the Counting-necklace itself. But, in a manner of speaking, we must gather the purest kernels of the

doctrinal Pearl-Lessons by the handful. And we must admire them at length for their technical construction, both virginal and pastoral, and conceptualised apart from the historical and computed casing^x in which they were ordered and counted by the most striking of the Counting-necklaces of an Apprehender.

I have called the dual elements of doctrine and history - the Sayings and the Deeds. In sound anthropological and ethnic method, there is no scientific reason to pose an objective distinction between Deeds and Sayings in the Anthropology of the global^{xi} and the oral^{xii} Geste. The time will come, and has perhaps already come, in which the voiced cinematographic Counting-necklace^{xiii} will unfold its consubstantially^{xiv} modeled film of Deeds and Sayings. It is simultaneously both fortunate and unfortunate, that two thousand years ago in Palestine, and especially in Galilee, the Counting-necklace was as yet neither a dead hand-written scroll nor a sound film: fortunate in that the global geste and the oral geste had not yet come to be mortified in written, lifeless graphics, and unfortunate that they could not be unified on film with sound.^{xv}

Because he was admirably placed to know, one should echo the maxim of Shâ'oûl of Giscala:

Writing brings Death: Breath gives Life.^{xvi}

This human breath is the guardian of Life, and of the Deeds and the Sayings of the Rabbi. As Anthropologist of Geste and Rhythm I am determined to resuscitate this human breath in the global and oral Mimodrama of the Deeds and Sayings of the Paysan-Rabbi Iéshou"a of Nazareth. For more than thirty years now, the Sorbonne has been witness to this real global and oral resurrection through the active functioning of my Laboratory of mimismological and rhythmo-pedagogic Anthropology. Here, on these printed sheets, I continue, against my own will, to reduce the ample global and oral mimodrama to the Analogism of the Counting-necklace^{xvii}. I cannot avoid this if I want to catch the Iéshou"an Sayings before they are set for posterity in the historical Formulas of Introduction and Presentation enfolded in complex Pearl-Lessons, that are ordered and counted and strung up one after the other, in the seven Strands of the Aramaic Counting-necklace of Kephâ.

Let us never forget: these pure jewels have been encased in the Formulas of the Deeds by a disciple who was as faithful an Apprehender as he was a faithful Teacher^{xviii}: he did so in order to preserve and not to contaminate the absolute integrity of the Sayings of the Rabbi. We must, no doubt, concede that the disposition of the Sayings of the Rabbi will be subject to magisterial, variable and adaptable mastery of the Repeater. While reference to 'variability' of presentation does not imply 'variability' of Recitation, it does include, however, the possible variability of the Sayings of the Rabbi himself.^{xix} It is precisely the accuracy of repetition of the Reciter which guarantees that the same integrity in the repetition will include the different variants adapted during the lifetime of the Rabbi himself and variously multiplied by him to a greater or lesser degree.

Notwithstanding the unavoidable but reasonable influence of the historical setting of these jewels which could very well be, after all, no more than facile didactics, let us never abandon the sensation that we find ourselves faced with the reciting Rabbi himself, with the brilliance of his targumic expressions and the professorial dexterity of his rhythmo-pedagogical structures. What one might rightly attribute to the mastery of the Repeater-adapter can and sometimes *must*, with even more reason, be conceded to the original creating Genius and his multiple creations. A genius does not have only one brilliant phrase. Recently, extensive investigations have been conducted into the variants pronounced by geniuses resulting in a preference for one or another occasionally neglected formula. Now, in an Oral-style Traditional milieu, a Formula which has been replaced by the Master several times is not by virtue of that very fact, successively forgotten by this or that Apprehender. In Written Style, deletion kills. In Oral-style, doubling is living and giving life even perhaps to a 'tripling'.^{xx} Plato himself noted this very well by remarking that the Sayer always operates inside his 'Saying' so as to soften and sharpen it.

References to the 'Apprehender' and the 'Repeater' do not necessarily imply the Apprehender or Repeater of a single version of a Formula, but the Apprehender and Repeater of all the Formulas adapted and adopted by the Teacher in his Teaching to the varied and diverse interlocutors. The simultaneously precise and supple mechanism of the permanent elaboration of the Oral-style Tradition in the Composer and among the Apprehenders has not been sufficiently analysed. People either lapse into the inconsistent babblings of the oral tradition or one sclerotizes into the

ossification of Writing. Entirely separate from these two modes of distribution of human expression lie the formulaic Oral-style Tradition and its Formulas.^{xxi} They are simultaneously fixed and interchangeable, and move in the slipstream of the Composer-creator and lie in the genuine, transposable heritage of the Apprehender-Reciter.

Without this creative authenticity of the Master, and this repeating faithfulness of the Apprehender, no truth in Teaching could survive longer than a generation. Now, if there is one thing that the Oral-style Tradition or Method prides itself on indefatigably, it is surely its faithful durability 'from generation to generation'. In all milieus of the Oral-style Tradition, there are rigorous accounts of the genealogy of those descended from royalty. And the same is true, but even more strictly, for the uncontaminated transmission of the works of Masters. Truth and Fidelity are ONE.

But, let me repeat, Truth is Fidelity only if it is faithful in terms of its Adaptability which is vast. Now, only a living man has the power to transmit a living, adapted truth, because only a living man is capable of loyalty and responsibility. 'Paper is a very willing servant? Paper accepts anything,'^{xxii} says our Oral-style Tradition proverb. Our Oral-style Tradition is still very much alive among us Peasants who are diffident of writing. "The honest man is true to his word" and is of good counsel, because such a person's unwavering word is always the only Word that belongs to everyone. The Proverbs which are said to be Solomon's are equally his, even more so perhaps because of their frequent variants - and there is more than a Solomon in the Proverbs of Iéshou"^a! The Thoughts of the great Thinkers always have a similar and familiar ring. And so it is too, and with even more reason, among the Thoughts of the same Thinker. It has even been said that a great genius has only one thought, but this thought is so great that it contains all the other thoughts of his life. Stylistics will discover all kinds of unsuspected secrets in the dynamic mechanisms of the Oral-style Tradition. One will surely have to admit that in laying my investigative hand on a Master of eminent greatness, I have scored an anthropological coup.

Never before has any Oral-style Tradition known such a Receiver and such a Transmitter.^{xxiii} Now, by a stroke of luck, we have access to the entire treasure of the received targumic Pearl-Lessons, which we do not have for the Homeric Oral-style Tradition.^{xxiv} These targumic Pearl-

Lessons were the purest of the formulaically targumising Pearl-Lessons, faceted and transmitted by the most traditional and most individual of the Proverb-creators. Indeed, a person needs to have been trained since childhood in the 'School for Proverbs'^{xxv} if one wants to feel as I do when I meet with the most paysan of the Proverb-creators or Parable-tellers in my own paysan milieu: it was no different for the Galilean Paysans. Being able to identify with an ethnic milieu is invaluable.^{xxvi} Indeed, once the stylistic laws of the Proverb are known, they can be applied, without great change, to the stylistic laws of the Parable. Now, besides the Parable and the Proverb, or the Maxim in proverbial form, people no longer see much in Iéshou"a's formulaic and traditional creations.

But just because we do not have a wealth of formulaic stylistic evidence of the Oral-style Tradition as it existed before Homer, it does not mean that we must behave as if we did not have any evidence before Iéshou"a either. We can discover almost as much as he did.^{xxvii} This allows us to compare, and - dare I say it - claim equality with the traditional stylistic treasures which the two Galilean Paysans, Iéshou"a and his Apprehender Kephâ, received from the Oral Style of the Aramaic Targum before the Rabbi and his Apprehender met pedagogically. We move here, almost imperceptibly, from the stylistic (con)formation of the Master to the stylistic (con)formation of the Disciple.

When - and I address all Written-style people in this regard - the Master and the Disciple, - or more precisely, the Teacher Iéshou"a and the Apprehender Kephâ - met, something quite extraordinary crystallized out of their stylistic (con)formations which were the same and had been thus for all the many years since their births. What we have there is not a scholastic or even scholarly formation but a time-honoured development which I would go so far as to suggest was congenital.^{xxviii} To refer to this as 'ignorance', or as the inferior formation of an Oral-style milieu Tradition is to show one's own ignorance of the ethnic pedagogy of this Milieu. There are degrees of difference in the acquisition of the maternal Language and its Proverbs, as the suppleness of its utilisation is learned and mastered more easily by some than others. Naturally, in this as in all things, two people are never mathematically equal. Comprehension between users is nevertheless analogous. Rhythmo-pedagogical intercommunication began a very long time ago.

It has, therefore, been a grave anthropological and ethnic error to speak of the Apprehenders whom Rabbi Iéshou"a summoned to 'walk behind him', as if they were ignorant, uncouth men comparable to the impoverished Paysans whom the bookish Civilisation, in their so-called civilising efforts, have deprived of their Oral-style Civilisation. From a rhythmo-pedagogical point of view, Iéshou"a and Kephâ received the same number of traditional and formulaic 'talents'.^{xxx} They both had to make the most of those talents according to their different individual capacities, but they followed the same method. Therefore, it should not come as a surprise if, whilst the Rabbi Iéshou"a was cutting the Formula-facets of his doctrinal Pearl-Lessons, the pre-selected Head Kephâ - selected from among his apprehenders and prolongators - had started to cut the facets of his historical formulaic Pearl-Lessons on the model of the historical formulaic Pearl-Lessons of the Targum. These had been as rhythmo-melodically familiar to him since childhood, just as they were to all his Galilean paysan-artisan Co-apprehenders.

It is amusing to think that the most eminent of the bookish critics^{xxx} envisaged, quite readily, a paysan Qehillâh comparable to that of Iéshou"a as a 'bush-college', without Memory, without pedagogical method, without ethnic aim. In truth, this is a less than flattering perception of a Rabbi as prestigious and traditional as Iéshou"a. The plimitive critics in a Written-style milieu declare and even demand, that those witnessing, with interest, the most insignificant Facts would have felt the need to take notes about the words and the deeds which they were witnessing, because they were interested *but forgetful*. Do they imagine that a milieu of Oral-style Tradition with thousand year-old techniques has not trained its Formulaic Improvisers to improvise, on the spot, and to retain, with faithfulness and durability, the deeds and gestes in which the dramatic synthesis of its entire past, present and future comes into play? One should recall the historical rhythmic Recitatives which I have previously quoted among the Kabyles,^{xxxi} the Serbs, etc.^{xxxii} And not only the men, but the women also prove to be instantaneous improvisers of Historical Recitatives about war or family deeds^{xxxiii} which thus remain like rhythmo-melodied commentaries of the family Rhythmo-melodic genealogies.

But we need go to neither the Kabyles, nor the Serbs. The Galilean paysan milieu which we are busy examining closely tells us that it is Mâriâm herself, the Mother of the Rabbi Iéshou"a, who

has rhythm-melodized and formulaically composed the Historical Recitatives of the Infancy of her Son and the Deeds and Gestes of her family. A traditional Oral-style improviser has no need of a pen in hand to compose and record the History of her Family. This is not what is referred to nowadays as, 'the History before the History'^{xxxiv}; it is the History of the moment of its Happening retained faithfully and personally as History. Thus, if Mâriâm has acted according to the traditional behaviour of her paysan-family milieu, one can gauge that it was no different for the trained Reciter of the Aramaic oral Targum which was imitated and repeated daily and indefatigably.

No-one will ever be able to tell how many formulaically historical Pearl-Lessons the great Targumising Galilean Kephâ had already cut in targumic facets about the Life of his Rabbi Iéshou"â by the time that Iéshou"â disappeared. But no Anthropologist of Oral-style Tradition will ever be sufficiently simple-minded to deny that he did it. And not only were these Pearl-Lessons of Kephâ embedded in Kephâ's Memory, but they were also evidently already distributed in the Memories of his Co-apprehenders.

2. Kephâ following Iéshou"â: the Threading of the Deeds and Words of Iéshou"â

Can anyone nowadays have any idea what an easy rhythm-pedagogical exercise it was for such a Modeler of historical Pearl-Lessons to place himself one day in the middle of his small Qehillâh and to construct, meaning, in the Palestinian sense, *to instruct* his teaching in seven Columns^{xxxv} which, transmuting the traditional analogism, was presented in the form of a Counting-necklace with Seven Strands? These Strands, from which the Strands of Deeds and Sayings of Pearl-Lessons were crystallised, were of such wealth that there were hardly any new Pearl-Lessons to add to the magnificent Counting-necklace coiled around the Nafshâ-throat of Kephâ. This same magnificent Counting-necklace, well-prepared in advance, also coiled around the Nafshâ-throat of Mattaï and of all the other Apprehenders of Rabbi Iéshou"â, who had become Repeaters of the Rabbi and his chosen Teacher-Successor, Kephâ.^{xxxvi}

And thus it was, without in any way running counter to the laws of Galilean Oral-style Tradition, that the Galilean Apprehenders grasped, naturally, anthropologically and ethnically, Kephâ's Counting-necklace of historical Pearl-Lessons encasing and mounting Rabbi Iéshou"â's doctrinal

jewels. This understanding by the Galilean Apprehenders, made possible by the unique and invisible power of the Memory of Oral-style Tradition, was necessary before they were sent, with their Sunergoï, across Palestine to conquer Athens and Rome. Obviously, to evaluate a case in which an Oral-style Improviser like Kephâ is able to use, not written notes, but mnemonic modules which can be reproduced at any moment, one has to be as familiar with the traditional Formulas as we are with pencils and graphic signs. This is what no-one has bothered to study directly from the practice of the Oral-style improvisers, until now.

In this regard, it is enough to point out some ten examples for one to be convinced of the ease with which a trained improviser can – and I use these terms advisedly - ‘seize in full flight’ and ‘make child’s play’^{xxxvii} of the interactional Formulas which are so well-suited to transpose the essential actions and interactions of all the daily little mimodramas into the Oral-style. One has only to try one’s hand at formulas for a time and one will notice the ease of this formulaic procedure which transposes the complexity of exterior facts into the very striking simplicity of the evangelical Oral Style. Indeed, is it not ‘as simple as the Gospel’ to make the following short formulaic Modules rhythm melodically on our lips?

1.

And it happened that he came down from the Mountain
and numerous masses came behind him
And there came a man
and he was filled with leprosy

2.

And he saw Jesus
and he fell on his face
And he shouted to him
and said to him

3.

And Jesus was moved
and he extended his hand
And he touched him
and said to him:

“Rabbi if you want	“I want it
you can render me pure”	be rendered pure”

4.

And immediately went from him the leprosy
and he was rendered pure

Matthew 8,1-3 ^{xxxviii}

What is most extraordinary is that, without seeming to touch upon it, I have analysed the *structure* of the multiple Mimodramas, both the targumic as well as the evangelic (because they are both intrinsically and formulaically targumic) and made them replay deep within their profound mechanism. If ‘knowing the origins is really to know and understand’ then I have grasped the true science of the Living Crystallisation of the Historical Pearl-Lessons with the Formulaic Facets, and understand how every incident or accidental happening crushed and refined the Galilean Oral Style in Kephâ, who could not but submit in spite of himself. Here again, he could say, although in a more purely Oral-style stylistic sense: “We cannot not speak.”^{xxxix} And so it is that each event dictated its own historical story in an on-the-spot composition which we hear spelt out in the operation of the targumic formulas, as a conclusive product of all the miraculously operated ‘powers’:

And immediately her tongue moved and she spoke
--

Already, without really looking for it and solely through the Play of the Laws of the Oral Style^{xl} in an Oral-style ethnic milieu, one makes a significant observation: It is erroneous to perceive and believe that the account and the affective resonance of the Deeds and Sayings of the Galilean Rabbi were expressed and recorded an entire generation after they occurred. In fact, all the Deeds and all the Sayings of the Galilean paysan Rabbi reverberated a generation earlier than has been thought, in and of the very Counter-shock of the Fact itself, and in and of the counter-echo of the

Teaching itself. All this was then recorded in the Formulas which waited obediently for the opportunity to express their power.^{xli}

The knowledge of the Written-style History has its own laws which we know only too well because we have formed an image of ourselves that resembles them all too much. The knowledge of Oral-style History is also expressed in its own laws, which we, alas, do not consent to recognise as our present laws, and which consequently take ironic revenge by inflicting upon us the ignorance of a History which is strangely objective as a result of having been formulaically composed and rhythm-melodically memorised well before being scripted. Let me only mention that in the not-so-distant past the Homeric Oral Style was looked down upon with disdain as a primitive literature by a generation of bookish critics simply because it was formulaic - at that time, Formulism and its meticulous age-old elaboration were not even known. Now, with the arrival of the Age of Anthropology, the Primitive, whilst retaining its inimitable simplicity, proves to be superior to the Plimitive. 'Simple as the Gospel' no longer means, for the savant, the almost effortless access to a few pages of bad Greek sprinkled with variants. Behind these few pages and through the worm-holes of these variants, a gigantic world, not prehistorically fabled but anthropologically historical, surges forth, peopled with unexpected geniuses of illiterate Memory.

Such is the strange destiny of so-called scientific methodologies!

Yesterday's ignorance becomes to-morrow's Science. The illiterates of the Global- and Oral-style Civilisations begin to mount the attack on our televising screens before invading, perhaps, even the mysterious redoubts of our laboratories of research and discovery. The critics' last word on Rabbi Iéshou"a, the Galilean, and his Targumising Apprehenders has not yet been said. And has even the first word yet been whispered by the Oriental Critic who will change all the old Occidental pseudo-problems into a splendid, fascinating and civilising Revelation?

On this very morning we do not know where we stand. And I cannot say where we are going to. But at least we can foresee that we are drawn towards the renaissance of Human Memory and its multi-millennia techniques by the uncountable enduring tradition of the Global- and Oral-style

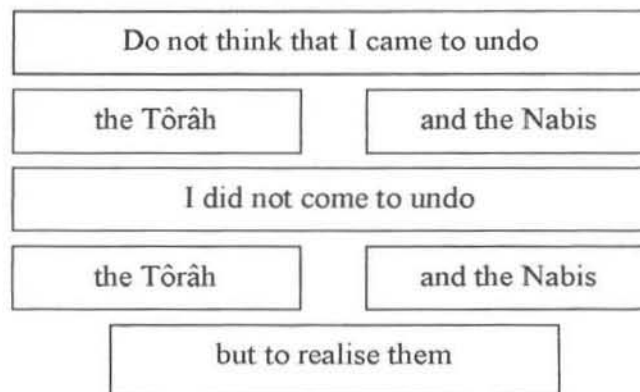
Ethnic Milieus. We have been flattened like dead and dried-out butterflies between the pages of our books. For longer than half-a-century, we have not felt the great Breath of Life begin again to leave the lungs and throats of living people, and threaten to clear our books and their powdery inhabitants in order to re-install, scientifically, the primacy of Life and the Anthropology of Geste and Rhythm.

After two thousand years of a slow-moving life, the breath of Oral Style which, on the lips of the Oriental Paysan Kephâ improvised the Pearl-Lessons of the targumically Aramaic Counting-necklace in counter-shock and counter-echo, is rediscovering its Palestinian resonance inside of its rhythm-melodically targumic structures. Indeed, strange as it may seem, the Anthropologist and his targumising school^{xlii} hear again the Pearl-Lessons crystallizing formulaically and directly from deep within the anthropologically revived targum, encrusted with the unaltered and inalterable jewels of the targumising Rabbi Iéshou"à.

Pearl by pearl, or in other analogical terms, Stone by Stone,^{xliii} the fundamental Kephâ, the Galilean builder, constructed his Qehillâh on the rock and instructed it by opening wide the doors of Memory with its seven mnemotechnical columns. It was scarcely built, when the Qehillâh heard its Qohelet^{xliv} tell beads. At first, his Pearl-Lessons were sporadic, until the day the Teaching Rabbi disappeared. But before he went, he ordered the Apprehender-counter, this good Master of the house of Construction and Instruction, to draw and to count from the treasure of his Memory-Heart, both New and Old^{xlv}. The Old: all that had already been doctrinally crystallized by the Rabbi and historically encased by the Apprehender. The New: what would ultimately be represented and historically encased in this later instance.

During this time-lapse, which was probably quite short, the good Orderer-Counter Kephâ, in the midst of his Qehillâh, regularised the seven technically constructed Strands according to the formulaic and traditional rules, well-known by all the Galilean paysan Apprehenders. As referred to in 'The Song of Songs', this is the Counting-necklace of the 'Spouse', of the 'Consummate Being', completely bedecked with her targumic and besôrâic Pearl-Lessons. Let us indeed not

forget that the good Sofer-counter, Kephâ, will always commit his targumising Pearl-Lessons to irradiating communication - innumerably irradiating with the Pearl-Lessons of the Targum of which he does not lose the mastery he acquired since his childhood. First, Iéshou"a in Kephâ, and then Kephâ following Iéshou"a, chose this formulaically irradiating communication to maintain inseparable union:



Matthew 5,17 ^{xvi}

The prophetic formulas were standing by in order to become historical formulas. Kephâ had therefore only to fill this interval by joining the already prepared targumically historical Formulas onto his historical Recitatives. The targumic Formulas themselves had been since childhood in the memories of all the other Apprehenders of Iéshou"a, appointed by him as his Reciter-Envoys since childhood. For these Envoys, the task of the New Memorisation consisted therefore of the Memorisation of the formulaic Joining. All the propositional elements were familiar. The personal joining of Kephâ was no more than an Oral-style exercise for these Memorisers trained in the daily memorization of the new ensembles. We must therefore follow the example of the Composer Kephâ, juxtaposer of targumic Formulas, for a long time, to *crush* and refine ourselves to this juxtapositioning of the historical formulas.

It is not possible to put sufficiently into relief the incomparable utility of unexpected elements such as I have discovered, during my entire lifetime, in the prestigious and instinctive behaviour of the formulaic Improviser-composer, Kephâ. I now no longer have to discover Oral Style, but I have to deepen the living multiplicity of the ensembles and increase my scrutiny meticulously. To do this, I can find no richer subject than him to whom Iéshou"a, a Master fully qualified in

Oral Style, confided the succession of his task to Elaborate, Construct, and Instruct his traditional and traditioning Qehillâh.^{xlvii}

Throughout the Galilean paysan milieu, all people are naturally ‘pastors’ to a greater or lesser degree, seeing that they are Speakers, who actually feed their lambs and sheep. From the act of the Manducation by the Sheep and the Lambs, to the act of the Manducation by the Teachers and the Learners,^{xlviii} there is a difference only between the daily familiar analogical geste and the memorising and rhythmising lips of the Galilean Pastor-targumists. Therefore, the milieu of the Qehillâh itself constructs and instructs in the Apprehenders and Envoys among us, the sum total of the full realisation of the joining, memorising and rhythm-melodising of him who called himself “the Good Pastor” and who discharged this function on Kephâ:

Be the Pastor
of my Sheep

Be the Pastor
of my Lambs

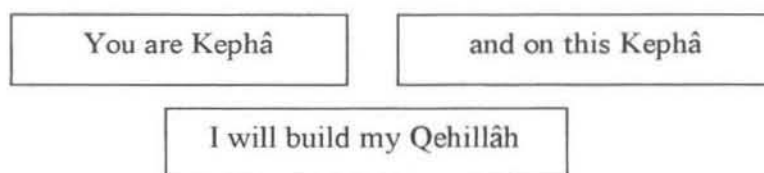
John 21,15^{xlix}

It is pointless to develop here the analogy of the Teacher-Pastor any further. This analogy has now turned bookish and thus is lacking in sensibility when directed at people who no longer eat any teaching rhythmically, but who scribble such teaching with a pen on a piece of paper. The Anthropologist of the Oral Style therefore has his representative and his performer in Kephâ through whom we can receive the full living Aramaic Counting-necklace of seven Strands of the Targumic Pearl-Lessons.

The Primordial voice of Iéshou"â through the Primordial Counting-necklace of Kephâ¹

For a long time to come - as long as, and maybe even longer than, its Palestinian existence - we have to keep the Counting-necklace in its Palestinian, and more especially Galilean, milieu. As he did before the little *Judahen* servant^{li} of the High Priest's court, the Kephâ from Galilee will forever and consistently maintain his crusty accent of Galilean gutturals and sibilants, which are so ironically famous in ‘the city’ of Jerusalem. The ‘you too, Kephâ, you are Galilean’ - but you will remain so from the beginning to the end of the rhythm-melodising recitation of your Counting-necklace.

Let us begin with *your* beginning, this is to say with your rhythmo-catechistic beginning before your Co-envoys of the Qehillâh of Jerusalem prior to their departure outside of Palestine. The Anthropology of Oral-style Tradition assures us in advance that no community creates masterpieces. A community, any community, follows and does not precede. Let us therefore deliberately and scientifically set aside any allusion to a ‘Creative Community’. It was the individual genius, the more than gifted Iéshou"a, who created the Qehillâh, its twelve living columns^{lii} and its Aramaic rhythmo-mishnâic doctrinal Recitative. He did not create a ‘creative community’, but a creative individual: Kephâ. This is why I, Anthropologist of the Individual, expect from the *Individual* Iéshou"a an individual prolongator, named by name and even nicknamed: Simon-Kephâ.



Matthew 16,18^{liii};

From the moment we hear the beads told of the recognisable Séder-Séfer of Aramaic Counting-necklace, two Palestinian names are pedagogically and historically associated. These two names which must never be separated, are Kephâ-Mattaï.^{liv} The first person in history responsible for presenting the Aramaean Kephâ to us is the Aramaean Mattaï. It is of inestimable importance to realise that the Aramaic voice of Mattaï is not his voice, but an echo of the Aramaic voice of Kephâ. All the truly primordial elements which we will hear, coming from the mouth of Kephâ, will be transmitted to us in a faithful echo by Mattaï, Repeater of the Apprehender-creator, Kephâ. If Mattaï appears to us historically as one of the first teachers of the Aramaic-speaking Judaists of Palestine, it is as Apprehender of Iéshou"a, and Repeater of Kephâ and of Kephâ's Aramaic Counting-necklace for many long years. He repeated the Counting-necklace only in Aramaic, but this did not mean that he did not adapt the Pearl-Lessons to accommodate the pedagogical needs of his individual learners.

Once again, the point of Beginning is the Individual. Any one person's needs are not necessarily the needs of the Community. From the start, this is what we must expect to find in the slipstream of the Counting-necklace which is a Counting-necklace precisely and only so that it can constantly accommodate mobility. This is not haphazard fluidity, but is always so well-directed and mastered, that in spite of all these adapted comings-and-goings of the Pearl-Lessons, one can always perceive the outline of the Kephâ's primordial Counting-necklace. One can perceive, as in the deepest depths of a prodigiously mastered Memory, Kephâ's primordial Counting-necklace with the seven Strands of Pearl-Lessons, the central Strands, five of which are constituted by a half-section each of Pearl-Lessons of Deeds^{lv} and Pearl-Lessons of Sayings.^{lvi}

For better or worse, the primary disposition of the Primordial Counting-necklace was not always immediately understood before its rhythmo-catechistic use - for which use precisely it had been made in the first place. Nevertheless, this *primary disposition* and specific use will, no doubt, *always remain masterly present deep down in the memory of all the Aramaic Envoys*. Without this permanent and subconscious mastery, we have no other means by which we can possibly detect the former primary disposition under the last multiple Transpositions. And when I say last, I mean only the last transpositions to be carried out, or those which were in the process of being carried out at the time that the Pearl-Lessons were being moved from one catechistic position to another as part of an holistic transposition of the Pearl-Lessons of the Counting-necklace.

Can one do any more than dream of such spontaneous experimentation in an ethnic Oral-style Laboratory when one is an Anthropologist of the Oral-style Tradition in a milieu as sclerotized as ours has been to this hitherto unknown Tradition? It is so unknown that the facts that we expose today, and evidently moved by the Laws of the Oral-style Tradition, will be understood and admitted only by the youngest Anthropologists of this only recently revealed Oral Style. We refer to the supple 'Laws' which, as Laws, permit us, from now on, to foresee that we will find ourselves faced with such extreme suppleness that certain specialists, even the best-intentioned, will hesitate to call them Laws.

This is because centuries of sclerosis have dishabituated our bookish milieu from sensing the possible existence of Laws, where our routine oversimplification denies the existence of any

laws. In order to recognise a discovery, one often needs a prodigious Will rather than a brilliant Intellect. We lack Will, every morning, to wake our sleep-like lethargy and face the Revelation of an unknown World. What is Real is no longer evident to us because we have interpreted it for ourselves with our pens. Television is not only, as its name would seem to indicate, a 'vision' from a 'distance', but a vision at very close quarters, so very close that it effectively crashes down on the watcher and overwhelms him. At the point when as the Observer one is overwhelmed by the Observed concrete material, one must be sufficiently strong, not only to resist, but also to *penetrate* the material.

I invite the Anthropologists who observe the Galilean Oral-style ethnic milieu - the living real(ity) of which overwhelms our dead methods - to this penetration, not to be callous, but in order to make something unexpected come out of it: *Mattai* reciting before us Kephâ's Counting-necklace to his Aramaicising Palestinians. What do we discover by focusing on *Mattai* in the Aramaean region? Under the rhythm-catechistic transpositions of *Mattai*, we will always discover the pro-pedagogical dispositions of Kephâ. We have to centre our attention on this Play and Replay of the Aramaic Pearl-Lesson in order to discover the Laws of the Memory, those which allow us to declare: to know by heart is really to know.^{lvii}

It is therefore in the echo of *Mattai* that we must make an effort to hear Kephâ's voice - 'the living and perdurable voice' of Kephâ. What will happen when these discoveries will be made perceivable only through the more or less opaque veil of encoding translations? However improbable it may seem, it is precisely this opacity of the encoding translations which, through the process of Re-encoding, has allowed me to put myself face-to-face with the original Targumic Formulaic style.^{lviii} It is no longer a matter of judging the qualities or faults of the encoding Style, but of using the qualities and especially the faults of this Style so as to make it the living purity of the original Oral Style.

I therefore always seek to reach, through all sorts of echoes, the primordial voice in its ethnic milieu. One of the witnesses who will be able to reveal to us many ethnic similarities is precisely him whom we have already observed: *Mattai*, the only one through whom we hear transmitted, in their congenital ethnic milieu, the Pearl-Lessons of the Counting-necklace in their seven Strands

clearly distinguished by separating or dividing Formulas. I am sure that these dividing Formulas are the indispensable constituent elements of the primordial Counting-necklace which could not be a Counting-necklace without these formulaic elements. In this way, I am therefore methodologically and ethnically guided from a clearly defined point of departure and to focus on the ally of the Memory, the omnipresent computations.

It is always from inside this septenary computation that we will have to examine the regular and supple play of the functioning of the Pearl-Lessons. Henceforth, we have the unexpected opportunity of having access to the points of reference between which will be strung, in a half-section of Deeds and Sayings, the Pearl-Lessons in their original disposition and their professional transposition. Because I already know the rule, it is possible for me to analyse with precision the supplenesses allowed by this rule. I will therefore have to follow, one-by-one, the transpositions which my previous knowledge of the positions has allowed me to note. In this way, I will be functioning fully in a Palestinian rhythmo-catechistic Laboratory. It will be necessary to try to extract all the mysteries which are Kephâ's original thoughts utilised by the Palestinian adaptations of *Mattai*. A more perfect, more objective and more active operative Laboratory of Mishnâisation than the one in which I am presently making and prolonging my observations could never be found – mishnâisation lasting, fortunately, for long years, but not for a life-time. Otherwise I dare to claim that my most profound present observation of mishnâisation would not have as sufficient and as pure a matter to investigate. Indeed, I find myself in the dreamed-of Paradise of Oral-style Tradition where Memory is in such mastery of itself among the living people present, that there seems no need to have recourse to writing, even if writing is perfectly known and in daily use, for example, for the liturgical scripting of the Remnants of the Tôrah, of the Nabis and of the Ketoubim.^{lix}

It is precisely this voluntary non-utilisation of writing in one case and this equally voluntary utilisation in another case that allows me to understand the usage and meaning of the two very ethnically pedagogical and differentiated words: Miqerâ'isation and Mishnâisation. If he had been allowed, all his life, to mishnâise the Mishnâh of Kephâ to his Palestinian Apprehenders around him and to supervise the recited faithfulness of the Recitations which he had taught them, which he supervised, *Mattai* would have remained in his normal role of Oral-style Traditioner till his

last day. But it so happened that, after several years of Oral-style Mishnâisation, he was forced to leave his Mishnâised forever, and this furthermore, without the opportunity of securing a Repeater-in-echo who would have been sufficiently sure and complete to replace him in the oral verification of Kephâ's Counting-necklace as repeated by him, Mattai.

It was at that point that a unique event took place, an event so unexpected that even today it is doubted by those for whom the pen is an everyday tool. This event was not the writing of a run-of-the-mill, common book for reading or even for memorisation, but rather the 'Putting-into-writing' – a Scripting - as a memory-aid or, rather, a memory check, of a Mishnâisation recited by the Catechists of the young Aramaic Qehillâh, 'so that they may have a memory-support of the Lessons from and by which they had been catechised'.^{lx} Let us remember each of the terms of this last, and specific, motivation: they are indeed the identical terms which we encounter in so many analogous circumstances, so much so that one would venture to point out that the self-same words are used in the case of Shâ'oûl-Loukas. Forced to take his living person and reciting Nafshâ-throat to the Goyim, Mattai emigrated outside Palestine.^{lxi} For his Palestinian Catechised, Mattai leaves as vital and dynamic a substitute as possible: an Aramaic Scripting of his usual Mishnâisation of the septenary Counting-necklace of Kephâ, captured in the fullness of its catechised and adapted vitality.

What a fortunate departure this proved to be! It is this self-same priceless replacement, and this alone, which, after two thousand years, allows us to grasp the ordering-counting technicalities of the Sedêr-Séfêr of Kephâ, encoded in Greek as *suntaxis* or *taxis* to remind us constantly of the Palestinian technical meaning and reference. This scripting is not merely a commonplace logical ordering, as has been believed hitherto with consequent false concerns about its semantic imprecision. Emanating from the heart of the Palestinian ethnic Laboratory, we have the living Mishnâisation of *Mattai* captured in its Counting-necklace with the seven Strands clearly distinguishing between the half-sections of Pearl-Lessons of Deeds and Sayings. This Counting-necklace has been captured in all its dynamic vitality, and not as a dead museum exhibit fixed in eternal immutability around Kephâ's Nafshâ-throat.

Certainly, the immutable conservation of the primary version of the Counting-necklace would no doubt have had certain advantages for our underdeveloped knowledge of the meticulous and original construction and structure of Kephâ's Counting-necklace. But such fixity could tempt us to misunderstand the role of the original, and risk the false perception of over-structured immutability. These structures were not made to be beautiful to contemplate, but to be good to use.^{lxii} Now, the utilitarian transpositions instruct us in this capacity for positive usefulness, so that we can henceforth study them and the manner in which their spontaneity and vitality was grasped at an instant in time, at our leisure. This contradictory dynamism which is, at one and the same time, both fixed and fluid, will be all the more precious to grasp when it is compared with other versions of the same Counting-necklace subjected to identical, analogous or different transpositions.

By comparing the greatest possible number of Palestinian Counting-necklaces with one another, we can do no more than speculate what the Composers and Users of a Counting-necklace expected and required from one or another disposition of Pearl-Lessons. If we want to realise the beauty of a Counting-necklace which is simultaneously simple and powerful, we must have the Energy to train ourselves in the memorisation of the Counting-necklace of the Apocalypse of the pseudo-Esdras.

After fruitful observation of all kinds in concrete and analogous matters, we will return to the Counting-necklace of the Apprehender-Teacher Kephâ with a finer and more penetrating awareness. Returning from this inspection across the world-wide ethnic Laboratory of Memory, the Anthropologists of this Oral-style memory find themselves feeling as if they were at home inside the Counting-necklace of Kephâ-Mattai and all its utilitarian transpositions and variants of Pearl-Lessons. The Transposition is proof of the Utilisation and Adaptation. But it is also proof of the fundamental Memorisation when one has the chance, as we have, of possessing two catechistically adapted versions of Kephâ's Counting-necklace. The fundamental memorisation of Kephâ's Counting-necklace will always allow us to discover its Ordrage-countage,^{lxiii} more-or-less recognisable to us, who are strangers to the mnemonic Mechanisms, across the primary conserved dispositions and across the secondary observed transpositions in the other two subsisting versions.^{lxiv} The laboratory of Anthropology of Memory has revealed the startling

experimental confrontation between the *Scholastic Tradition of Palestinian Oral Style* and the *Paysan Tradition of Galilean Oral Style*.^{lxv}

An entire immense methodological discovery surges up before us when we hear the rhythmo-mishnaising Recitatives of Rabbi Resh Laquish. In him, we discover an Oral-style scholar, the Judahen Apprehender, who comes to present himself to his scholastic Rabbi-teacher, only after having ordered and counted the Teaching of his Rabbi in the traditionally imperative form of the Séder-Séfer or Counting-necklace of the Pearl-Lessons. The Apprehender thus performs in front of us *vis-à-vis* his scholastic Rabbi, what we have seen Apprehender Kephâ do *vis-a-vis* his paysan Rabbi Iéshou"â. By observing the procedures of his Mishnâisation of the scholastic Apprehender for a longer time, we hear this Apprehender, now become in turn the teacher Rabbi, telling beads into the trained Memory of his own Apprehenders, and telling the Strands in indefinite numbers of his Counting-necklace. We would see any of his Apprehenders come to verify before his Rabbi, to 'historicise', if one may say so, the computation and disposition of the Pearl-Lessons recited by him face-to-face with the Counting-necklace of his Rabbi.

This is no more than a rapid overview, a little like the flight of the Palestinian dove, but it is enough to allow us to accompany the flight of this same Palestinian Galilean dove on its path of emigration beyond the borders, and to allow us to hear its Aramaeo-Hellenistic cooing across the Hellenistic or Hellenising lands, from Kenishtâh to Kenishtâh, and from Qehillâh to Qehillâh. In this, we have at our disposal, anthropologically and ethnically, an invincible memory, overpowering in its traditional living mechanisms. It is now up to us to be sufficiently objective in order to follow, in all its irradiations, the conquest of a Written-style world by the last and resisting survivals of a traditional memory which refuses to die before it has given life.

What we have observed in the Oral-style behaviour of a Mattaï and of a Shâ'oûl, could be observed in the behaviour of all the Envoys of Rabbi Iéshou"â before they were sent by Kephâ and went from Kephâ's side. Unfortunately, we have almost no trace of the Counting-necklace of Aramaic Pearl-Lessons carried to the four corners of the sky by those Envoys. Fortunately Kephâ himself, just like Shâ'oûl, sent himself personally in the guise of the interior voice of the Paysan Rabbi who went with the Counting-necklace of his Paysan Apprehender in order to enchain

pedagogically and to conquer for the centuries to come, Rome, seat of the conquering chain-bearing Caesars.

ⁱ “one of the most prestigious formulaic Oral-style traditions ever seen”: See Glossary s.v. *Palestinian Oral Style.

ⁱⁱ “Miqrâ - Mishnâh”: See Glossary s.v.

ⁱⁱⁱ “This path will prove, progressively, to be increasingly dynamic and therefore progressively dependent on a quasi-unfathomable past which will blossom and gush into a present with such a potent torrent that it floods into a future which stretches into eternity”: See Glossary s.v. *imbricate.

^{iv} “‘catechisation’, or rather ‘Rhythmo-catechisation’, or better still ‘Melodic-catechisation’”: ‘Catechisation, rhythmo-catechisation and melodic-catechisation’ are all terms which refer to the teaching-learning process involving rhythm and melody and their repetition, i.e. ‘memorising’ or ‘learning-by-heart’. See Glossary s.v. *rhythmo-catechism.

^v “Would not any scholar plead guilty for failing to solve a most catastrophic pseudo-problem simply because he lacks the scientific courage to call by their technical names those who unconsciously and ethnically involuntarily, created the problem in the first place because of the deficiency of their memory?” Jousse maintained that the problems experienced in the scholarly investigation of the oral tradition related to the nature, function and operation of human memory, and that by identifying the problem as ‘amnesia’, he was doing no more than identifying the root cause of the problem. As a scientist, he believed that he could do no less. See Glossary s.v. *‘Memory, the Memoriser and the Memorisable’; *Memory - congenital; *science of the oral ethnic milieu; *Abstract; *Algebrised; *Algebroism.

^{vi} “exclusively as an Anthropologist of Memory”: Jousse frequently emphasised that his investigative role was that of an anthropologist rather than a theologian. See Glossary s.v. *Anthropology of Memory.

^{vii} “in-folios”: Jousse was referring to the fact that a living and dynamic anthropology has been reduced to written records. See Glossary s.v. *book/s.

^{viii} “Not only is Style the Man, but it is also and above all else, the Memory, and the Memory of the Targum”: See Glossary s.v. *‘Memory, the Memoriser and the Memorisable’; *Man; *anthropos - anthropoid.

^{ix} “the Memoriser whose Memory was so brilliantly powerful that through it he became the most powerful of Creators”: Rabbi Iéshou"a. See Glossary s.v. *‘Memory, the Memoriser and the Memorisable’; *Iéshou"a.

^x “the historical and computed casing”: the Counting-necklace which holds the Pearl-Lessons together. See Glossary s.v. *Counting-necklace; *Pearl-Lessons.

^{xi} “Global”: expression by the ‘whole’ of the anthropos, therefore ‘corporeal-manual expression’. See Glossary s.v. *impression; *Global; *Anthropos - anthropoid.

^{xii} “oral”: human expression localised to the speech organs, therefore ‘laryngo-buccal expression’. See Glossary s.v. *impressing.

^{xiii} “voiced cinematographic Counting-necklace”: Jousse was well-informed and enthusiastic about advances in recording technology. He enthused greatly about Rousselot’s ‘smoke-blackened cylinders’ with which he recorded living speech for phonetic analysis. (Jousse 2000:25) He anticipated the simultaneous recording of sound and light for he saw it as an effective record of anthropological and ethnological data. The extent to which he was aware of the need for visual and film literacy training, or of the effect of the exclusion of the tactile, gustatory and olfactory and atmospheric elements from film, is not clear. See Glossary s.v. *technology.

^{xiv} “Consubstantial”: See Glossary s.v.

^{xv} “... fortunate in that the global geste and the oral geste had not yet come to be mortified in written, lifeless graphics, and unfortunate that could they could not be unified on film with sound.” Jousse was conscious of this paradox. See Glossary s.v. *Writing; *Technology.

^{xvi} “Writing brings Death: Breath gives Life” 2 Corinthians 3,6: See ¹ *infra* Part Two Chapter Two; ² Glossary s.v. *biblical translations

^{xvii} “Here, on these printed sheets, I continue, against my own will, to reduce the ample global and oral mimodrama to the Analogism of the Counting-necklace”: The irony of Jousse’s situation is clear. On the one hand, he was dedicated to the resuscitation and demonstration of the “human inheritance” (Turner 1986) of the oral-aural/ gestual-visual reality of the Sayings and Deeds of the Rabbi Iéshou’a. On the other, he was simultaneously forced by the need for a record for literate posterity to “put the performance on the page” (Chamberlin 1998). See Glossary s.v. *Writing; *Oral Style; *Oral-style tradition.

^{xviii} “... who was as faithful an Apprehender as he was a faithful Teacher”: Kephâ-Peter. See Glossary s.v. *Kephâ-Peter; *Apprehender/ing.

^{xix} “While reference to ‘variability’ of presentation does not imply ‘variability’ of Recitation, it does include, however, the possible variability of the Sayings of the Rabbi himself.” While the presentation of the recitatives will vary according to the circumstance of each performance, viz. the Reciter will perhaps select the Deeds and Sayings, or adapt the length, or vary the tone of voice or change a gesture to suit the the audience, the substance or content remains stable and accurate. See Glossary s.v. *Apprehender/ing; *Apostles; *Recitation.

^{xx} “In Oral-style, doubling is living and giving life even perhaps to a ‘tripling’”: Jousse identified the creative capacity of the Oral Style, as opposed to the inertia of the Written Style. Whereas, we cannot change what is recorded in writing on a page without first deleting what was written before, we can change what is recorded in global human memory without deleting what was previously recorded. In fact in the latter case, the addition of a second variant often suggests a third or more options. See Glossary s.v. *Oral Style; *Oral-style tradition; *Spoken Style; *Writing.

^{xxi} “People either lapse into the inconsistent babblings of the oral tradition or one sclerotizes into the ossification of Writing. Entirely separate from these two modes of distribution of human expression lie the formulaic Oral-style Tradition and its Formulas.” Jousse distinguishes between the ‘Oral Tradition’ as a whole, the Written Style in which the Oral Tradition is recorded (and fossilized) and the mnemonic ‘Oral-style Tradition’. See Glossary s.v. *Oral Style; *Oral-style Tradition; *Spoken Style.

^{xxii} “Paper is a very willing servant?”: In Dutch, “Papier is gewillig, papier is geduldig”: “Paper is willing, paper is patient” Unlike the human receiver, paper as receiver of a communication cannot, and does not, discriminate.

xxiii "Never before has any Oral-style Tradition known such a Receiver and such a Transmitter." Iéshou'a is the transmitter and the Kephâ is the receiver referred to here. See Glossary s.v. *Iéshou'a; * Kephâ; *Oral Style; *Oral-style Tradition.

xxiv "... we have access to the entire treasure of the received targumic Pearl-Lessons, which we do not have for the Homeric Oral-style Tradition." "the entire treasure of received targumic Pearl-Lessons" that Jousse is referring to here is the Targum of Esdras which allowed Jousse to identify the structural origins of the Sayings of Iéshou'a. In the case of the Homeric epics, we have no comparable source. See Glossary s.v. *Esdras; *Targum; *Deeds and Sayings; *Iéshou'a; *Pearl-Lessons.

xxv 'School for Proverbs': the Oral-style tradition. See Glossary s.v. *Mâshâl; *Oral-style tradition.

xxvi "Being able to identify with an ethnic milieu is invaluable." Jousse identifies the appropriacy and value of an 'insider' perspective in research, because it alone provides insights into the microscopic geste - that of the internal 'Real'. Similarly, Stoller (1996) identifies the value of the 'implicated research perspective' - that of the 'insider' by birth or by commitment. See Glossary s.v. *Laboratory; *microscopic - macroscopic; *Geste; *(The) Real.

xxvii "We can discover almost as much as he did": ... in the targum of Esdras and the Old Testament. See ¹ Jousse 2000:487-490 for the targumic origins and Joussean reconstruction of *The Our Father*; ² Glossary s.v. *Our Father; *Esdras; *Targum; *'Oraytâ' (Old Testament); *Tôrâh.

xxviii "... a time-honoured development which I would go so far as to suggest was congenital": Jousse's concept of 'visceral' memory implies transmission of the memory in the DNA. See Glossary s.v. *man.

xxix "Iéshou'a and Kephâ received the same number of traditional and formulaic 'talents'": A reference to their traditional training in the Tôrâh, and the Parable of the Talents of Silver (Matthew 25, 14-30). See Glossary s.v. *tradition(ed); *Mâshâl.

xxx "... the most eminent of the bookish critics": Alfred Loisy. See Glossary s.v.

xxxi "Kabyles": members of the Kabyle language group of the Berber tribe in Algeria, Morocco, and Tunisia.

xxxii "One should recall the historical rhythmic Recitatives which I have previously quoted among the Kabyles, the Serbs, etc.": Jousse frequently emphasised the anthropological and universal incidence of the Oral-style Tradition: "In all civilisations, the spontaneous and balanced proverb has been the prototype of the 'rhythmed schema' and the traditional formula. When one studies the milieux of the Palestinians, Arabs, Serbs, Slavs, Madagascans, Africans, etc., one can see the extent to which the proverb has provided the pre-formed mould for the perfect expression of the mind." (Jousse 2000:279) See Glossary s.v. *Compose; *Oral Style; *Oral-style tradition.

xxxiii "... the women also prove to be instantaneous improvisers of historical Recitatives about war or family deeds.": See Glossary s.v. *compose; *Oral Style; *Oral-style tradition.

xxxiv 'the History before the History': See Glossary s.v. *prehistory.

xxxv "... in seven Columns ...": this is a reference to the six columns of the Hexapla of Origen. Jousse took every possible opportunity to identify and demonstrate the parallels, similarities and comparisons between the modes of the Oral Style, the Spoken Style and the Written Style, in his mission to demonstrate the

illogicality of prelogicality, prehistory and the perception that people who favour the oral mode of expression over the written mode are intrinsically less intelligent and civilised. In this instance, he is inferring that the illiterate paysan Kephâ's construction of seven Columns was superior to that of the learned and literate Origen who drew up a comparative study of the Gospels in six columns. See Glossary s.v. *Prehistory; *pre-logical mentality; *Oral Style; *Oral-style tradition; *Fidelity; *Paysan; *Hexapla of Origen.

xxxvi "... to the magnificent Counting-necklace coiled around the Nafshâ throat...": This metaphoric coiling of metaphoric necklaces has been the source of much exegetical confusion. See Glossary s.v. *Counting-necklace; *Nefesh.

xxxvii 'seize in full flight' (...) 'make child's play': "the improviser, in full improvisation, can seize the appropriate interactional Formulas as easily as a child at play". See Glossary s.v. *Formulism.

xxxviii "The Healing of the Leper": Matthew 8,1-3.

xxxix "We cannot not speak.": *Non possumus non loqui*. See "For we cannot but speak the things which we have seen and heard" Acts 4.20. Jousse is referring to the psycho-physiological imperative of Oral-style reciters to rhythmocatechise.

xl "... Play of the Laws of the Oral Style ...": *Read as*: "Play of the [Mnemonic] Laws of the Oral Style: See Glossary s.v. *Mnemonic Laws; *Oral Style; *Oral-style tradition.

xli "All this was then recorded in the Formulas which waited obediently for the opportunity to express their power.": *Read as*: "All this was then recorded in the [targumic] Formulas which waited obediently for the opportunity to express their power. See Glossary s.v. *Targum; *Formulism.

xlvi "... the Anthropologist and his targumising school...": Jousse and his experimental laboratory. See Glossary s.v. *Laboratory.

xlvi "Stone by Stone": '*Pierre par Pierre*' in the original translates poorly into 'Stone by Stone' or 'Rock by Rock' and refers analogically to the Kephâ (Rock) (= Pierre (French) and Peter (English)) on which the Qehillâh (Church) was built. See Glossary s.v. * Kephâ; *Kenishtâh.

xlv "Qohelet": Kephâ. See Glossary s.v. *Qohelet; * Kephâ-Peter.

xlv "But before he went, he ordered the Apprehender-counter, this good Master of the house of Construction and Instruction, to draw and to count from the treasure of his Memory-Heart, both New and Old.": *Read as*: "But before he [Rabbi Iéshou'a] went, he ordered the Apprehender-counter [Kephâ], this good Master of the house of Construction and Instruction, to draw and to count from the treasure of his Memory-Heart, both New and Old [the targums]." See Glossary s.v. *Apprehend/s; *Iéshou'a; * Kephâ-Peter; *learning in the Memory-Heart.

xlvi "Do not think that I came to undo the prophets but to ..."

- Matthew 5:17: "Think not that I am come to destroy the law nor the prophets: I am not come to destroy but to fulfil."

xlvii "... traditional and traditioning Qehillâh.": See Glossary s.v. *tradition; *Kenishtâh.

xlviii “From the act of the Manducation by the Sheep and the Lambs, to the act of the Manducation by the Teachers and the Learners”: Jousse uses the gustatory metaphor to refer to teaching and learning. See Glossary s.v. *Manducation; *Oral Style; *memory; *science of the oral ethnic milieu; *Metaphor; *Counting-necklace.

xlix “Be the Pastor of my Sheep/ Be the Pastor of my Lambs”:

- John 21:
 - 15 “So when they had dined, Jesus saith to Simon Peter, Simon, son of Jonas, lovest thou me more than these? He saith unto him, Yea Lord; thou knowest that I love thee. He saith unto him, Feed my lambs.
 - 16: “He saith to him again the second time, Simon, son of Jonas, Lovest thou me? He saith Yea Lord; thou knowest that I love thee. He saith unto him, Feed my sheep.
 - 17: “He saith unto him the third time, Simon son of Jonas, Lovest thou me? Peter was grieved because he said unto him, the third time Lovest thou me? And he said unto him, Lord thou knowest all things; thou knowest that I love thee. Jesus saith unto him, Feed my sheep.
- Acts 20.28: “Take heed therefore unto yourselves, and to all the flock, over which the Holy Ghost hath made you overseers, to feed the church of God, which he hath purchased with his own blood.”
- Hebrews 13:20: “Now the God of peace that brought again from the dead our Lord Jesus, that great shepherd of the sheep, through the blood of the everlasting covenant ...”
- 1 Peter 2.25: “For ye were as sheep going astray, but now are returned to the Shepherd and Bishop of your souls.”

¹ “Primordial Counting-necklace of Kephâ”: also referred to as the ‘primary’ or ‘original’ Counting-necklace, as opposed to the ‘elaborated’ Counting-necklace of Shâoûl of Giscala. See Glossary s.v. *Counting-necklace; * Kephâ-Peter; *Shâoûl of Giscala.

^{li} “... little Judahen servant”: the young woman who unmasked Peter because of his accent when he denied Jesus. Matthew 26. 69-75; Mark 14. 66-72; Luke 22.55-62; John 18.16-27. See ¹ Jousse 2000: Part II Chapter 5: Judâhean. Judaeen. Judaist in the Palestinian ethnic milieu; ² Glossary s.v. *Palestine.

^{lii} “twelve living columns”: viz. the Apostles, but also a reference to the written (and therefore ‘inert’ as opposed to ‘living’) Hexapla of Origen. See Glossary s.v. *prehistory; *pre-logical mentality; *Oral Style; *Oral-style tradition; *Fidelity; *Paysan; *Hexapla of Origen.

^{liii} “You are Kephâ/ And on this Kephâ/ I will build my Qehillâh”: “And I say also unto thee, That thou art Peter and upon this rock I will build my church; ...” Matthew 16.18: See Glossary s.v. * Kephâ-Peter; *Kenishtâh.

^{liv} “Kephâ-Mattaï.”: According to Jousse, the Besôrâh (Oral Announcement) of Kephâ is recorded twice, earlier by Mattaï (the Gospel attributed to Matthew) and later by Markos (the Gospel attributed to Mark). See Glossary s.v. *Metourgemân-Sunergos.

^{lv} “Pearl-Lessons of Deeds”: accounts of the miracles performed by Iéshou^a. See Glossary s.v. *Pearl-Lessons; *Deeds and Sayings; *Iéshou^a.

^{lvi} “Pearl-Lessons of Sayings”: the teachings of Iéshou^a. See Glossary s.v. *Pearl-Lessons; *Deeds and Sayings; *Iéshou^a.

lvii “to know by heart is really to know”: Jousse records: “We on the contrary, have proclaimed pedantically that ‘to know by heart is not to know’, not realising perhaps that in so saying we are denying the existence of the very real corpus of scientific knowledge of ninety-nine percent of the people who have populated, and who still populate, our planet.” (Jousse 2000:40-41). See Glossary s.v. *Memory, the Memorisers and the Memorisable”; *Oral Style; *Oral-style tradition; *Paysan.

lviii “to play face-to-face with the original targumic formulaic style”: in the Laboratory attached to the Sorbonne in which Jousse conducted his research from 1937-1957. See Glossary s.v. *Targum; *Formulism; *Laboratory.

lix “Ketoubim”: Hagiographia - ‘the putting-in-writing’ of the Old Testament.

- “The formation of the Old Testament canon must have been gradual, spread over the long course of Israel’s history from the time of Moses until the Christian era. Several passages in the earlier OT books point to the beginning and gradual increase of a collection of books held in special esteem. We read that Moses at God’s command began to write and that he intended his writings to be a permanent record and guide to his chosen people, cf. Deuteronomy 31:9-13, and Exodus 17:14., where he is told to ‘write this for a memorial in the book’ (...) its singular character being emphasized by Moses command to ‘put it in the side of the ark that it may be there for a testimony against thee’, Deuteronomy 31:26. Inspiration did not cease with Moses, nor was it to be limited to his writings, but it was to continue through the successive ages. His successors in the leadership of Israel seem to have added to his work, and, as it were, continued it. (A Catholic Commentary on Holy Scripture: 11e). See also *A Catholic Commentary on Holy Scripture*: 12d, 12e, 34c, 37ab.

lx “so that they may have a memory-support of the Lessons from and by which they had been catechised” : I can find no reference to this in the Bible.

lxi “... and emigrated outside Palestine”: Mattaï went to West Africa, where, in 1999, Pierre Perrier, Joussean scholar and researcher, found ancient Counting-necklaces still being used as memory-aids for the Oral Announcement of the Deeds and Sayings of Iéshou’a according to Mattaï (p.c. with ERS). See Glossary s.v. *Counting-necklace; *Deeds and Sayings; *Iéshou’a; *Mattaï.

lxii “These structures were not made to be beautiful to contemplate, but to be good to use”: See Glossary s.v. *Oral Style; *Oral-style tradition; *Memory, the Memorisers and the Memorisable”; *Science of the oral ethnic milieu.

lxiii “The fundamental memorisation of Kephâ’s Counting-necklace will always allow us to discover its Ordrage-countage ...” : “ordrage” = “putting in order”.

lxiv Mattaï provides the first scripting of Kephâ’s Besôrâh (the Gospel attributed to Matthew), while Markos (the Gospel attributed to Mark) and Shâ’oùl-Loukas (Gospel attributed to Luke) provide two other versions. See Glossary s.v. *Mattaï; *Kephâ-Peter; *Besôrâh; *Markos; *Shâ’oùl-Loukas.

lxv “The laboratory of Anthropology of Memory has revealed the startling exploratory confrontation between the *Scholastic Tradition of Palestinian Oral Style* and the *Paysan Tradition of Galilean Oral Style*”: Jousse is referring to the confrontation between, and mutual influence, of the scholastic and traditional targumic expertise brought to bear upon the composition of the Counting-necklaces which ‘tallied’ and ‘told’ the Deeds and Sayings of the Rabbi Iéshou’a: Kephâ was traditioned, and Shâ’oùl was both traditioned and schooled. See Glossary s.v. *Memory, the Memorisers and the Memorisable”; *Scholar/s; *Palestinian Oral Style; *Paysan; *Galilean Oral Style; *Counting-necklace; *‘tally’ and ‘tell’; *Deeds and Sayings; *Iéshou’a; *Kephâ-Peter; *Shâ’oùl of Giscala.

PART TWO

THE EXTRA-ETHNIC EMIGRATION OF THE GALILEAN ORAL TRADITION

In Part One we witnessed the intra-ethnic elaboration of an Oral-style tradition. Such an Oral-style tradition may remain within the ethnic milieu that developed it. However, for historical and psychological reasons, this Oral-style Tradition may be sent out of the ethnic milieu. That is the Extra-ethnic Elaboration of an Oral-style Tradition.

CHAPTER ONE

THE ENGENDRATIONⁱ OF A HELLENISTIC ORAL-STYLE TRADITION

Let me say from the outset that in emigrating into a Hellenistic milieu, from Kenishtâh to Kenishtâh and Qehillâh to Qehillâh, we are not investigating a pedagogical milieu that was comparable in any way with the surrounding Greek schools. The Diaspora was an emigration not only of Palestinians, but also an emigration of Palestine itself together with its Oral-style Tradition and its empirically-tested Memory.ⁱⁱ This Memory was not only tested empirically by individual people, but its mnemonic powers were also trained for centuries in the Hellenistic milieu, where these Synagogues were formed like small Laboratories of very great memory.ⁱⁱⁱ In this instance, we have a phenomenon of transposition and mnemonic incorporation which must be analyzed in a face-to-face confrontation, where adoption automatically implies adaptation.^{iv}

Everything which we will have discovered in the encoding mechanism of the Aramaic Targum, will have to be compared face-to-face with what we wish to discover in the mechanism of the Hellenistic targum.^v This has never been done before, and holds exacting surprises in reserve for us, in what could be called the Engendration of the targumic Aramaic Oral-style Tradition, from the basis of the Hebraic and tôrâhic Oral-style Tradition.^{vi} This targumically Aramaic Oral Style has been imbued with such vitality and genius that it has empowered Galilean Paysanism to generate a Civilization rivaling the Hebraic Oral-style Civilizations of Judah and Jerusalem.

There is now the Engendration of another Oral-style Tradition for us to observe in the Hellenistic ethnic milieu: it is the Hellenistic Oral-style Tradition with encoded septantological formulas^{vii} and equally encoded balancings, but with the linguistic rhythm of Greek.^{viii} The fundamental rule here is that the innermost depth will always be Palestinian.^{ix} Even though this depth will be covered over with a Greek encoding, it will never lose its mimismological, semantic and gestual primacy.^x The gestual primacy reflects the eternal essence and reality of its Anthropological nature, and therefore, by implication, the essence and reality of living, memorising, catechising man.^{xi} The entire Diaspora is dominated by a masterly ally who has never until now been truly studied: the Aramaeo-Hellenistic Sunergos.^{xii} We will now scrutinize this Hellenistic laboratory of the Diaspora.^{xiii}

1 Targumisation into the Diaspora

The new Hellenistic world was created and developed in the Paradise of the Memory.^{xiv} Naturally, just as in the primordial Paradise, the reality of this history will be presented and transposed according to the truly great explicative and educative law: Mimismological Analogism.^{xv}

Luckier than with concrete facts about the primordial Paradise, we have here a record of the anthropological and ethnic deeds and gestures of the Aramaeo-Hellenistic Metourgemân who created a Hellenistic Oral-style Tradition in all the Synagogues of the Diaspora, and especially in Alexandria.^{xvi} But here again it is not the collective which is creative but each of the individuals within this collective: individuals who created for the Community, which is something altogether different.^{xvii} We do not have to search far for the individual creator of each Synagogue. He functioned throughout Palestine from the time of Esdras to develop the Aramaic Oral-style Tradition into the Aramaic Targum. We saw him functioning in every Palestinian Kenishtâh. *Encodism*^{xviii} was then sufficiently advanced for the whole admirable system to emigrate around the globe, so that the same masterpiece that we saw working brilliantly in Palestine was then approved, mastered and memorized in Greece or Egypt.

Even if there were two Targum - the Aramaic Targum and the Hellenistic Targum - there was only one Targumisation: that of Esdras.^{xix} It is therefore with good reason - and better than has been conceded - that Esdras can be called the *Father* of Judaism, because he is the Father of Targumism and because it is through Targumism that it will always be said: "Next year in Jerusalem!" We have therefore to do nothing more than observe, in Alexandria and its environs, the targumising mechanism which we have already observed in Jerusalem and its surroundings. Oral and Formulaic Targum in Jerusalem, in *Aramaic*: Oral and Formulaic Targum in Alexandria, in *Greek*.

The ideal prototype of Targumisation in the Synagogue was the Targumisation of the text of the Nabis^{xx} where, successively, seven Metourgemâns^{xxi} succeeded and complemented each other to complete the Encoding of the Miqerâ'isation.^{xxii} There is no need to be well-versed in Palestinian Anthropology and its explicative analogical Mimodramatism, to transpose the seven local

Metourgemâns into seventy universal Metourgemâns,^{xxiii} from which developed the well-known enhancing explicative Mimodrama, which enhanced both the Palestinian and Alexandrine Synagogues. It is now up to us, the anthropologists of the Palestinian and Alexandrine ethnic milieus, to explain how the explicative Mimodrama of the whole, that is, of the *Seventy* Hebreo-Hellenistic Metourgemâns, was encoded in concert to arrive at a single Encoding, which was carried in the memory of all the Encoders.^{xxiv} This situation prevailed until the arrival of the memory-aid Scription. The Scription was produced earlier and more speedily in the Written-style ethnic milieu of Alexandria, where its usefulness was appreciated more readily than in the Oral-style milieu of Jerusalem. However surprising the first impression of this difference might appear, on reflection it is perfectly normal: the Aramaic oral Targum which was formulated *before* the Greek oral Targum, was scripted several centuries *after* the Hellenistic Targum.

But let us be very cautious. We say ‘memory-aid scription’, which implies and includes the Portage in the Memory of all the users of either Targum, and especially of all the Rememorisers of the Memorisations, the Metourgemâns. It will be interesting, anthropologically and ethnically, to analyse each of the mnemonic phrases of the explicative Mimodramas of the *Seventy* Metourgemâns. Let us first look at their name, *Sunergos*, which has been encoded literally in French as *collaborateur*, without specifying which collaboration was meant.

This collaboration worked in alternating replications. Experimentation^{xxv} has proved that it was easier for the Miqerâ'ist and the Targumist, alike, to miqerâ'ise a single sentence immediately after it had been targumised by the Targumist, which is generally equal to a single or to a double Bilateralism. This process proceeded utterance by utterance. Thus, we witness here, formula by formula, the engendration of each Hellenistic formula external to the stylistic matrix of each Hebraic or Aramaic formula. But, in such cases, mention of engendration in Life, refers to engendration in Memory, and not inscription on paper. This is why the Targumisation, binary formula by binary formula, is not only Targumisation, but Memorisation at the first hearing, and Rememorisation, if needed, at the following hearings. These Rememorations were the precise purpose of the regularly spaced repeated hearings which took place every three and half years. Once again, we see how Pedagogy rules over Liturgy.^{xxvi}

Can one imagine the gigantic, we could say septantic,^{xxvii} work which was needed in the beginning, individually and simultaneously, of all the Sunergoï to thus transpose, formula by formula, the entire Hebraic Tradition Scription, into the Hellenistic Oral tradition? But in this there looms a power as perturbing as it is omnipresent: it is not by dint of inanimate dictionaries that the Encoding of the Hebraic written text was encoded word-for-word in Oral-style Greek. It is through the vital mediation of the Living Dictionaries - those co-workers: the Sunergoï. And in this, there is something of incommensurable semantic importance! In his Memory, each Sunergos, right from the Miqerâ'isation of the Hebraic Formula, does not search for an entirely new Greek formula to model in himself. Instead, he feels how the familiar and familial Formula of the Targum encoded in Aramaic which irradiates in all his articulatory and quasi-semanticised muscles, surges and insinuates in him like a vigorous serpent.^{xxviii}

Can one possibly imagine that nothing of this colossal struggle between man and a myriad semantic serpents would remain in the semantic outcome which should be pure in the virginal meaning of the Hebrew and equally pure in the Greek encoding? It goes without saying that semantic Hebreo-Aramaeo-Hellenistic contaminations could not be avoided in a human mouth which was prodigiously transformed into a quasi-congenital and indomitable memory. Under the ascendancy of all these anthropological forces and this multitude of ethnic powers, the collaborating Metourgemâns co-operated not only with their Hebraic readers, but also with their successors standing next to that reader. There were as many 'successor-assessors' as there were professional encoders in the surrounding Synagogues. There cannot have been too many of these professional encoders in each and every synagogue, especially at the beginning of this creative undertaking. This will be found to be true even very much later, and even around fundamental operators like Kephâ, Shâ'ôûl, etc. whose principal and secondary co-operators are so easy to count that the whole world still knows their names - Markos, Loukas, Demasius, Titus, and a few rare others.^{xxix}

The first Synagogues of the Alexandrine milieu were certainly not cut off from the world, but were conveyors of information, who communicated all their trials, tribulations and successes throughout the world through their encoded formulas. Vulgarisation had to take place more or less rapidly in such a communication environment. The aim was not unity of text, but unification

of text, in order to understand the ambiguous meaning – here, ambiguous for analogical – of the seventy interpreters who left their study centre all together and at the same time, and carried with them the single, unique Palestinian Targum reverberated into a unified Alexandrine Targum. Historically, the Mimodrama of the Hellenistic Encoding of the Seventy was an analogical operation.

Let us never forget that, at whatever point of the Diaspora, every Synagogue always echoed the Palestinian Synagogue. Just as the Palestinians of the Diaspora moved incessantly between their place of emigration and Palestine, so the inhabitants of the land of Palestine, in the course of incessant peregrinations, visited the Synagogues of the Diaspora and continued there the remembrance of their Tôrah, either in the Aramaic Targum or the Hellenistic Targum. Never has any other ethnic milieu continued to be itself whilst being universally extra-ethnic more so than the Palestinian ethnic milieu. It would be a great linguistic error to believe that the Hellenised Palestinians did not have particular individuals among them who were flawlessly faithful both to the Aramaic national language and to the regular remembrance of the Aramaic Targum even in those Synagogues which had been established for a long time in a fully Hellenistic milieu.

However much the Metourgemâns-Sunergoï might have been carriers of the Tradition in the Hellenistic oral Targum, they always remained, to a greater or lesser extent, carriers of the Tradition in the Aramaic oral Targum. If one forgets or overlooks this permanent bilingualism, one makes it impossible to explain quantities of inter-ethnic facts, which are always somehow intra-ethnic because, even in the Hellenistic milieu, they always echo the Palestinian, and therefore the Aramaic, Tradition. We see an example of the undeniable and considerable importance of this when we observe that in *Rome* itself, the *Galilean Kephâ* rhythmically catechised his Besôrâh in Aramaic targumic formulas with the Aramaeo-Hellenistic Encoder Markos next to him as Metourgemân-Sunergos. Now, what we see there purely by chance had no reason not to be happening every day in all the Synagogues of the Diaspora. The Diaspora, as its name indicates, was a *sowing* of carriers of the Tôrah, but the hand which sowed them was always Jerusalem.

Equally, all those seeds sown all over the world returned, at every possible moment, to Jerusalem in the Land that had sown them. When traveling through the Palestinian ethnic milieu and its innumerable centres of emigration, one would have to be blind not to see these incessant peregrinations, these comings-and-goings, with Aramaic and Hellenistic targumic echoes.

From this, one can gauge the great facility with which a new Tradition of Hellenistic Oral Style spread promptly and universally within all the scattered Synagogues in Hellenistic territory. Never has Memory been the living tool of such creations and conquests. In a very real and Palestinian analogical sense, the Hellenistic language of the Seventy was the international language of the Hellenistic Catechistics.

When one carries in one's memory the Greek encoding of an entire Tôrâh, neither writing nor a written text is needed. When an intellectually and mnemonically masterful movement has at its disposal such a pedagogical weapon, and when it has, over and above that, the traveling geniuses capable of using it to the full, this intellectual movement, from a merely human point of view, is the master of the world. Such a spectacle of unique but impeccable anthropology, can inspire one to install a Laboratory of Anthropology.^{xxx} It is the first time that an Anthropologist has devoted his life purely to such an anthropological task, a task that has been worth a life that has not been wasted.^{xxxi} It has not gone unnoticed that I study Man relentlessly and indefatigably: only Man, in all his anthropological power and in all his human genius, the pinnacle of which is the Memory.

My single-minded determination is motivated by a truly anthropological amazement arising out of the discovery that, until now, no-one has ever been willing, or has ever dared to study all that *is* intrinsically Man in Man himself. It suffices, however, that on a few rare occasions in the course of History, there have been a few Men who have been true to themselves and their humanity, and that has been enough to change the face of the whole world. We are at present studying in depth just such an understanding of what it is to be Man, in a milieu of such Men. Who would ever have believed it possible that mere Encoders from one language into another, would succeed in developing, through thousands and thousands of individual efforts, such a universal Tradition? And it was a universal Oral-style Tradition. Its irresistible strength lay in the

Memory. No, not in the Memory but in the Memorisers. Indeed, the unknown force within the Memory of Man, is Man himself.^{xxxii}

That is what must be studied. The living tool which Man will use and develop is not writing used to impede Man from realising his potential, but the living Oral-style processes and procedures which are used to realize it, and even, if possible, to outdo himself.

We will therefore have to study both the whole Man, and what has been too often considered to be the activity of the fingers elongated by a pen: Style.^{xxxiii} In this instance, we will use it with a totally different meaning from that employed commonly: Style *is* Man. Style is manifest in Man *carrying* and balancing himself while carrying and *balancing* his centuries-old living and intelligent Tradition. Even today, the most tragic symbol of this human burden is the sight of a Palestinian, this Flesh of the son of Adam, standing at the foot of the Wailing Wall, and balancing his memorised Verbo-melody through all the fibres of his Being. We must now study all the gestes of this whole living and conquering being. This conquering being who, after he had conquered the world, became Greek, then returned to his point of departure, simultaneously carrying and balancing, and being carried and being balanced by, the immense crushing weight of his Yoke and his Burden. It is this Yoke and this Burden which the septantologist Metourgemân managed to incarnate in a double Bilateralism,^{xxxiv} even in the Hellenistic encoding of his Formulas.^{xxxv}

Curiously, this same Bilateralism which structures Man and his Style so profoundly had collapsed under a flurry of blows from Written-style pens.^{xxxvi} In other words: My Anthropology of Geste and Rhythm, assisted by insights provided by a study of Psychiatry, have re-vitalized the anthropological Law of the Yoke and the Burden in the gestes of the memorising and rhythming Anthropolos, and in the rhythmo-typographical arrangement of Verbo-melodised Memorisation. Now, never has the Metourgemân-Sunergos failed in the face of this Law of structural and rhythmo-verbal Bilateralism.^{xxxvii} To this faithfulness can be attributed both the cause and the effect.^{xxxviii} The Metourgemân-Sunergos has been, as it were, forced into the semantic embrace of Encodism^{xxxix} in his attempts to carry the integrated Palestinian meaning intact into the Hellenistic proposition. There is no gloss here through which the density of meaning could have

escaped. Which is why when this Encodism was inflicted upon the Greek, it also inflicted as a consequence and very suddenly, propositional triphasism.^{xi} Thus was human style bestowed which then re-encoded, trenchantly, the three phases of the other propositional geste through the Law of Bilateralism. And in that manner the fundamental law of anthropological global Oral Style was incarnated in another ethnic Tradition of Global Oral Style: Memory was saved by saving the Memoriser.^{xii}

Therefore, we do not have on the one hand, the Memoriser searching for his memorisable expression and on the other hand, an interminable expression searching for its memorising condensation. Which is why one can say, even in the Hellenistic language, that Encodism re-engenders Formulism.^{xiii} The second ally of the Oral-style Tradition is thus reborn, spontaneously, in the simultaneously and instantaneously shaping and memorising mouth of the creative Metourgemân-Sunergos.^{xiii} The Memoriser-aids are spontaneously developed specifically in the mouth of the Encoder, where the linguistic elements, which become mnemonic supports, are continuously and spontaneously being born.^{xiv} This is Formulism tending towards Encodism, and Decodism tending towards Formulism.^{xv}

When such an Oral Style has thus been meticulously modeled to the rhythm of hundreds of mouths for hundreds of years, one can gauge with what indulgent ease the Metourgemân-Sunergoi can make use, and Users, of it. For, essentially, this was a rhythm-catechistic utilitarian Oral Style which was for the last time being pursued as a stylistic goal in pedagogy. In our day, Memorisation has lapsed into unintelligible parroting. What was designed to help us to think, has deprived us of our ability to think.^{xvi} All Liturgies which have not had the fortitude to remain Pedagogic ended up this way.^{xvii}

Not to use is to abuse. We will see the successive generations of Metourgemân-Sunergoi Hellenistically encode their Hebraic and Aramaic Formulas using their profoundly human and sometimes inspired genius with an indefatigable and personal concern for the perfection of all their elements. Whence those innumerable attempts and variations which we will encounter on the continuously dissatisfied lips of the Memorisers who are never mere Reciters, but extremely acute Intelligizers.^{xviii} At any given moment, the Synagogue would hear the same Hebraic or

Aramaic Formula encoded in a Hellenistic Formula, either absolutely identical or slightly divergent by one or two words, and either semantically analogous or utilitarily transposed or transformed. Memory matches Writing, but it is worth much more than the Writing. Writing is dead, impersonalised and mechanical. Memory is alive, individual and intelligent. We cannot expect, therefore, to find the character and characteristics of writing in the transmission of Memory in written characters.

Let us always remember that the Metourgemân-Sunergos is always able to distinguish the operation of an identical Formula in his Metourgemân's ear, while his Sunergos's mouth encodes this identically heard Formula in a variety of possible and different terms.^{xlix} We must establish and verify, but not invent, this variety of identity. We are in an experimental ethnic Laboratory. It is experimental because we observe. It is ethnic because it is no longer about us and about our bookish laws. It is about a new Formulaic Oral-style Tradition.^l

2. The Intermediary Mechanism of Encoding

The Evangelical Metourgemân's role did not have to be improvised, because it relied on septantological Formulism which had been prepared and exercised for centuries and was ever ready to surpass itself. By an unexpected metamorphosis, one could say that the Palestinian Oral-style Tradition, in emigrating from its intra-ethnic milieu, surpassed its mnemonic and human expectations and capacity in the extra-ethnic and extra-linguistic Emigration. But the mere mention of the extra-linguistic Emigration included immediately and imperatively the official role of a human intermediary who was the Interpreter, the Drogman.^{li} This clearly identifies the Metourgemân who appears to us in the emigration milieu of the Hellenistic Diaspora under the title of Metourgemân-Sunergos.^{lii}

From that point onwards we immediately see the Palestinian and the Hellenistic inseparably hyphenated under a dual denomination. This identification of two ethnic denominations as one anthropological unit will always have to be presumed and implied in each of the Deeds and Sayings which we have to observe from now on. Indeed, the Bilingualism will be no more than a phonetically superficial mechanism that will in no way invade the deep structure of the traditional Palestinian Oral Style which we have studied. The traditional Palestinian Oral Style will continue

to depend on the operation of Memory. And this Memory, filled with a whole tradition of Formulism, will allow the Bilingual Memoriser-Teacher to exercise his personality as a traditional and personal Encoder. The living mechanism of the Oral-style Tradition has proven to be extraordinarily complex, even when it was functioning traditionally only inside its original ethnic milieu. From this, one can already judge the frightening complexity which infiltrated this mechanism, for one reason or another, when it had to move from the original ethnic milieu into another ethnic milieu, which was totally different in its language, pedagogy and institutions.

This complexity would further increase threefold, so to speak, when the emigration of the Oral-style Tradition is the result of a distant past- to a greater or lesser extent, which thus creates a second tradition on top of the first Fundamental ethnic Tradition. Now, it was precisely an emigration of this nature which was produced outside of the Palestinian Hebraic and Aramaic milieu so as to operate in the ethnic and variously Hellenistic milieus of the *Diaspora*. The marvelously adapted tool for this emigration into the Hellenistic diaspora has been the *Synagogue*, with its Hebreo-Hellenistic and Arameo-Hellenistic *Metourgemân-Sunergos*.

It is difficult to know in fine detail how the targum were used in the Palestinian Synagogues in their Hellenistic Emigration. For centuries, the Palestinian was consistently so attached to his Mother-tongue and his traditional Oral Style that he would always carry the gestes and sayings of his only recently abandoned homeland with him into the foreign cities of the gentiles. Within the walls of the new Synagogues, amongst rememorating^{liii} Palestinians, the Metourgemân, who had been traditioned in Palestine, continued his role of rememoration of the Aramaic Targum. This synagogal rememoration in targumic Aramaic probably survived for a long time at many a family hearth, as we see in the case of Shâ'oûl of Giscala, who emigrated to Tarsos briefly with many other compatriots and then returned to his sister's home in Aramaicising Jerusalem to be a Talmid at the feet of the Hebrew scholar, Rabban Gamaliel.

One could go so far as to say that unless one was bilingual, one was not Palestinian.^{liv} It is very easy to find a number of cases of an Aramaic speaker learning Greek with astounding ease and speed without having to make reference to phonetic support. Within a few generations, some Palestinians within an Aramaicising Synagogue felt more familiar with the Greek sentences than

with the Aramaic formulas. Then, even the purely Aramaicising Metourgemân became as Hellenised as his Aramaeo-Hellenistic surroundings, as if he were his own twin. How interesting it would have been to follow, day by day, and formula by formula, the new operation of the Encodage which developed a surface Hellenic form of each Hebraic and Aramaic Formula. In doing this, it adapted the Hellenic language so as to turn it into a Hellenistic, in so many ways, strange language.

Strange in its semantics which are not properly Greek, but Hebraic and Aramaic. Strange because of the binary or double binary balancing of its propositions or of its propositional phases. Strange because of its phonetics, which seemed to test a new mnemonic rhythm patterned on both Greek and Aramaic, while simultaneously, for the unformed and untrained ear, conserving an unfathomable compunction for the original Oral-style rhythmic.

Can anyone dream of a more marvelous subject for a Laboratory of ethnic Anthropology? It is exclusively within the geste and rhythm of the diverse encodings, vis-à-vis the Formulaic unit, that we can grasp Human Mechanics, not at the theoretical level, but at that level which is acting, feeling and knowing.^{lv} I have taken pains to transform, in front of my own eyes, the rigidity of written texts into the movement of living expression, which constantly searches for itself in vain, seeking always to extend its own adaptation to beyond the limits of its own capacity to achieve that for which it was originally intended. The Teacher is a Teacher only in the perspective of the Learner.^{lvi} Indeed, a whole abyss – semantic because it is pedagogical – opens up inside a propositional formula when one discovers that it is said *by* or *in the name* of a Rabbi. One is truly oneself only when faced with someone else. One finds oneself by confounding oneself.^{lvii} Great energy, like grand style, is a goad to action.

One must grasp the genesis of the verbal expression thoroughly in order to understand one of the most revealing Palestinian formulas: *Coepit facere et docere*. He began to act and to teach.^{lviii} Every act of expression which goads to action, has already acted^{lix}. In the beginning is the Geste.^{lx} And the Geste is so rich that it can rarely be incarnated in a single word, and therefore, despite itself, it searches for synonyms for itself. This results in the profound and explanatory realization of the profusion of meaning when expression is unexpectedly split up in Bilateralism.

By explaining an apparently inexplicable contradiction, the unit of meaning became more unified through its doublets. One could say that the Palestinian truth was so dense and heavy that it needed to divide itself in order to balance itself. All Palestinian scholars have been struck by the characteristics of this Oral Style which articulates well only in pairs of expression, at all levels. This Style is not one-armed. The Creator of the primordial *Terreux* has modeled a trunk of balanced stability with two agile digits. Such agility, embedded in stability, is the organic basis of what have been called Oriental Duplicity in Sagacity. The distinction between Duplicity and Prudence is often a matter of point of view. Between the two evils, where one might choose the single-word option, the Palestinian, chose two words in place of one. This is the reason why we frequently come across the Metourgemân-Sunergos splitting the fertility of a single Hebraic or Aramaic word into two Hellenistic words. If the geste had no synonym, the word demanded one and divided itself into two.^{lxi} Then, the Encoder played with and in the Mechanics of the word.^{lxii} As much as the composer-creator began with what was Real to express and unify himself, so much did the Encoder start from the word and tend to diversify it.

This is why a translation always has a tendency to be more developed than the original. Translation is Interpretation and Interpretation is often commentary. It is with an acute feeling of this tendency towards commentary that the Palestinian Metourgemân created a genre that is, so to speak, his own: it is the *Encoding*. This Encoding, through its strict brevity, demanded the quality of an inspired genius. Saint Jerome^{lxiii} was one such genius, as evidenced in the Latin Encoding or Vulgate. One could say that he is the ‘Seventy-and-First - in Latin’, because of the extent of his revelation and grasp of the record of the Seventy Hellenistic Encoders. If the genius of the Alexandrine ‘Seventy’ has had such an echo in this relatively remote time, one can appreciate how much more powerful was the echo which the Alexandrine Encoders found in their own time, as they moved gradually from synagogue to synagogue, throughout the entire Hellenistic World. It was like a Greek Qur’an in the memories of everyone. Just as there has been a daily formulaic Qur’anic Style in Arabic familiar to all Arabs, so all the memories of the Palestinians of the Diaspora became familiar with the more or less complete ensemble of the Hellenistic Encoding.

Thus, across the entire Diaspora, Teachers and Learners were formulaically ready to receive the most powerful of all civilizations from memory, which presented itself in the targumically

Aramaic Formulas. In this way, these Formulas were immediately inclined to be encoded in the Septantological Greek Formulas which had been meticulously and brilliantly mastered for several centuries. It is not possible to access directly and in the same way as one would a Greek or Latin author, *what appear to be the Greek Formulas* of the Galilean Rabbi who was the initiator of this Civilization. Any Graeco-Latinizing bookish critic who tries to do this without familiarizing himself, for many long years, with the innumerable and gigantic anthropological mechanisms which we are only starting to glimpse, will invent for himself the most insoluble pseudo-problems one can dream of. Such an insoluble pseudo-problem has no need to be invented or dreamed up. It exists: it is the synoptic pseudo-problem, which is a problem that does not exist.

We must try to place ourselves, anthropologically and ethnically, in the position of those human beings who divided and (ac)counted, adapted and recited the Counting-necklace with the seven sections of Pearl-Lessons. First there was the Envoy of the Galilean ethnic milieu who had the Counting-necklace deep within himself in its primordial state. This primordial state naturally facilitated conservation through Memory. Without difficulty, it also facilitated daily Adaptation for the most diverse Apprehenders. Therefore, one must always try to return to this primordial and stable personal state, without, however, having illusions about our personal reconstruction of the Palestinian Construction.

The Galilean Reciter of the targumically Aramaic Counting-necklace was directly in contact with his Aramaic Apprehenders. The same was no longer the case when the Apprehenders did not understand Aramaic, but only Greek, for example. In such cases, the Aramaean Envoy put an intermediary mechanism to work which was well-known in the synagogues and in the scholastic milieus. A various number of intermediaries were a part of the process at each rhythmocatechistic session. These intermediaries may have numbered as many as *seven* when, for example, the prophetic Pearl-Lesson had to be encoded from Hebrew into Aramaic in the Synagogue. The same applied to the Synagogues of the Diaspora, with the difference that seventy-seven intermediaries encoded into Greek instead of encoding in Aramaic. This traditional mechanism of succession and communication must be powerfully highlighted if one is to understand how normal and inevitable it was for the *Concordia discors* to appear. Each

intermediary Sunergos encoded according to his personal capacity and not necessarily in the same way as the one who preceded or succeeded him.

We can thus gauge how many and how varied were the similarities and differences of the encodings of these Sunergoi. Although we are not sufficiently fortunate to observe seven of them, as was the working norm of the Synagogue, we are fortunate enough to observe the empirical outcomes of the individual capacities of three of them.^{lxiv} The various intermediary encoders worked closely on a daily basis with a teacher teaching in Aramaic. Instead of attending successive catechistic sessions following one after the other, they shadowed each other on their days of duty and encoded in each other's presence. Therefore, the encoding formulas of one Sunergos inevitably contaminated the encoding formulas of another. While each retained the whole of his encoding, he corrected the less felicitous of his encoded formulas. The whole was traditional. The variations were individual.

One can thus appreciate the inevitable multiplicity of these similarities and differences - a multiplicity which operated only in the memory of conscious and intelligent Reciters. Let us suppose now that three Aramaic Envoys were operating in three different Greek regions. Then, what we have just witnessed happening over a period of time, we would see operating over an expanse of geographical space. What we can cite as the use of normal Memory by explaining oral encoding, is quite inexplicable when we try to account for it in terms of an editorial redaction in a time before written texts. Even the most competent of bookish critics confess that they do not understand why the transcriptions of written documents carry so many corrections that no more than a mere twenty verses are rigorously identical throughout the whole of the Gospel material.^{lxv}

Each Encoder always safeguarded the personality of his encoding Style when performing in front of his colleagues. A continuous and meticulous analysis needs to be done of the living elements of each Encoder, which play out in the memory and we must strive to revivify these elements that have been leveled and flattened by the mortifying effect of Scription - even if the latter is individual. Allow me to repeat yet again, as I have in the past and will in the future, if History resurrects the past, the Anthropologist, and above all the Anthropologist of Memory, resurrects Men, and each individual Man in particular. To any Human Being, the most beautiful spectacle

of Man is his unique personality, regardless of the efforts of the ethnic system to make him conform. At this very moment, we are facing one of those constraining efforts to enforce conformity, when we see the Aramaeo-Hellenistic Encoders grappling with the septantological Formulism of the Encodings, which have been ruminated upon repeatedly for centuries. One feels this struggle between the Tradition and the Individual surging up vitally inside each identical Aramaic Formula, which is diversely encoded to a greater or lesser extent in septantological terminology.

Translation is intrinsically traitorous: that is unavoidable. Indeed, within the issue of translation, we have an immense, new problem of Mimismological and Ethnic Anthropology. We will constantly have to take into account both the anthropological and ethnic factors, not alternately, but, as far as possible, simultaneously. Indeed, Man is not divided into an anthropological being on his one side, and an ethnic being on his other. Every 'Anthropos' is simultaneously Ethnic. However, certain elements of mimismological expression will be found to have Anthropological characteristics which are analogous in all ethnic milieus. But not all ethnic milieus will adapt and apply the anthropological elements in the same way. An Anthropologist of Mimism encounters and must discern this anthropological stability, together with its ethnic mobility, in each interaction of a human being, whether the interaction is simply outlined as an interior thought, **or** and whether and to what extent the interaction is advanced, in which case its expression will be exterior in one of its various modes - global,^{lxvi} oral^{lxvii} and/or graphic^{lxviii}.

It does not follow that the ethnicised human being will necessarily interact in an exactly identical fashion with another member of the same ethnic group. If one entertains such naïve illusions about the interactions between individual people, then we will have to prepare ourselves for catastrophic disappointments. "Do rely on yourself only," said the Sage, who, in this case, proved to be the most vastly experienced empiricist of all Anthropologists. "Live and let live." was the response of another Sage who, in this case, proved to be the most human of all Anthropologists.^{lxix} And so it is that alternate glances of suspicion and compassion are traded between the insights of these two Sages for all eternity. And so it is too that these two insights, each as daunting as the other, demonstrate the justness and accuracy of the above-mentioned maxim: Translator, traitor. The awe-inspiring anthropological maxim: "No man is

interchangeable”^{lxx} is the only ‘sword of Alexander’ for this Gordian knot, which cannot be undone.

This can be seen quite explicitly in the case of geniuses. The anthropological *gestes* of men such as Napoleon, Pasteur, Corneille are irreplaceable. Two people do not translate even though they may be members of the same ethnic group. How much less two people who come from different ethnic groups. Over and above the analogy of their anthropological *gestes*, the reactions of two people from the same ethnic group will resemble each other to a greater or lesser extent. This will be pronounced, to some degree however small, in their reactions to the actions of the environment, of which reactions the most ordinary, yet most profound, symbol is the Propositional Language. This is why - although it might appear naïve - one does not deem it necessary to employ the word ‘to translate’ for an interaction in the phrases of the national language between compatriots. Experience proves abundantly that there is no shortage of opportunities at any given moment. But then, if this is the case, how does one deal with the utopia of inter-communication between two people belonging to two different ethnic milieus, which sometimes range from mere contradiction to the most incensed and inhuman hatred? Indeed, if ‘to understand is to love’, to hate is to refuse the will to understand. Between two such people, everything is in opposition and nothing is in communion.

Yet, when we use the word, ‘Tradition’, we are saying, ‘Transmission from one individual into the other’, or, even more accurately, ‘Substitution of one individual for the other’,^{lxxi} according to the most terrifying words ever pronounced, the profound anthropological meaning of which has only recently been understood:

Be they two in one flesh.

If there was ever a Mimodrama which explained the Problem of Knowledge,^{lxxii} this is it. One has to confront this terrifying Mimodrama of Knowledge in the communication of every interactional *geste* which tries to incarnate itself in one ethnic proposition to another. And the incarnation must be synonymous with identification: it must have the same meaning in two languages. Now, it was exactly that powerful stroke of genius, which the Metourgemân, born *from* and *in* his native

Palestine, was imperiously obliged to accomplish within each proposition in the Hellenic language and within each Synagogue in the Hellenistic milieu.

I believe that as Anthropologist of Human Mimism, I have not strayed too far from the truth in my exposition of the immense project which the first Aramaeo-Hellenistic Metourgemâns found facing them. The issue was, truly, to find some way of squaring the circle.^{lxxiii} Unity of meaning had to be safeguarded notwithstanding the duplicity of language. The Metourgemân succeeded in this because of what he had already achieved in the process of verbally Encoding the Hebreo-Aramaic Targum. The victorious triad of the Metourgemân is that he uses Encoding to find semantic congruency among many languages. In principle, each phase of the Hellenistic propositional Geste empties itself of its ethnically Hellenic meaning in order to intussuscept the mimemes and semantemes of the Palestinian language. Basically, the phonetic and grammatical tools subsist only so as to become the variously ductile and resistant servants of a force more powerful than they are themselves.

In order to understand an encoding proposition, one has to be a Greek speaker and a Palestinian thinker. One could say that all the phrases encoded thus, are, in their own sense, Palestinian semantism become language which live on in us in Greek syllables. A Palestinian would claim this as Divine Transfiguration of Human Language. It is the most crushing linguistic mystery an anthropologist of language can possibly encounter. Only the Metourgemân, who operates under the Breath of this transubstantiating insufflation, could say without writing:

On new thoughts

let us make ancient verse

We will see further on, that he could just as well also say:

On new thought

let us make new verse

with ancient language

We will discern this entire unmeasurable transformation on the very lips of the Hebreo-Hellenistic and Aramaeo-Hellenistic Metourgemân as we witness what could be called the Engendering of a new Tradition of Greek Oral Style.

3. *The Skills and Personality of the Metourgemân-Sunergos*

Even though we emigrate outside the Palestinian and Aramaeophone ethnic milieu, we do not emigrate outside the Palestinian Oral-style Tradition. We carry it along, not only with the dust of our feet, but also with all our rhythmo-catechistic gestes. Everywhere, in the Diaspora, we will see an eminently traditional and oral individual functioning: the Aramaeo-Hellenistic Metourgemân. We will even see this being of memory and encoding-in-echo make light of the difficulties of Bilingualism.

Just like the Kenishtâh of Palestine, the Synagogues of the Diaspora were the centres of Rhythm-catechisation which were utilised by both the permanent resident and the passing catechised. All the levels of knowledge of the Aramaic and Hellenistic languages could be found there continuously in various mixtures. There was the pure Aramaist who knows only Aramaic, and the pure Hellenist who knows only Hellenic. Between the two extremes of the pure Aramaic speaker and the pure Hellenic speaker there was every degree of fluency possible, as is normally the case among people as migrant as were the groups of people of the Judaic Diaspora. The Metourgemân was the perfect dynamic instrument for the rhythm-catechisation of such an audience: The Aramaic Oral-style Reciter rhythm-melodised his Aramaic Oral-style Recitatives for the benefit of all those who were, or remained, familiar with Aramaic. Formula after Formula, the Aramaic Reciter was interpreted by his Hellenistic echo, the Metourgemân or Sunergos.

As we have already glimpsed, the task of this interpreter-in-echo was greatly facilitated by the eminently formulaic character of all the Aramaic Recitatives, whether they were Aramaic Targum in the strictest sense, or formulaically explicative Miderâshes of these Targum. Therefore, what we had there could not be called a Free Style. Reciters and Encoders were always stylistically governed and mastered by the familiar Formulas of a familiarly traditional Style. The Metourgemân therefore based the *formulaic operation* of his Bilingualism, which might even sometimes be Trilingualism, on Memory. This included formulaic knowledge of each of the Hebraic Tôrâh, the traditional Aramaic Targum and the traditional Hellenistic Targum, which was generally septantological with various degrees of fluidity. Formulism can never be synonymous with rigid technicity.^{lxxiv}

Formulaic knowledge of the Hebraic Tôrah

As I have often pointed out, the Hebraic language in Palestine was a dead language from around the beginning of our era. Which was why a Metourgemân who could encode the written Hebraic formulas in Aramaic oral formulas was needed in the Kenishtâh. As this encoding was traditional and formulaic, there was no need at all for the Hebreo-Aramaic Metourgemân to know the Hebraic language in depth. It was enough for him to be trained in the automatic encoding of a Hebraic formula, which he understood to some degree, in an Aramaic Formula which had been developed by an earlier Metourgemân who would have known the antique Hebraic language. The intrinsic structure of the Hebraic Scription of the Oral Style facilitated this automatic encoding in a very specific way. It is obvious that in this situation every degree of knowledge or ignorance of the Hebraic language was a possibility.^{lxxv}

What was important was that a faithfully encoded Aramaic formula was understood by the audience and corresponded with the reading of a Hebraic formula which was not understood by the audience.^{lxxvi} And that is how it is henceforth in our catholic services where the system of encoding is honoured anew. The catholic listener does not need to understand the Latin text. It is enough for him to understand the English text, faithfully encoded by a competent and responsible authority. So there is nothing new under the sun. The ‘gibberish’ in religion can only last a little while. What we really mean by ‘language’, is ‘understanding’ of the language. This understanding may only happen at the level of the encoding and not necessarily on the plane of the original language. The listeners who understood the original Hebraic were certainly as rare as the listeners among us today who understand the relatively original Latin.

I have already said all of this in the course of my essays, but it is necessary to come back to it here in order to classify the specific characteristics and the logical order of the successive mechanisms. Therefore, the characteristics defined in this way, could preclude us *at this point* from speaking of the Bilingualism of a Metourgemân, although this Metourgemân was indeed able to encode the Hebrew into Aramaic and the Aramaic into Greek automatically, without necessarily understanding all three languages. If we are to take ‘language’ to imply ‘understanding’, the first language of the ordinary Metourgemân is therefore Aramaic.

The Formulaic Knowledge of the Traditional Aramaic Encoding

The Operation of the encoding of the Hebraic formulas in Aramaic oral formulas was essentially an operation of memory. The Metourgemân did not improvise his Aramaic encoding on the spot. The training of which he availed himself was a formulaic training that relied almost completely on the power of the memory. This was a naturally intelligent, human memory, which is why it was possible to find two Metourgemâns encoding the same text with recurrent similarities and dissimilarities. From here on, we see purely oral facts arise in terms of Memory, when they have been seen in terms of graphic composition. And this under the name of the Synoptic Problem.

At this point, it is important for us to grasp and understand that it was predictable that the celebrated *Concordia discors* should grow out of this memory. The *Concordia* flowed from the traditional process of the encoding. The *discors* resulted from the personal and intelligent element which was omnipresent in the operation of the encoding. One understands how the encoding mechanism of the Metourgemân was facilitated by the formulaic character of the Palestinian Rhythmo-catechistic Style. Use and Utility create Facility.^{lxxvii} Therefore, the objective discovery of the Oral-style Tradition focuses the user critically on the Oral Style as a mode of expression, the essential unit of which is not the Word, but the Formula. This Formula is wholly or partially a propositional formula. As I have shown elsewhere, an immense stylistic gap has to be filled. This gap results from a lack of a Concordance in which all the Propositional Aramaic Oral-style Formulas will be collected, ordered and classified. These Propositional Aramaic Oral-style Formulas will include all the formulas of the Targumic Oral Style which have yet to be scripted.^{lxxviii}

At present, all research has been stopped because of the lack of an Aramaic formulaic Targumic Concordance. Now, in order to perform the role of the Aramaic Metourgemân, one has to become his equal and resemble him as profoundly and deeply as possible. As we cannot achieve this through a weekly practice similar to the synagogal practice, we must acquire the tools which will allow us to acquire approximate skills in as quick a succession as possible. I will continue to strive, and will never give up insisting on the need to develop apt tools to transform each of our experts into Aramaic Metourgemâns with a mnemonic power which is as deep as possible. Each

of our specialists should reach that degree of automatic targumising that Sapir points out to us in his young luggage-porter whom he met in the course of his travels in Yemen.

From each Formula of the Hebraic Tôrâh, an inducted word sprang forth instantaneously and automatically *generated* an Aramaic encoding formula. As long as this fascinating interaction of ‘inductor-induced’^{lxxix} is not familiar to each Palestinian specialist scholar, the Palestinian Oral-style Tradition will not be mastered.

The Formulaic Knowledge of the Traditional Hellenistic Encoding

All the Palestinians who emigrated from Palestine into the Hellenistic Diaspora carried within them a varying proportion of the bulk of the orally targumic Aramaic Formulas. On arrival in the **centres** of emigration, they naturally sought and found synagogues which functioned uniquely in Aramaic as they functioned in Palestine. But other synagogues developed alongside them, which were necessary for the usage of the sons and grandsons of the Palestinian emigrants. It was inevitable that these sons and grandsons did not learn the Aramaic language because it was useless in their relations with the Greek-speaking Gôyim. Thus, the Aramaists gave birth to Hellenists.

I say ‘Aramaists’ and not ‘Hebrews’, as is too often and slavishly transcribed creating possible ambiguity, such as is evident in the title of the Miderâsh of Shâ’oùl of Giscala to the Aramaists, - and not the Hebrews as is erroneously recorded in writing.^{lxxx} The Aramaists and Hellenists are the two wings on either side of the Tôrâh. We will have to grasp and analyse this new oral Aramaeo-Hellenistic Encoding on the lips of the Aramaeo-Hellenistic synagogal Metourgemân. Once again, the Aramaeo-Hellenistic Metourgemân did not have to improvise his Encoding instantaneously, whether it was the Encoding from the Targum, or the Encoding of the targumic Miderâsh.

For several centuries before this, in the Aramaeo-Hellenistic Synagogues such as that in Alexandria, for example, the Metourgemâns had worked laboriously through a multitude of trials, and somewhat fewer errors. Progress was marked by improvement if not perfection. One

wonders how many groping repetitions and searching variations of each formula were necessary before being able to recite face-to-face, formula by formula, the immense Galilean tradition which had to become Hellenistic Tradition and not Hellenic Tradition. It is in such situations that dynamic spoken words resonate their omnipresence and omnipotence. Beneath almost every word, selectively chosen from among so many possible others, any Metourgemân worthy of his name heard the semantic echo of the voice of the Sinai:

Listen, Israel!
It is lâhôh your Elohim
lâhôh alone
You will have no other Elohim
than lâhôh

And to think that the thunder of this Voice had to be accommodated in the syllables which brought a smile to the lips of the gods on Olympus. The ten Words of the Decalogue do not emigrate in the same way as the bilingual pages of a Hebreo-Greek dictionary.^{lxxxix} The Metourgemân had to test the formulas like communion on his tongue in his reciting, tasting and memorising mouth to know if his God could semantically transubstantiate into a Greek sound. The result was the immense Hellenistic Targum, orally developed and improved, memorised and mastered by each of the Aramaeo-Hellenistic Metourgemâns. Naturally, sooner or later, this Hellenistic oral Targum was scripted as a memory-aid for those Metourgemâns-Sunergoï with less exercised memories. It is these scriptions which have been conserved for us under the totally inexact name of the *Seventy*.

Before the oral and scripted development of this Hellenistic Targum of the Seventy, there were other Hellenistic Targum known under the names of Symmachos, Theodotion^{lxxxii} and others. Naturally we find, here again, a *Concordia discors* of each Formula. The Metourgemâns come to nourish their Memory on the memorisation of a variety of individual or entangled memorisations

of the Hellenistic Targum. We are therefore dealing with individuals who were not handling an idiosyncratic, personalised language, but a traditional language. Which does not mean that the individual did not put his personal stamp on the formulaic tradition.

Indeed, if Man is Memory, the Metourgemân was the essential man. He was, in other words, the anthropos operating and being operated by an entirely uncountable and unmeasurable Operational Mechanism which we term Memory in a grossly deceptive oversimplification. Memory reflects and re-plays the whole of the Memoriser's personal life. Two Metourgemâns faced with the same Recitation, did not respond in exactly the same way, because their individual and personal experience of the same memorization would have been different. There will always be both similar and dissimilar elements in the responses of two simultaneous and successive Metourgemâns. This is the source of the famous *Concordia discors*. Therefore, we must endeavour to attend the mnemonic development of each Metourgemân at an early stage. The Metourgemân Markos, for example, was neither developed in the same way as the unknown Metourgemân of Mattai, nor in the same way as the Metourgemân of Shâ'oûl of Giscala: Loukas. Just as 'The Style is the Man' so 'The Encoding is the Memoriser'. It goes without saying that the immense Hellenistic Targum of the Seventy provided each Metourgemân with ample matter to memorize. But this memorization was not mechanical, and did not include abandoning the previous personal knowledge of commonplace Greek. This is why one must anticipate that a Metourgemân who was perfectly trained in Greek did not perform the memorization of the septantological Formulas in the same way as a Metourgemân Markos who handled Greek in a rather rudimentary fashion. The origin of Memorization was therefore like a first base, which makes itself felt everywhere through all the encodings of Each of the Encoders. No-one has ever taken into account stylistic principles laid down by mere common sense. One speaks glibly of 'editorial procedures' as if one was starting from scratch. Whereas, in fact, we are faced with results which are the outcome of a dual mechanism: in the first place there was the Septantological Memorization upon which reacted - to a greater or lesser extent - the regularisation of the familial Greek language. It is easy to see quite clearly how we find ourselves grappling here with the mechanisms of dynamic memory.

To these processes of memorization and regularization, one must obviously add the almost daily practice of the Encoding. A long and permanent training would naturally influence the facility and the regularity of the operation of the Encoding. Between memory and habit, there is only a question of more or less practice. While the nature of the mechanism was the same, the result of the mechanism may be infinitely diversified. Had we been present at the operation of the Encoding itself, we would have immediately seen the difference between an exploratory pause or hesitation, and the mastery which has everything at the ready. Unfortunately, we can only surmise this difference between the living realities of instances of hesitation and the dynamic command of mastery. But our ignorance of the experience, in no way negates the reality and importance of its existence.

We, Anthropologists, have the rare opportunity of being able to juxtapose the immediate and spontaneous operation of the Metourgemân with the equally immediate and spontaneous operation of the Traductor – heard through the modern ‘Translator’. One knows how difficult it is to recruit such instantaneous Translators, which is understandable. Such Translators face an altogether more difficult problem than the problem encountered by the Metourgemân. The Metourgemân dealt with a *formulaic* Oral Style. He had all the prefixed encodings of all the traditional Formulas ‘in his mouth’, in a manner of speaking, as well as propositional Encodings, of which only specific rare and unexpected phrases could take him by surprise. The Traductor-translator does not, and could not, have a command of this whole traditional stock. The Speaker speaks in a Free Style, and each Speaker has his own individualistic style. We have therefore the individualistic *improvised* style of the Speaker and the individuality of *encoded* style in the Translator. We can therefore be quite sure that we will encounter no Synoptic Problem here. Yet, the oral mechanism functions orally in both cases. But between the two mechanisms, there is a double abyss: the abyss of the Original Oral-style Formulism and the abyss of the Formulaic Encoding style.

ⁱ “Engendration”: See Glossary s.v. *engender.

ⁱⁱ “...but also an emigration of Palestine itself together with its Oral-style Tradition and its empirically-tested Memory.”: This assertion implies that Jousse regards culture, not only as identifying the people who embrace it, but also that its expression informs the identity of place. See Glossary s.v. **“Memory, the Memorisers and the Memorisable”*; *Oral Style; *Oral-style tradition.

iii “This Memory was not only tested empirically by individual people, but its mnemonic powers were also trained for centuries in the Hellenistic milieu, where these Synagogues were formed like small Laboratories of very great memory.”: Jousse is making the point that the use of the mnemonic Oral Style was not an incidental and idiosyncratic phenomenon, but had been traditioned for centuries among the peoples populating the region of the diaspora. See Glossary s.v. *Oral Style; *Oral-style tradition; *Tradition/s.

iv “adoption automatically implies adaptation”: Jousse identifies the idiosyncratic nature of Oral-style mnemonic recitation: no two people will memorise exactly equivalently: each will adopt the memory differently and adapt it to his/her own use. See Glossary s.v. *Adoption meant adaptation; *Memory, the Memorisers and the Memorisable”.

v “Everything which we will have discovered in the encoding mechanism of the Aramaic Targum, will have to be compared face-to-face with what we wish to discover in the mechanism of the Hellenistic targum.”: Jousse emphasises the importance of ‘face-to-face’ performance in the understanding of the creative mechanisms that are at work in the translation process of the Aramaic Targum to the Hellenistic Targum. These creative mechanisms extend beyond the translation of the word *per se* to include the performance of the corporeal-manual and laryngo-buccal rhythms, balancings and formulas - what Jousse also refers to as the Rhythmo-melodic structures. See Glossary s.v. *Rhythmo-melodism; *impression; *Bilateralism; *Formulism; *Targum.

vi “the Engendration of the targumic Aramaic Oral-style Tradition, from the basis of the Hebraic and tôrahic Oral-style Tradition”: Jousse makes the point that the targumic tradition was a vital and dynamic tradition associated with Aramaic – the language of the paysan - the full impact of which could only be fully appreciated in performance. By way of comparison, Hebrew - the language of the priests – the literate elite – was a written tradition and therefore inert, not performed and consequently not ‘engenderable’. Without an understanding of the processes at work within the performance, there can be only limited understanding of how the targumic Aramaic Oral-style Tradition engendered the Hebraic and tôrahic Oral-style Tradition. See Glossary s.v. *Oral Style/ Oral-style tradition; *Paysan; *Performance.

vii “septantological formulas”: formulas found in the translation of the Seventy. See Glossary s.v. *Formulism; *Counting-necklace.

viii “it is the Hellenistic Oral-style Tradition with encoded septantological formulas and equally encoded balancings, but with the linguistic rhythm of Greek”: Jousse makes the point that the nature of the ‘engenderable’, i.e. ‘performed’, texts was not purely linguistic: the anthropology of geste and rhythm operates at a level that precedes and underpins, anticipates and accommodates linguistic expression. See Glossary s.v. *Oral Style/ Oral-style Tradition; *Performance.

ix “the innermost depth will always be Palestinian”: a reference to its energised nature and its ethnic origin. See Glossary s.v. *Palestinian (Oral) Style; *Palestinian ethnic milieu.

x “mimismological, semantic and gestual primacy”: Jousse refers here to three essential elements of the anthropology of geste and rhythm: man’s capacity for rhythmical and energised idiosyncratic reflection of meaning with his whole being. See Glossary s.v. *Mimism; *Geste; *Rhythm/s.

xi “The gestual primacy reflects the eternal essence and reality of its Anthropological nature, and therefore, by implication, the essence and reality of living, memorising, catechising man”: “gestual primacy”, i.e. ‘the primacy of corporeal-manual expression’ is fundamental to Jousse’s perception of the human being: See Glossary s.v. *Impression; *Oral Style; *Oral-style tradition; *Performance.

xii "Aramaeo-Hellenistic Sunergos": Jousse identifies the Metourgemân-Sunergos as the epitome of the "mimismological, semantic and gestual primacy" of the expressive capacity of the anthropos. The fact that the Metourgemân-Sunergos has been overlooked in the study and interpretation of the Gospel texts is significant. See Glossary s.v. *Metourgemân-Sunergos.

xiii "Hellenistic laboratory of the Diaspora": Jousse frequently referred to an ethnic milieu as a 'laboratory'. See Glossary s.v. *laboratory.

xiv "Paradise of the Memory": Paradise was the 'Real-isation' of the expression of the Creator, the product of his Memory - His Memrâ. See Glossary s.v. *"Memory, the Memorisers and the Memorisable"; *Memrâ; *(The) Real.

xv "mimismological Analogism": Analogy operates educatively at two levels: ¹ Jousse identifies the role of analogy as a critical factor in the process of translating an idea from its microscopic reality into a macroscopic expression: what is thought or felt, can be expressed. ² Because of its capacity to reproduce meaning - to mimism - in a time and space foreign to that of its origin, it is an essential tool of understanding and learning. Hence its capacity to educate: analogy effectively plays the role of the Real. Jousse regards the human capacity for analogy to be species specific and distinguishing. See Glossary s.v. *Analogy; *Mimism.

xvi Alexandria had special significance because of the first Judaic diaspora and the establishment of synagogues in Egypt, in which, by the second generation, the lingua franca was Greek necessitating the services of a Hebreo-Aramaeo-Hellenistic Metourgemân-Sunergos to interpret the Tôrâh in the accessible Targum in Greek. See Glossary s.v. *Metourgemân-Sunergos; *Diaspora.

xvii "But here again it is not the collective which is creative but each of the individuals within this collective: individuals who created for the Community, which is something altogether different": Jousse makes the points frequently ¹ that only the individual can be creative, ² that groups *per se* cannot be creative, and ³ that the creative individual creates as an act of service to the group. Jousse sees the anthropological and social role and function of the teacher in this perspective. See Glossary s.v. *Learning; *Iéshou'a; *Kephâ-Peter; *Shâ'ouî of Giscala; *Kenishtâh.

xviii "Encodism": a problematic term as the English does not convey all of the nuances of the French "décalque". See ¹ Preface: Researcher's notes; ² Glossary s.v. *Encoding; *Translating.

xix "Targumisation: that of Esdras": Jousse identifies the creative genius of Esdras for creating the original targumisation as the progenitor of all later targum, in whatever time, place, language or ethnic milieu. See Glossary s.v. *Targum; *Esdras.

xx "text of the Nabis": See Jousse (English translation in press: original 1930) *Studies in the Psychology of Geste: The Parallel Rhythmic Recitatives of the Rabbis of Israel: Genre Of The Maxim*. See Glossary s.v. *Targum; *Seventy.

xxi "seven Metourgemâns": Each of the following are mentioned as 'companions' of some description in the Acts of the Apostles and the Epistles, from which Jousse would have identified the 'seven'. Those marked * are named in *Memory, Memorisation and Memorisers in Ancient Galilee*. 1. *Markos, 2. *Loukas, (Corinthians 2 13.14) 3. *Titus (Corinthians 2 13.14), 4. *Dematius (Demetrius at Ephesos or Demas, Paul's fellow worker who deserted him), 5. *Mattieu, 6. *Timotheus/ Timothy (Epistle to the Romans 16.21; Hebrews 13.25) 7. Tertius (Epistle to the Romans 16.21) 8. Fortunatus and Stephanas (First Corinthians 16.24) 9. Achaicus (First Corinthians 16.24) 10. *Tychicus (Ephesians 6.24) 11.

Epaphroditus (Philippians 4.23) 12. Tychicus and *Onisimus (Collossians 4.18; Philemon 1.25) 13. Sylvanus (Peter 1 5.12) 14. Barnabas (companion of Paul).

xxii “the Encoding of the Miqerâ’isation”: See Glossary s.v. *Encoding; *Miqerâ’.

xxiii “seventy universal Metourgemâns”: ‘The Seventy’. See ¹ *infra* Part One Chapter One; ² Glossary s.v. *Seventy.

xxiv “single Encoding, which was carried in the memory of all the Encoders”: the final result of the encoding of the Seventy. See Glossary s.v. *Seventy.

xxv “Experimentation”: Jousse is referring to the experiments carried out in his laboratory. In this laboratory - which he named the Kenishtâh - he experimented with his students and collaborators to recreate the memorising process of Oral-style milieus. See Glossary s.v. *Style; *Oral Style; *Oral-style tradition.

xxvi “Pedagogy rules over Liturgy”: See Glossary s.v. *Pedagogy; *Pedagogy rules over Liturgy”.

xxvii “septantic”: work carried out by the Seventy. See Glossary s.v. *Seventy.

xxviii “Instead, he feels how the familiar and familial Formula of the Targum encoded in Aramaic which irradiates in all his articulatory and quasi-semantised muscles, surges and insinuates in him like a vigorous serpent”: Jousse is referring to the capacity of people who were accustomed to the mnemonic Oral Style mode of recording: a latent psycho-physiological human capacity developed by regular use and lost through lack of use. See Glossary s.v. *Formulism; *Targum; *Aramaic; *Oral Style; *Oral-style tradition.

xxix “whose principal and secondary co-operators are so easy to count that the whole world still knows their names - Markos, Loukas, Demasius, Titus, and a few rare others”: the encoders and scripters, identified erroneously as ‘travelling companions’. - See endnote xxi for biblical references and Glossary s.v. *Mark; *Loukas; *Metourgemân-Sunergos.

xxx “Laboratory of Anthropology”: See Glossary s.v. *Laboratory.

xxxi “a task that has been worth a life that has not been wasted”: A Joussean understatement of his achievements, which he uses to assert his belief in the validity of his insights: “I daresay, I have not wasted my time: I was right, and my intuitions have proven to be correct.”

xxxii “Its irresistible strength lay in the Memory. No, not in the Memory but in the Memorisers. Indeed, the unknown force within the Memory of Man, is Man himself”: Hence the title of the book, *Memory, Memorisation and Memorisers in Ancient Galilee*. See Glossary s.v. *Memory, the Memorisers and the Memorisable”; *Galilee-Palestine; *Oral Style; *Oral-style tradition.

xxxiii “Style”: Jousse is referring to the custom of exegetical commentators and analysts to identify the writers of Biblical texts by their ‘style’. As these were primarily Oral-style texts, Jousse makes the point that identification of ‘style’ should be related to the rhythmical, balanced and formulaic performance of texts not their scripting, or ‘putting-into-writing’. See Glossary s.v. *Oral Style; *Oral-style tradition; *Spoken Style; *Encoding.

xxxiv “double Bilateralism”: double binary rhythmic schemas. See Glossary s.v. *Rhythmic Schemas; *Bilateralism; *Petgâmâ.

xxxv “Hellenistic encoding of his Formulas”: the Seventy Metourgemâns managed to bring out the original double Bilateralism even in the Greek translation of the oral Aramaic texts, which were twice removed from the original Aramaic, viz. from ‘oral Aramaic’ to ‘written Hebrew’ to ‘written Greek’. See Glossary s.v. *Seventy; *encoding; *Metourgemân-Sunergos; *Targum

xxxvi “Curiously, this same Bilateralism which structures Man and his Style so profoundly has collapsed under a flurry of blows from Written-style pens”: Jousse refers metaphorically to the effect of writing on the Oral Style. It is curious and ironic that the rhythmically, bilaterally energised Oral Style - which engages the whole of the human capacity - should collapse so completely when challenged by the seemingly innocuous pen - an extrinsic inanimate object held between the fingers of the same human being. See Glossary s.v. *Spoken Style; *writing; *Oral Style; *Oral-style tradition.

xxxvii “Now, never has the Metourgemân-Sunergos failed in the face of this Law of structural and rhythm-verbal Bilateralism.”: a reference to Double Bilateralism, as found in the oral Aramaic targum translated by the Seventy Metourgemâns. See Glossary s.v. *Balance.

xxxviii “To this faithfulness can be attributed both the cause and the effect”: because of the fidelity of the Metourgemân-Sunergos, the texts are encoded bilaterally, rhythmically and formulaically, which had the effect of making them mnemonic and engendering memory. See Glossary s.v. *fidelity; *Metourgemân-Sunergos; *Bilateralism; *Rhythmism; *Formulism; *‘Memory, the Memorisers and the Memorisable’.

xxxix “The Metourgemân-Sunergos has been, as it were, forced into the semantic embrace of Encodism.”: The reference to “encodism” in this context is to the ‘putting-into-writing’ which Jousse identifies as having a reducing - ‘algebrising’ - effect on the density of the original Oral-style recitatives of the Metourgemân-Sunergoï. See Glossary s.v. *Metourgemân-Sunergos; *encoding; *Oral Style; *Oral-style tradition; *Algebrised; *scripting.

xl “propositional triphasism”: Jousse identifies the indivisibility of triphasic meaning – ‘the actor - acting on - the acted upon’. “That is why the so-called monosyllabic languages are only monosyllabic because the proposition has been divided into its tear-proof constitutive and interactional phases. I must reiterate repeatedly: the ‘word’ does not exist. There is only the natural Tri-phase Proposition, for the Tri-phase Mimism is always at the source.” (Jousse 2000:166) See Glossary s.v. *proposition; *triphasmism; *Mimism.

xli “Memory was saved by saving the Memoriser”: Memory can only exist in the Human Memory: Memory can only be saved if the Memoriser is saved. See Glossary s.v. *‘Memory, the Memorisers and the Memorisable’.

xlii “Encodism re-engenders Formulism”: This reference emphasises that the recitatives were translated into the target language in structured formulas, thus creating and engendering a further formulaic and analogical tradition. See Glossary s.v. *Encoding; *Formulism.

xliii “The second ally of the Oral-style Tradition is thus reborn, spontaneously, in the simultaneously and instantaneously expanding and memorising mouth of the creative Metourgemân-Sunergos.”: Jousse speaks often of tasting the recitative in his mouth- hence the ‘manducation of the word’ and the ‘manducation of the teacher’. See Glossary s.v. *Oral Style; *Oral-style Tradition; *Metourgemân-Sunergos; *manducating.

^{xliv} “The Memoriser-aids are spontaneously developed specifically in the mouth of the Encoder, where the linguistic elements, which become mnemonic supports, are continuously and spontaneously being born”: Jousse identifies the generative nature of the Oral Style: what is anthropological is the biological basis of human rhythm and bilateralism generating the mnemonic laws which structure and shape the Oral Style. See Glossary s.v. *Memory aid; *Encoding; *Oral Style; *Oral-style tradition; *Mnemonic Laws.

^{xlvi} “... this is formulism tending towards encodism, and decodism tending towards formulism.” Jousse identifies the ongoing translation process that typically supports the memorisation of the Oral-style text. Jousse makes it clear that the capacity for memory in any Oral-style milieu, can be attributed to the structure of the mode of expression and the frequency of its use. See Glossary s.v. *Formulism; *encoding.

^{xlvi} “In our day, Memorisation has lapsed into unintelligible parroting. What was designed to help us to think, has deprived us of our ability to think.”: This is a reference to ‘learning-by-rote’, as distinct from ‘learning-by-heart’: learning in the ‘memory-heart’, and the generation and capacity of true human memory. See Glossary s.v. *learning-by-rote; *Memory, the Memorisers and the Memorisable”.

^{xlvi} “All Liturgies which have not had the fortitude to remain Pedagogic ended up this way.”: Jousse distinguishes between ‘texts that teach’ – pedagogy, and ‘texts that preach’ – liturgy. See Glossary s.v. *Pedagogy.

^{xlviii} “Whence those innumerable attempts and variations which we will encounter on the continuously dissatisfied lips of the Memorisers who are never mere Reciters, but extremely acute Intelligizers.”: Jousse identifies idiosyncratic interpretation and the pursuit of perfection as yet another factor to account for the variability of the gospel texts as they appear to us. See Glossary s.v. *Reciting; *Metourgemân-Sunergos.

^{xlix} “Let us always remember that the Metourgemân-Sunergos was always able to distinguish the operation of an identical Formula in a Metourgemân’s ear, while his Sunergos’s mouth encoded this identically heard Formula in a variety of possible and different terms.”: Jousse distinguishes the dual role of each Metourgemân-Sunergos: the ‘Metourgemân’, who received the message in Aramaic, and the ‘Sunergos’ who encoded in Greek. See Glossary s.v. *Metourgeman-Sunergos; *Formulism; *encoding.

ⁱ “It is about a new Formulaic Oral-style Tradition”: When Jousse refers to ‘ethnic’ milieus, he is referring primarily to the ethnicity of the ‘Oral Style’ as opposed to that of the ‘Written Style’, not to the specific language that is used in that milieu. To Jousse the use of the ‘memory’ – as opposed to writing as the favoured means of recording the socio-cultural archive – is the primary distinguishing ethnic feature, while the language, nationality, religion or culture of the people is of secondary ethnic significance. See Glossary s.v. *Formulism; *Oral Style; *Oral-style Tradition; *Spoken Style.

^{li} “Drogman”: See Glossary s.v. *Metourgemân-Sunergos.

^{lii} “Both the person of the Metourgemân-Sunergos and his practice of encoding were centuries old by the time that they were used in the Galilean milieu for the spread of the Gospels.”: See Glossary s.v. *Metourgeman-Sunergos; *Oral Style; *Oral-style tradition; *Besôrâh.

^{liii} “Rememorating”: simultaneously reciting from memory and remembering from reciting. See Glossary s.v. *Memory, the Memorisers and the Memorisable”; *reciting.

^{liv} “One could go so far as to say that unless one was bilingual, one was not Palestinian.”: Bilinguality was a *prima facie* feature of the Palestinian Oral Style, where the ‘ethnic’ cultures of the Spoken and Oral

Style Aramaic and Written Style Hebrew co-existed. Similar situations obtain universally. See Glossary s.v. *Palestinian Oral Style; *Metourgemân-Sunergos; * Spoken Style.

^{lv} “It is exclusively within the geste and rhythm of the diverse encodings, as opposed to the Formulaic unit, that we can grasp human Mechanics, not at the theoretical level, but at that level which is acting, feeling and knowing.”: Jousse distinguishes here between the ‘theoretical’ i.e. ‘written’ and the ‘feeling, acting and knowing’ i.e. the ‘performed’ form of the recitatives. He refers to the ‘revivification’ of the recitatives in his Laboratory, viz. the ‘taking performance off the page’, as opposed to the “putting performance on the page” (Chamberlin 1998). See Glossary s.v. *geste; *rhythm/s; *Formulism; *mechanics.

^{lvi} “The Teacher is a Teacher only insofar as the function of the Learner is achieved.”: Jousse’s identification fifty years ago of the currently fashionable truism that ‘teaching’ occurs only in terms ‘learning’ is only one of many indications that ¹ he was a man before his time and ² he understood teaching and learning empirically. See Glossary s.v. *apprehending; *Learning; *knowing.

^{lvii} “One is truly oneself only when faced with someone else. One finds oneself by confounding oneself.”: Jousse identifies further empirical teaching truisms: ‘The best way to learn is to teach others. In order to find one’s own learning, one must first face one’s own ignorance’: See Glossary s.v. *Learning; *knowing.

^{lviii} “*Coepit facere et docere*. ‘He began to act and to teach.’ Acts 1:1 “The former treatise have I made O Theophilus, of all that Jesus began both to do and to teach.” Jousse uses the reference from the Latin Vulgate to emphasise the custom of the Rabbi Iéshoua to perform miracles - as corporeal-manual gestes - (His Deeds) and teach - as laryngo-buccal gestes - parables (His Sayings):

- “When we examine the Life of Iéshoua, we ascertain very quickly that this Rabbi Instructor not only taught with the writings which were ‘memory-aids committed to writing’ of the *Tôrâh-Instruction*, but that he also brought something new. He re-organised, into a coherent system, all that had been scattered in the Targum. For he did not come ‘to undo the Tôrâh and the Nabis, but to make them real’, in other words to gestualise them, to play them and to live them. He gestualised what was verbal before verbalising his Gestes. *Coepit facere et docere* – “He began to act and to teach”. Above all else, his teaching is in the Global Style. He did not present himself merely as an Instructor or a ‘Pilpulist’ of texts, but as a man who lived his formulaic doctrine in totality because it was prophetically formulated by the Nabis, from which emerges his omnipresent Global and Oral Formulism. He can therefore say:

<i>b</i>	<i>c</i>
If you do not believe	Believe
in the words I speak	in the gestes I perform

This formula is incorporated into all the prophecies. *Et Verbum caro factum est* - “and the Word became flesh”. This formula, barren for many in its Latin form, irradiates an inexhaustible richness, as does the directing-Tôrâh:

And the Memrâ became Bistrâ.”

(Jousse 2000:170)

See Glossary s.v. *Deeds and Saying; *Learning; *knowing.

^{lix} “Every act of expression which goads to action, has already acted”: Jousse is referring here to the source of macroscopic expression imbricated in microscopic dynamo-genesis. See Glossary s.v. *microscopic - microscopic; *dynamo-genesis.

^{lx} “In the beginning was the Geste”: Jousse posits this as the opening line of the Johannine gospel rather than “In the Beginning was the Word”, arguing that the Geste as proposition lends itself to the multiply layered process of creation. In his words: “Do not be surprised to hear me say: “In the beginning was the rhythmo-mimical geste”, for all the evidence in the beginning points to that perception.” (Jousse 2000:18). “Whether you say: “In the Beginning was the Energy”, in other words the potential geste par excellence, or: “In the Beginning was the Geste”, or: “In the Beginning was the *Word*”, or: “In the Beginning was the *Memrâ*” as is said by the great Mimodramatist Iohânân (John), what you are always seeking is the Maker. It will be within this vast arena of Mimodramatics that you will be able to study the gestes of the Invisible One.” (Jousse 2000:140). “I refer to the Aramaic term ‘Memrâ’ in the great Mimodrama of the beginning of *Genesis*, when it is used to refer particularly to the ten creative Memrâisations of Elâhâ:

1	In the Beginning (memrâised) Elâhâ:	
	Heaven and Earth ...	1,1
2	And memrâised Elâhâ:	
	That there be light ...	1,3
3	And memrâised Elâhâ:	
	That there be a Firmament ...	1,6
4	And memrâised Elâhâ:	
	That the Waters assemble ...	1,9
5	And memrâised Elâhâ:	
	That germinate the Earth ...	1,11
6	And memrâised Elâhâ:	
	That the Luminaries be ...	1,14
7	And memrâised Elâhâ:	
	That the Waters swarm ...	1,20
8	And memrâised Elâhâ:	
	That the Earth make grow ...	1,24
9	And memrâised Elâhâ:	
	Let us make Man ...	1,26
10	And memrâised Elâhâ:	
	This is what I have given you ...	1,29”
Jousse 2000:484		

See Glossary s.v. *memrâ; *Elâhâ; *mimodrama.

^{lxi} “If the geste had no synonym, the word demanded one and divided itself into two.”: Jousse refers here to the fact that the ‘geste’ or ‘proposition’ is complete in and of itself but rarely translates neatly into a single word, but needs a second and even sometimes a third, which then become bilateralised or balanced in a rhythmic schema. See Glossary s.v. *geste; *proposition; *Bilateralism; *Rhythmic Schema.

^{lxii} “Then, the Encoder played with and in the Mechanics of the word.”: Jousse provides a number of examples of this process, e.g. “Play” is the interactional exterior which intrudes itself into us, imprints itself in us in spite of ourselves, and forces us to *express* it. It allows us to try (as a *working hypothesis*) to revive the primordial concrete Mimemes from under our algebroised words. I once attempted to do this. In the mode of a monosyllabising Chinese scholar, I wrote the word: ‘*ex-prim-i-t*’, and those who have an in-depth knowledge of Indo-European mechanics will forgive me for translating gestually: *he/ make/ s/ the geste of pressing/ out*. Why? Because beforehand there was: ‘*im-prim-i-t*’: *he/ make/ s/ the geste of*

pressing/ in. Once he has been *im-pressed* with the seal of what is Real, the Anthropos *ex-presses* himself as though he were liquid wax which can never harden. That is the 'Re-play', the *chosai* and gestual re-play. And we have already seen that it is always tri-phased. (Even those phases which we are played are no more than the inadequate words of our variously algebrose current languages.)" Jousse 2000:122. See Glossary s.v. *play; *encoding; *mechanics; *word.

lxiii Saint Jerome (b. circa 346, d. 420), a multi-lingual scholar of ancient Aramaic, Hebraic and Greek texts and an authoritative and highly respected commentator/ interpreter - with both Judaic and Christian scholars - of the Targum and Septuagint. Jousse approved of his focus on the Hebraic and Aramaic texts as the origins of the Christian bible. See Glossary s.v. *Targum; *Jerome.

lxiv "We can thus gauge how many and how varied were the similarities and differences of the encodings of these Sunergoi. Although we are not sufficiently fortunate to observe seven of them, as was the working norm of the synagogue, we are fortunate enough to observe the empirical outcomes of the individual capacities of three of them." The "similarities and differences of the encodings" of the three Sunergoi referred to here are ¹ Markos, encoder of the Besôrâh of Kephâ-Peter (the Gospel attributed to Mark) ² Loukas, encoder of the Besôrâh of Shâ'oûl-Paulos (the Gospel attributed to Luke) and ³ The "unknown Metourgeman" (see infra p. 35) (Mattieu), encoder of the Besôrâh of Mattai (the Gospel attributed to Matthew). See Glossary s.v. *Mark; *Loukas; *Metourgemân; *Besôrâh.

lxv "Even the most competent of bookish critics confess that they do not understand why the transcriptions of written documents carry so many corrections that no more than a mere twenty verses are rigorously identical throughout the whole of the Gospel material." What the literate critic perceives as 'corrections', Jousse attributes to the individual variations of the recitatives by a variety of Sunergoi, as explained and described here. See Glossary s.v. *individual; *Formulism; *encoding; *Graphic abbreviations.

lxvi 'global' refers to the corporeal-manual mode of expression using the body and hands. See Glossary s.v. *global; *impressing.

lxvii "oral": Laryngo-buccal - the use of the larynx and the lips. See Glossary s.v.

lxviii "graphic": Mimographic. See Glossary s.v. *writing.

lxix Traditional wisdom looks at both sides of any equation: suspiciously - "Do rely on yourself only" - and compassionately - "Live and let live."

lxx "No man is interchangeable" refers to Jousse's fundamental dilemma about the nigh impossibility of intersubjectivity in human communication, because of the idiosyncratic mimismical construction of each individual. See ¹ Glossary s.v. *Mimism.

lxxi "Substitution of one individual for the other": Jousse is referring here to his proposition that communication is communion. - "This globalism will, moreover, become ever more profound, ever more unifying, and also ever more paysan. Logically and anthropologically it will end up in what we could call, with the full force of the term, *Cum-unio*, the union of the one taught with the Teacher." (Jousse 2000:392) See Glossary s.v. *communion; *paysan; *manducating.

lxxii "If there was ever a Mimodrama which explained the Problem of Knowledge...": see Glossary s.v. *knowing.

lxxiii “squaring the circle”: ‘realising the impossible’. Jousse is referring to the high impossibility of achieving intersubjectivity in human communication, as he does with Kephâ in his last dictation (see *infra* Conclusion) See Glossary s.v. *Mimism.

lxxiv “Formulism can never be synonymous with rigid technicity.”; Jousse explains that Oral-style texts are formulated from “living dominoes” (Jousse 2000:487ff). See Glossary s.v. *living targumic dominoes.

lxxv “The intrinsic structure of the Hebraic Scription of the Oral Style facilitated this automatic encoding in a very specific way. It is obvious that in this situation every degree of knowledge or ignorance of the Hebraic language was a possibility.”; Jousse attributes variation among the targum to a number of causes: this reference to the influence of degrees of linguistic facility and competence was another. See Glossary s.v. *Metourgeman-Sunergos.

lxxvi “It was important that a faithfully encoded Aramaic formula which was understood by the audience, corresponded with the reading of a Hebraic formula which was not understood by the audience.” See Glossary s.v. *Metourgemân-Sunergos; *Paraqlitâ.

lxxvii “Use and Utility create Facility.” Jousse emphasises the function and functionality of the process, as opposed to an aesthetic rationale: See Glossary s.v. *science of the oral ethnic milieu.

lxxviii “scripted” = ‘put-into-writing’. See Glossary s.v. *scripting

lxxix “From each Formula of the Hebraic Tôrâh, an inducted word sprang forth instantaneously and automatically *generated* an Aramaic encoding formula. As long as this fascinating interaction of ‘inductor-inducted’.”; Jousse’s use of the terms ‘inductor – inducted’ is significant. From the New Shorter Oxford Dictionary: ‘Inductor’ = ¹. “a person who inducts or initiates”; ². “A part of an electrical apparatus which acts inductively on another” ³. “a substance that accelerates a reaction by reacting with one of the substances involved, so differing from a catalyst by being consumed”. ⁴. “(Embryology) a substance produced by a region of an embryo capable of causing induction of development or differentiation.” Jousse clearly intends meaning operating at all of these levels. At the pedagogical level, it focuses on the process of inductive thinking, that is the creation of understanding arising out of experience. Simultaneously, Jousse understands that the process of human learning is both biological and electrical, and that rather than being inimical, differentiation and development are the essence of learning, understanding and memory providing conformity and individuality that are mutually accommodating.

lxxx “I say ‘Aramaists’ and not ‘Hebrews’, as is too often and slavishly transcribed creating possible ambiguity, such as is evident in the title of the Miderâsh of Shâ’oùl of Giscala to the Aramaists, - and not the Hebrews as is erroneously recorded in writing.”; Paul’s “Epistle to the Hebrews”.

lxxxi “... ten Words of the Decalogue ...”: Ten Commandments. Exodus 20,1

lxxxii: “For the better understanding of the history of the LXX some account must be given of the Greek versions made by the Jews from the Hebrew text of the second century AD. (...) The Hellenistic Jews in particular needed a Greek version of their official text for use in their synagogues and for the polemical purposes. Three Greek versions of the whole Hebrew Bible were thus made in the second century by three Jews: Aquila (c 140), Symmachus (c 200), Theodotion (c 180). (*Catholic Commentary on Holy Scriptures* 1953:23k)

*Symmachus (c 200): a disciple of R Meir (end of second century CE) and commentator/ translator of the Septuagint (Silverstone 1931:38n). “who sought to express the sense exactly” (*Catholic Commentary on Holy Scriptures* 1953:23k).

*Theodotion (c 180): Identified as a translator of the Bible by Epiphanius during the reign of Emperor Commodus (180-192) Commentator of the Septuagint (Silverstone 1931:38n), who reproduced with slight alterations an older version” (*Catholic Commentary on Holy Scriptures* 1953:23k)

CHAPTER TWO

KEPHÂ AND HIS APPREHENDERS

Our mnemonic observations must always be conducted inside the Assembly of a living teaching and memorising Qehillâh.ⁱ We must always engage with actively memorizing people.ⁱⁱ From the moment that we take traditional Formulas rhythmo-melodied by the lips, and render them inanimate in immobile graphics, we totally distort the very essence of the mechanism of the Counting-necklace of the Besôrâh or Oral Announcement.ⁱⁱⁱ It is a matter of the greatest misfortune to research, that this dynamic Palestinian subject is transmitted to us encoded in only Greek or Latin terms which have almost always lost the dynamism and the Palestinian signification of the original terms.^{iv}

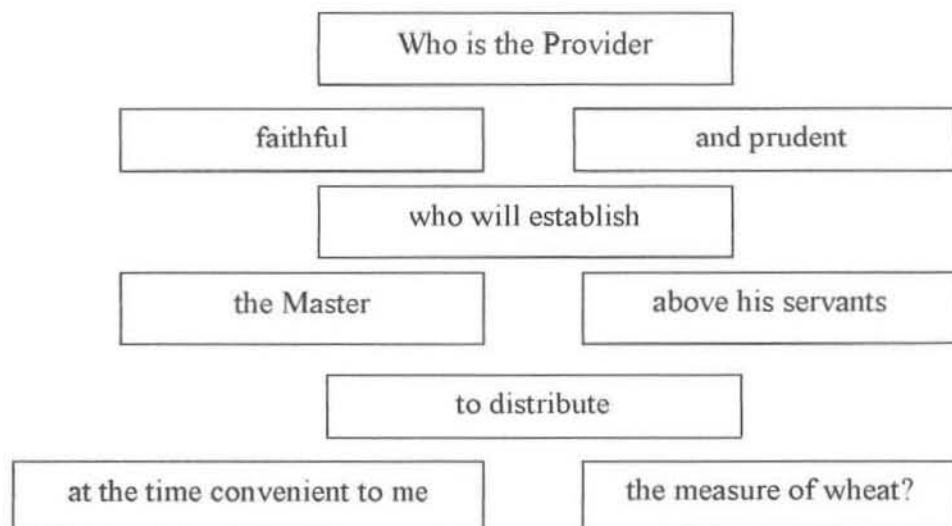
As an Anthropologist of Memory, I want to conserve the dynamic characteristics of the Palestinian material. When I try to do this, I find it almost always impossible to use current and common terms which will allow me, first, to conduct personal research and, second, to expose this research to specialists who are completely foreign to this anthropological technique and to the dynamic and vigorous reality of Palestinian Memory and its consequences.^v One can see how delicate and almost impossible my task as Anthropologist is if I seek, not just passing interest, but to reach those specialists who cannot conceive that the Palestinian matter can be analysed with a methodology^{vi} and a terminology^{vii} other than that with which they already analyse the subject, which is precisely what makes it impossible to analyse the subject at all.^{viii}

Thus the Anthropology of Memory must accept that it will be studied and understood only by specialists to whom its matter is foreign and who are therefore barely familiar with the facts.^{ix} The only hope for a remedy lies in a handful of young Anthropologists who are prepared to devote their lives to exploring a topic in which broader Anthropology has been completely disinterested. I must admit, from my personal experience, how difficult it is to set oneself up in a scientific observation post all alone to examine the immense complexity of the memorising operation of the Counting-necklace which is simultaneously continuously and immensely dynamic.^x

From my anthropological and ethnic observatory, I have to follow, simultaneously, the transmission in Oral Style of all the structures of the Counting-necklace which counted and accounted for the beads around the Nafshâ-throats of Kephâ, Mattaï and Shâ'oûl.^{xi} They were then echoed and memorized in septantological^{xii} encodings by one or another sunergos who passed alternatively from the service of one Envoy to another.^{xiii} Two thousand years later, who can possibly grasp the pedagogical rapport in the relationships of Kephâ, Mattaï and Shâ'oûl? Who can reconstruct the frequency of their recitation, their influence, their interchanges, their interdependence, their resistance, and so on?^{xiv}

And even were this done, we would not have reached the end of all the analogous observations which must be carried out on the collaboration between Sunergos Marcos and Sunergos Loukas, and each of them collaborating in turn with the Sunergos of Mattaïos whom we cannot even identify. Markos' version of Kephâ^{xv} only allows us a glimpse of Mattaï-Mattaïos' clearly defined strands and Loukas-Shâ'oûl's distinctly preserved second complementary strings of the integral Counting-necklace's Pearl-Lessons.^{xvi} We can surmise the subsequent face-to-face recitation between Kephâ, the Teacher, and Mattaï, the Memorizer. We see these recitations happening repeatedly between Kephâ, the elaborator of the Counting-necklace, and Shâ'oûl of Giscala verifying before Kephâ, this utilitarian Besôrâh adapted for the Palestinians and the Gôyim.

1. The Teacher Kephâ, author of the original Counting-necklace



During his lifetime, the Rabbi addressed this question to Kephâ. We will now find the answer: It is Kephâ who is the chosen Provider^{xvii} whose exacting presence will distribute the ordered and counted Pearl-Lessons to the next group of Envoys before they set out on their missions. We must analyse all the wisdom and prudence of this role of pedagogical orderer and counter^{xviii} in the most meticulous detail but without losing sight of the whole. Indeed, the length of the whole is of capital importance for the formation of Formators.

As Anthropologist of Memory, I cannot sufficiently admire the technical human capacity which directed the number of Pearl-Lessons destined to be learnt and recited by the Nafshâ-throats of the Teachers and their future Apprehenders. An experimental in-depth study informs me quite quickly of the length of Kephâ's Counting-necklace. But this length is not an uninterrupted stream. If one has to divide in order to rule, it is also necessary to divide in order to memorise.^{xix} The division, for the purposes of Memorisation, of Kephâ's rhythmo-catechistic masterpiece can never be imitated or sufficiently admired. Proof of this lies in the fact that the four other Provider-emulators of Kephâ, called the Evangelists, concur, without imitating each other directly, to make each of their Counting-necklaces sometimes somewhat shorter, but never longer than the reasonably assumed length of Kephâ's model Counting-necklace. The last reference only concerns what was deemed to be normally sufficient and necessary of the Deeds and Sayings of Iéshou"â in the scription or memory-aid for the formation of the Apprehenders.

One scription makes the point that if he were to script all he had learnt from his Rabbi, all the books of the world would not suffice to contain it. Whatever was scripted was to provide a memory-aid of the amount of knowledge which was necessary to Form and Inform an Apprehender.^{xx} Whether it concerns the elementary Besôrâh divided by Kephâ, or the superior Besôrâh directed by Iohânân, we will always find an analogous Counting-necklace with seven Strands of Pearl-Lessons of approximately equivalent total length, with each Strand dealing with a different matter. The deeper our knowledge of the Palestinian milieu or the *Oral-style Tradition* will become, the more we will realise that the Providers of both the elementary Besôrâh and the superior Besôrâh must have decided that the optimal length of time for the distribution of each of their Pearl-Lessons was somewhat different from one to another, just as it is proper for the complementary Counting-necklace^{xxi} to follow the elementary Counting-necklace.^{xxii}

In the same way, the Hellenistic echoes of the interpreters have concealed the Aramaic voice of the great Chief Kephâ - for all time. It is through these Hellenistic echoes, however, that we will try to discover the real voice of the authoritative paysan-conqueror, Kephâ, unheard but unforgettable, under his Hellenised name of Petros.^{xxiii} It is, indeed, within the sound of the Hellenistic syllables of the Sunergoï-interpreters that we will perceive the Aramaic Formulas of the Counting-necklace with the seven Strands of the Pearl-Lessons. We will only hear the very voice of Kephâ, the Palestinian, encoded as Petros, in the septantological formulas of his Metourgemân-Sunergos, the Jerusalemite, Iohânân, (nick)named Markos.^{xxiv} Henceforth, every time that we hear an encoded Hellenistic formula from Markos, we will know that Iohânân-Markos, the Aramaeo-Hellenistic Metourgemân-Sunergos, is standing tall beside Kephâ seated in his professorial doctrinal chair, and is playing his traditional synagogal role of Encoder, from Aramaic into Greek, formula by formula.

As an Anthropologist of Memory, I feel gratified to be settled in a Laboratory very like Kephâ's. I would be even more gratified if I could have settled down inside Kephâ himself. It becomes then a matter of following how the dynamic Counting-necklace is adapted in various ways whether the composer, Kephâ, likes it or not. The first anthropological and mnemonic apprehension of the Aramaic composition which was ordered, counted and fixed by Kephâ in Jerusalem, was performed by Mattai.^{xxv} This fixed composition reveals a Counting-necklace which can still be referred to by its strictly technical name of Sedêr-Séfêr, which encoded in the Greek term loses all its technical character: *suntaxis*.^{xxvi} It is anthropologically extremely important to render to Kephâ that which belongs to Kephâ, namely all the technical structures which still can be distinguished and grasped, only here and only here, in the Aramaean Counting-necklace attributed solely to Mattai. Without that first version,^{xxvii} which was already perfect, we would not be able to study confidently the seven strands which sometimes contain Septenaries, but always a half-Strand each of Deeds and a half-Strand of Sayings.^{xxviii} This with the exception of the outermost Strands, which only contain facts: number one dealing with Childhood and number seven dealing with the Passion and Death.

We must exhaust as thoroughly as possible all the memory-tools that the Jerusalem Counting-necklace of Kephâ-Mattai may still hold. The comparison of this first version of the Counting-necklace with the later version, after its utilisation and adaptation by Kephâ in Rome, will be of enthralling anthropological interest. This later adaptation was fixed in its Greek encoding by the Sunergos Markos.^{xxix} History tells us here that Kephâ did not intend specifically to make a Sedêr-Séfêr, but that he gave his lessons as the necessity arose. It is interesting to see what evidence of the Ordering and Counting of Kephâ's genius and memory remains in the external and catechistic structure of what was obviously the same Counting-necklace with seven Strands, after it had travelled from the city of Jerusalem to the city of Rome. Kephâ developed the Aramaic Counting-necklace with the seven Strands at the Heart of his Qehillâh in order to construct the Qehillâh as a place of catechistic teaching and learning. It is obvious that Kephâ rhythmically-catechised each of the Twelve Apprehenders of Iéshou'a. It is also obvious that to do this, Kephâ, as successor to Iéshou'a and Head of the Catechisation, used the fundamental Rhythmically-catechisation which consisted of inserting Rabbi Iéshou'a's formulaic Recitatives into his own historical and targumically formulaic framework.^{xxx}

Indeed, let us never forget that it is a living Rhythmically-catechism which Kephâ developed and distributed to his co-catechists. These Twelve Envoys remained in contact^{xxxi} for a sufficiently long time for each to master for himself, precisely and individually, the Counting-necklace with the seven Strands. When the Envoys departed, they took with them in their memory this Counting-necklace with the seven Strands which are as distinctive as they are supple. Indeed, what is striking in the utilisation of this individually mastered Counting-necklace is its persistent global stability and the constant adaptability of its Pearl-Lessons and of their multiple facets. So much so, that while the Counting-necklace will always be Kephâ's, yet it would also become the property and express the personality of each of the Envoys.^{xxxii} Therefore, this is no synoptic phenomenon in which the texts are aligned with one another visually in parallel columns - texts that are in mutual written dependence.^{xxxiii} We are dealing here with continuously recitational phenomena, which depend on one Prototypical Formulaic Recitation which is diversified according to its incessant adapting into readily comprehensible Recitation.

We are fortunate to be able to see how Mattai masters and transports Kephâ's Counting-necklace in the wholly Palestinian milieu. There is no doubt that by the time it was fixed in writing, it was likely that the Counting-necklace of Kephâ was already dislocated, as it had been personally adapted to the use of the Palestinian Apprehenders. Moreover, the fact that we can no longer access this Aramaic construction in its Aramaic text, but only in a Greek encoding, which was itself subjected to later adaptations, makes the primordial originality of Kephâ's Counting-necklace even less available to us.^{xxxiv} Nevertheless, what we call Kephâ-Mattai's Counting-necklace helps us greatly to settle ourselves, in a manner of speaking, as a Galilean paysan among the other Galilean paysans of the Catechistic Cenacle, wherever it may, for that matter, be situated.

It is in Jerusalem, in one those catechistic Cenacles, that we find a new Envoy, Shâ'oûl of Giscala, come to confront and to verify the historical precision of his Recitation of the Counting-necklace which was transmitted to him by the authentic and immaculate Recitation of Kephâ himself. It would be most unlikely for Shâ'oûl of Giscala to have had contact with, and to have used, the Reciters of the primordial Counting-necklace without having bothered to master them himself and to utilise them according to the pedagogical needs of his Apprehenders. For that matter, History tells us that the sunergos Loukas was no more than the repeater and faithful encoder of the former Apprehender of Rabban Gamaliel.^{xxxv}

Who would contradict me if I said that the complementary Counting-necklace, which Loukas used for teaching so well, had been used daily by Shâ'oûl of Giscala? Just as in the case of the first Strand with the seven very personal Pearl-Lessons, which was probably made of Historical Recitatives composed and retained by Mâriâm of Nazareth,^{xxxvi} as the verifying formulas aver twice over:

It is Mariam ...
It is his Mother ...

An Anthropologist of the Oral-style Tradition cannot avoid such direct or indirect referral to Kephâ. What need would they have had for manuscripts, those Palestinian Reciters who rhythmocatechised the primordial and adapted Counting-necklace every day by rhythmoc-

melodising according to the traditional Palestinian methods? The Aramaic Rhythmo-catechism was encoded by one or more Arameo-Hellenistic Sunergoï who were close to each other, who followed each other up and who comple(men)ted each other day by day. Could such a rhythmo-catechistic trade-guild conclude in any other way than a perpetual and living *Concordia discors* of a double formulaic Oral-style Tradition? - Formulaic in its Aramaic targoûmic structure and formulaic in its encodings which had been transmitted traditionally by the Seventy?^{xxxvii}

History shows us that Markos and Loukas together provided a constant and continuous oral encoding service for Shâ'oûl and Kephâ. It is unimaginable that they could have collaborated to provide such a service had they used little pieces of paper dotted with synoptic variants.^{xxxviii} Reality is altogether more simple, more dynamic and equally more ethnic. Let us never forget that we are always situated in a rhythmo-catechistic milieu led by traditional Palestinian Rhythmo-catechists. The best example of this Palestinian omnipresence throughout the world is the sight of Kephâ and of Shâ'oûl rhythmo-catechising in Aramaic in Rome with the constant help of interchangeable Encoders, like Markos who collaborated with Loukas who stood beside Shâ'oûl. This dynamic and vital mixture of people cannot but have left its trace in the oral encodings of these Sunergoï.

2. The Utilisation of the Counting-necklace by Kephâ and his Apprehenders

Inside a Qehillâh, a memorising Assembly, the Pearl-Lessons of the Aramaic Counting-necklace are developed in Kephâ's mouth and memorised in his Co-Envoys' Nafshâ-throats. The genius of this whole Counting-necklace is so singular in its orientation that it could not have been pedagogically directed by a single elaborating genius. The more one studies the Pearl-Lessons of the Counting-necklace, either in single units or as a global whole, the less one has the impression of a higgledy-piggledy patchwork of odd bits and pieces composed haphazardly in time-removed isolation.

We have lost the habit of memorising the seven Strands of the Counting-necklace globally and methodologically, and therefore we have lost from among us the deep sense of supple and directed progression that one derives from Memorising its systematic arrangement. Therefore, one must not conceive of the Envoys spreading out across the Palestinian countryside in order to

disperse from Aramaicising Qehillâh to Aramaicising Qehillâh, a scattering of the originally crystallised Pearl-Lessons without a threading, classifying string. This threading and classifying string must have been very solid and ancient indeed for us to rediscover it in the three working and adapting users in such different catechistic milieus.^{xxxix}

One of the most urgent tasks, and one of the most important to an Anthropologist of Memory, is to render to the new present-day Memorisers of the Counting-necklace the necessity to feel the sensation of a logical Ordrage and a mnemonic Countage with a beginning, a middle and an end. Every Envoy must carry within him the Envoi, the whole entrusted consignment:^{xl} Which is why there had to be a time lapse of several years^{xli} before the Counting-necklace had been sufficiently pedagogically mastered in memory to constitute an Envoi. One does not conceive of the twelve Envoys dispersing to the four winds immediately after the disappearance of their Rabbi from their midst. Great works are mature works, and more so even before their genesis than in the course of their accomplishment.^{xlii} The preliminary plan is no more than another name by which one can specify the Palestinian method of Ordrage-Countage. Palestinian it may have been, but it was singularly Galilean.^{xliii} For, if the Apprehenders of the Palestinian scholastic Rabbis considered its intensive usage as indispensable to their memorisation, with how much more reason did the Galilean paysans - Talmids of the paysan Rabbi-Iéshou"a and Co-Apprehenders of Kephâ – have an even more traditional Mastery of the Counting-necklace?^{xliv}

Let us never forget that these Galilean Paysans were Paysans of the Oral-style Tradition – a centuries-old Tradition which informed them from their childhood in all the mechanisms of both the fine detail and the integral whole of traditioning Memorisation. The quasi-congenital^{xlv} Mishnâic need for Ordrage and Countage in the Galilean traditional Paysans could not, for a great many reasons, but particularly for two reasons,^{xlvi} be absent from the Galilean traditionalist, Shâ'oûl of Giscala, the scholastic Talmid of the famous Rabban Gamaliel, who became a Jerusalemite from very early on. Our study of the Memory guarantees that he who took pride in his progressive mastery of the traditions of the Abbâs more than all his other scholastic Co-Apprehenders did most certainly not want to feel inferior^{xlvii} when he united Rabbi Iéshou"a's and Kephâ's Oral-style Tradition with the Oral-style Tradition of Rabban Gamaliel.^{xlviii} Anthropologically and ethnically we can be sure that this Order-Counter of Gamaliel's Pearl-

Lessons would in the course of a few years make up the lost time in respect of the Counting-necklace of his Co-Galilean, Kephâ.

The memorising retreats of the mysterious and learned Arabians are comparable to the learned Gallic forests of our memorising Druids.^{xlix} Mirrored in their reflection, we can expect to see the Apprehender of the methodological Counting-necklace of the Besôrâh and his Counting-necklace with the double row confront his necklace and complete it before the great Paysan Kephâ, developer of the primordial and pedagogically adaptable Counting-necklace. Our anthropological and ethnic previsions are repeatedly realised by informing us about the besôrâic behaviours of Shâ'oûl of Giscala *vis-a-vis* Kephâ.ⁱ It is unimaginable that two Galileans of such genius and two Memorisers of such breadth would not have parsimoniously reserved every instant of their contact to display, one to the other, each of their most subtle and over-refined usages and rearrangements^{li} adapted from the rhythmo-melodically mishnâised Counting-necklace which were used simultaneously by all the Galileans across Aramaicising Palestine and the Hellenicising Diaspora, with each Aramaicising Envoy operating conjointly with his Aramaeo-Hellenizing Sunergos. And therefore, Shâ'oûl of Giscala would operate with Loukas or Markos, or any other Sunergos of the encoding and conquering Headquarters.^{lii}

The prestigious methodological mastery of the scholastic Apprehender of Rabban Gamaliel could even have left technical pedagogical traces of the double row of Pearl-Lessons in the more conservative utilisation of the primordial Counting-necklace. Now, for a number of reasons, that is precisely what we wish to establish. And the Counting-necklace of Shâ'oûl-Loukas^{liii} reveals to us, better than the other two utilisations of Mattaï and Kephâ,^{liv} the structure with the symmetrical Strands, and the clamp-points of the two extremities of the second row of the Pearl-Lessons of the integrated Counting-necklace. For me, as an Anthropologist of Memory, this Conservative methodology takes on an importance which should not be underestimated. In this utilisation, and notwithstanding the utilisation of the primordial Counting-necklace by Mattaï, we observe the careful conservation of these priceless initial formulas indicating the points of separation of the Strands^{lv} and the possibility of distinguishing clearly each half-strand of Deeds followed by its half-strand of Sayings.^{lvi}

It is of great anthropological interest to see how three of the Utiliser-Adapters of the methodological Counting-necklace function simultaneously, along with the possible interferences of each Sunergos-Encoder, within the Encoding of each Pearl-Lesson. Contrary to certain naïve, bookish textual collages, there are no successive multiple stages, neither in the septantological usage nor in the stylisation of the Kephâ's counting-necklace by the various utilising Envoys. In the central Qehillâh of Jerusalem, as in the innumerable Qehillâhs of the Diaspora, there is a deep and simultaneous memorising without, however, ceasing to be personalised. Here again, Truth becomes Freedom. And pedagogical liberty has allowed us to delve deep down into methodological truth.^{lvii}

The three simultaneous yet diversified versions of the Counting-necklace used by Kephâ-Mattai and Shâ'oûl reveal an identical freedom presenting an identical truth. At such great depth of comprehending genius, these two words coincide like the two realities which they designate. The triumph of genius is that the truth becomes increasingly individual as it becomes increasingly universal.^{lviii} It will not be possible to study, at sufficient depth, the apparent autonomy which is the secret of genius. The two factors, Individuality and Simultaneity both impact on the Memorisation of the Counting-necklace and its distribution by the Envoys. Individuality and Simultaneity allow us to observe the operation of all the personal elements which introduce this living complexity and which cannot be compared in any way with the copies, and the copies of copies, of dead documents.

In this Simultaneous Verification, we have to concentrate our anthropological and ethnic attention on each of the multitude of ethnic and extra-ethnic Users of Kephâ's Counting-necklace. All these Users put their very pronounced personalities into the service of a formulaically mnemonic Tradition. We must therefore always expect to encounter a perpetual mixture of traditional and personal approximations. One must recreate in oneself constantly and permanently this dynamic simultaneous verification. To do it well, one would have to resuscitate in oneself a treble Reciter,^{lix} one who would be master enough of the whole and the detail, to be able to confront, simultaneously, the whole Counting-necklace and each of the Pearl-Lessons in the three versions which were adapted for concrete use by Kephâ and his Sunergos, by Mattai and his Sunergos, and by Shâ'oûl and his Sunergos. That would construct a triple living

Counting-necklace, with every bead (ac)counted in its concentric coils, around the reciting and rhythmo-melodising Nafshâ-throat of the experimenting and rememorating Anthropologist.

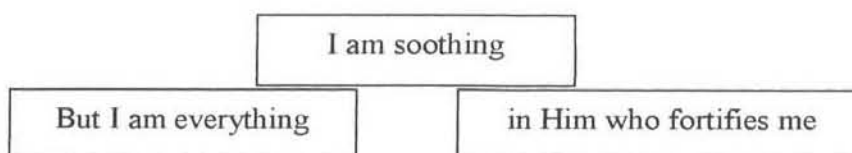
It goes without saying that this experimental Nafshâ-throat should be familiar with the tradition of innumerable and living Formulism of all the Aramaic and septantological Targum. It is at once an experiment that is simultaneously crushing and fully explicating. Indeed, anything living can only be understood in its own terms, and by reliving it. It can only be relived flawlessly by the Memory without any intrusion of Writing. Writing was unable to influence the experimental factors of the immense and multiply spontaneous experience of the Galilean ethnic Laboratory because it only intervened at the end. It will be said that such a complex mnemonic experience is impossible for a modern memory. The question of what is possible and impossible today is superfluous. It is enough to know how the most formidable mnemonic mimodrama conceivable has to be replayed, in the objective observer, and a mnemonic mimodrama, moreover, that was in effect conceived globally in order to change the Human Mechanics possibly forever.

Never has an intellectual masterpiece of pedagogical genius crystalized as powerfully and briefly in order to irradiate afterwards through so much individual creation and expression. It is like an immense mnemonic tide with a double ebb-and-flow. The first flow, set off by Esdras and his Palestinian Metourgemâns, fills ethnic and Aramaic Palestine, later to unfurl from Kenishtâ-Sunagogue^{lx} to Kenishtâ-Synagogue unto the outer confines of the Diaspora. This unmeasurable ebb-and-flow is followed inevitably by an equally unmeasurable but permanent ebb-and-flow constituted of all the Palestinians of the Diaspora who returned individually and annually to assault the walls of Jerusalem, centre of the World,^{lxi} with their traditional formulas recited from Memory. And inside this first ebb-and-flow, a second pedagogically analogous ebb-and-flow insinuates itself, and utilising the first ebb-and-flow formulaically and linguistically, conquers and overpowers the whole World.^{lxii} This targumically-based Aramaic flood was precipitated by the prestigious Paysan, Rabbi Iéshou"a from Nazareth of Galilee. The Pearl-Lessons of His Deeds and Sayings were clustered in the Counting-necklace of Kephâ in Jerusalem, from where, over several years, they flowed through Aramaic Palestine. After which, in wave-like fashion, the septantological Metourgemân of the Qehillâh-Ekklesia flowed across, and well beyond, the first Diaspora. In this way, ebbing-and-flowing continually, they repeatedly assaulted the walls of

Jerusalem, until a new flow carried them away again, this time never to return, to the Ekklesia of Rome, the evangelical centre of the Iéshou"an World.

Anyone, who, for whatever reason, does not have the synthesizing power to embrace anthropologically and ethnically the inseparable double ebb-and-flow of this gigantic human Mechanism, must accept that they will never understand anything of what today constitutes our paysan Bringing-into-consciousness of a Gallo-Galilean Civilisation.^{lxiii} Let me repeat so that it will not be forgotten in a catastrophe of methodological oblivion: All these living human drops of water which accumulate in engulfing waves of mishnâising and rhythm-catechising ebbings-and-flowings, are never immobile nor independent, but always act and interact, each depending on the whole and the whole unable to operate without each and every single one of them.^{lxiv}

Yet in this indiscernible multiplicity of living and anonymous human drops, one cannot not notice that certain backwashes are more active and, more especially, more interactive.^{lxv} These interactions create the propulsions which energize the whole, causing the ebb-and-flow of the agglomerated waves. At the heart of each of these moving and interacting masses, one can identify the directing and energizing forces, each ruled by both traditional and personal factors. The difficulties, let us admit, often arise from the fact one does not always manage to create a just and continuous balance between the personal and the traditional elements. Each actor in this immense Mimodrama could endorse the following affirmation about omnipresent Interactions in this Bringing-into-Consciousness:



lxvi

Each presence is thus truly comprehensible only as a function of the omnipresence. Whence the indispensable role of the Memory which causes the all-knowing of all the Formulas to be present in the individual knowing of each Formula. From there, the innumerable analogical substitutions of a Formula by other equivalent Formulas in either the Reciter or the Encoder becomes possible. How would it be possible to keep an exhaustive open register in any such formulaic neighbourhood where, simultaneously, logical, mnemotechnical expression is familiar and

intrinsic, and graphic representation is foreign and extraneous? And I only mention ‘graphic’ to submit to our particular need for bookish references, because, let us not forget, all the actors of the mnemonic mimodrama that we analyze are nearly always illiterate geniuses or adopt the stance of the illiterate in their Formulism and their Encodism. We are fortunate to have Kephâ in Rome saved in the memory-aid scriptions by the Metourgemân-Sunergos, Markos, who was always at his side.^{lxvii}

Also at Shâ'oûl-Paulos' side we see in action many Sunergoî whom the present-day bookish Palestinian scholars of all kinds relegate to the rank of pious inaction, or deign to promote to the rank of luggage-carriers.^{lxviii} It seems, however, that Rabbi or Abbâ Shâ'oûl of Giscala knew as well and even better than any Galilean Mishnâist, how a Metourgemân-Sunergos should be employed in a synagogal and professional role. Thus the Palestinian Anthropologist finds it Mishnâically very natural to hear that Markos was named Sunergos, as were Demasus, Loukas, and so on. The only reason that the bookish Palestinian scholars are disinterested in the Sunergos lies in their ignorance of the ethnically pedagogical meaning of the word *Sunergos*, and perhaps also in their ignorance of the liturgically indispensable role of a Metourgemân-Sunergos, like a kind of Moses, didactic intermediary between the Teacher and the Learner.^{lxix}

3 The Verification of the Apprehenders face-to-face with Kephâ

Kephâ, Qohelet of the Rabbi Iéshou"a's young Qehillâh, witnessed an event which was customary in a milieu of the Oral-style Tradition. To Kephâ, the illiterate Galilean paysan - illiterate, certainly, but not ignorant - to Kephâ came the only scholastic Rabbi of this young paysan Qehillâh, an Apprehender of Rabban Gamaliel, who was also a Galilean Apprehender seeing that he was born in Giscala a few miles north of Nazareth. Abbâ Shâ'oûl of Giscala who had experienced many and various contacts with the Palestinian Reciters of Kephâ's Counting-necklace over several years, came to ‘historicise’ by confronting face-to-face, Strand by Strand and Pearl-Lesson by Pearl-Lesson, in more or less dislocated fashion the Strands and Aramaic Pearl-Lessons of the Head of the Qehillâh, Kephâ.

The Rabbi may have taught only doctrinal Recitatives, and his Apprehender, in front of him or at his feet, ‘doctrinises’ his Rabbi. The term ‘doctrinise’ used here, for want of a better Word, can

be understood mnemonically by the analogous term: ‘uses up’, ‘exhausts’, or ‘absorbs’.^{lxx} In advance, we can be sure that Shâ’oùl, the Mishnâising or Repeater-in-echo of Kephâ will, sooner or later, let an historical Recitation or Pearl-Lesson of the Counting-necklace of Kephâ escape in his own Miderâsh after having ethnically ‘historicised’ Kephâ in Jerusalem. This Pearl-Lesson which ‘escapes’ is of incomparable importance because it proves that Shâ’oùl has chosen it from among a multitude of others at his disposal and let it ‘escape’ deliberately. Now, through a coincidence which gives us an assurance of the practice as a whole, we find that the Pearl-Lesson of the Last Supper in the Counting-necklace encoded by Loukas, sunergos of Shâ’oùl, is also evident in that of Kephâ-Mattaï and in that of Kephâ-Markos.^{lxxi} With this awareness, we understand Shâ’oùl, in the same way that we understand Mattaï because of our insight into and interpretation of the Aramaic doctrinal and historical Mishnâisation of Kephâ.

At all times and in all places, we can see now that we will find an equally faithful Counting-necklace around the Nafshâ-throats of all the besôrâising Envoys.

Of capital importance for the comprehension of the terminology of Shâ’oùl is the formula with which he refers to Kephâ, near to whom he has been drawn in order to ‘historicise’ his undeniably historical Pearl-Lessons:

For I have receptioned through the Mâra
that what I also traditioned to you ...

lxxii

It goes without saying that in order to reception ‘through’ the Mâra, Shâ’oùl has been able to memorise the official and designated Repeater of this Mâra, Kephâ, near to whom he tells us he stayed for fourteen days. Now, in such an ethnic milieu of Oral-style tradition, when two equal Teacher-Apprehenders feel the need to confront each other face-to-face, it can only be ‘in order to thread Pearls’, so to speak, giving to our Proverb the Palestinian meaning which is diametrically opposed to ours.^{lxxiii}

Indeed, this Threading of the Pearl-Lessons is continuously and constantly carried in the regulating slipstream of Kephâ's Counting-necklace, which is especially obvious even after years of varying degrees of 'deregularising' usage. We are therefore not surprised, after fourteen years of adapted usage, to see Shâ'oûl of Giscala return to stand before Kephâ, his fellow-Galilean in order to verify, through the plays and replays of the catechistically transposed Pearl-Lessons, the perdurable fidelity of the fundamental Counting-necklace. All these gestes of recitational justness conform precisely with that ethnic milieu's Oral-style Tradition. At each and every moment, guided by the knowledge of the gestes of this Tradition, we will discover experimental proof of a mnemonic Laboratory in action. These proofs of the omnipresent utilisation of Memory have seldom been noticed as they have been in the main distorted in order to prove the existence of writing.

From the point of view of the strength of the Oral-style Memory, I admit I am not able to say who was the most stupefying Memoriser, Shâ'oûl the Galilean, scholastic Memoriser of the Mishnâh and Rabban Gamaliel, or Kephâ, the Galilean, paysan memoriser of the Targum of the Rabbi Iéshou"a. If we observe an Oral-style paysan milieu, we are inclined to accept the incontestable mnemonic superiority of the Paysan Kephâ. When we enter in the Oral-style Tradition Laboratory, we are forced by the facts before us to reform or re-evaluate all our value judgements. What we can claim without hesitation is that all the catechistic operations played out before us did so *in the sole terrain of memory*, which was normal in that milieu.

It is in Jerusalem that the Eleven other Envoys, before being sent out into the Diaspora, coiled around their memorising and reciting Nafshâ-throats the Counting-necklace with the double row, which they would transport to the four corners of the Gôyim world through the provisional intermediary of each Kenishtâh-vestibule of each Qehillâh. It is from Jerusalem that the Envoys departed, together with the Aramaeo-Hellenistic Sunergoï who would then fulfil the indispensable linguistic role of Encoders for which they and their elders had trained themselves for several centuries. The most penetrating study will have to be devoted to this departure from Jerusalem for the road to Damascus and the school of Ananias with its sole Rabbi^{lxxiv}, the master of scholastic Memory, whom we encounter in this milieu of Galilean paysans who are equally masters of targumising Memory, but with an entirely different pre-talmudic training.^{lxxv}

We must acknowledge that this solitary talmudising and targumising Galilean Rabbi belongs in the Traditional Oral-style milieu. We must avoid sharing the imagined and almost totally ignorant perception that this Rabbi, schooled by that colossus of memory, Gamaliel, had no theoretical and practical knowledge of the Counting-necklace of Kephâ, in front of whom he stood in Jerusalem to tell the Pearl-Lessons of his Besôrâh, and not as it is treasonously translated - to 'explain' his Gospel. Truly, as an Anthropologist, I have never felt as strongly as I do in this case: our ignorance of the Traditional Oral-style milieu and of its geniuses of memory has made us overlook, with disconcerting tranquility, the most elementary bases of this organised, centuries-old, conquering Pedagogy which we see, methodically and targumically, invading the Hellenistic Diaspora and its surrounding Gôyim.^{lxxvi}

When we read certain bookish studies, it is suggested that we are wrong to perceive these annunciating Besôrâists who substitute, succeed and help each other out at all times and in all places, as - their name indicates as much - Annunciators before a full Assembly. Instead, it is suggested that we are supposed to perceive them as little writers ensconced in mean and narrow chapel-cells, with goose-quills in their hands and apocalyptic beings at their sides dictating to them. We will come to see that this is the result of a memory-aid being used for completion of the composition, instead of as an aid for the creation and use of an Oral-style Mishnâh. All these Oral-style conquerors rubbed shoulders together. They knew each other as well as they knew and volleyed all the original or encoded Formulas of their personal and adapted rhythmocatechistic daily Lessons, as if they were familiar commonplace proverbs. What were these echoes and counter-echoes of the Aramaeo-Hellenistic encoders who were daily charged with the crushing at the side of a Kephâ, a Shâ'ôûl, a Mattai or his reciter? Quite simply, what we realise when we examine these echoes experimentally, with opportune and adapted comparisons, is that these are two or three usefully adapted Encodings of the same Pearl-Lessons.^{lxxvii}

We can then compare the appropriacy and usefulness of the adaptations and identify where they were recited. In this regard it would be as well to bear in mind how differently three provincial reciters, face-to-face with one another, would adapt and recite our Oral-style proverb.

Red sky in the morning	Shepherd's warning
Red sky at night	Shepherd's delight

I recommend the experience of this 'proverbial' experiment, along with a hundred other analogous examples, so as to prove clearly how formulaic interchanges of this kind can be normal and natural, provided that they happen between Users who have been coached in the use of these Formulas and their presentation from Memory. It goes without saying that the subjects to be consulted for such experiments must be mnemonically familiar with innumerable proverbs, and with their various adaptations that are flexibly interchangeable according to audience, situation and circumstance. Otherwise, if we use only bookish Plumitives who think only when writing and who are as devoid of memory as of proverbs, the experiment will be useless. It is guaranteed to fail before it begins, as surely as would 'fail', the Reciter of a Counting-necklace analogous to Kephâ's, in a bookishly lead experiment, however mnemonically and mnemotechnically well-structured. This 'flunked' reciter of the Oral Announcement of Iéshou^a and of Kephâ all too often identified in Paulos, had Hellenistic Encoders like Markos, Loukas as catechistic Aramaeo-Sunergoï, and who would not even have bothered to memorise for himself what he heard his Sunergoï making their catechised Apprehenders memorise daily!

One wonders how intelligent critics can be so easily and cheaply satisfied! This would certainly not have been so in the case of the Apprehender of Gamaliel who surpassed all his Co-Apprehenders of Jerusalem in curiosity, in memory and in faithfulness:

Any Apprehender must recite in the terms of his Rabbi

lxxviii

The faithfulness of the Apprehender of Rabban Gamaliel is clearly replayed in the scholastic method displayed in front of his second and even more faithfully and traditionally conformist Rabbi: Kephâ, the paysan from Galilee who moved to Jerusalem to await the return to Jerusalem of the conquering Co-Apprehenders. Let us make an abacus-counter to record formally all those around Kephâ whom we see moving to and fro from Jerusalem to the Diaspora, and returning

again to Jerusalem and its surrounding environment - not only for a brief one-day visit, but for a pedagogic stay of several days, several months and even, at times, several years. I am satisfied here merely to turn this 'abacus'-counter of names into a recited list: Shâ'oûl, Markos, Loukas, etc.

ⁱ "Assembly of a living teaching and memorising Qehillâh": See Glossary s.v. *Qehillâh

ⁱⁱ "We must always engage with actively memorizing people.": Jousse is referring to people who 'know' because they memorise and recite/ perform from memory, as opposed to those who 'know' because they read and debate. We cannot know the scientific operation of 'knowing' arising out of memory, unless we study the behaviours of the memory and the memorisers. See Glossary s.v. *memory; *Oral Style.

ⁱⁱⁱ "From the moment that we take traditional Formulas rhythm-melodied by the lips, and render them inanimate in immobile graphics, we totally distort the very essence of the mechanism of the Counting-necklace of the Besôrâh or Oral Announcement.": Jousse makes the point that it is the performance of the rhythm, the melody and the formulas which are the "very essence" of the recitatives of the Gospels, not merely the recording of the words. See Glossary s.v. *Formulism; *rhythm-melodism; *Oral Style; *scripting.

^{iv} "... the original terms ...": the "original terms" of an Oral-style recitative include and extend beyond the 'words' to include the operation in performance of the Mnemonic Laws of Rhythmism, Bilateralism and Formulism, and the Mnemotechnical Devices which are the cohering or 'clamping' factors of the recitatives, which were in themselves 'significators'. See Glossary s.v. *Mnemonic Laws; *Rhythmism; *Bilateralism; *Formulism; *Mnemotechnical Devices.

^v "... I find it almost always impossible to use current and common terms which will allow me, first, to conduct personal research and, second, to expose this research to specialists who are completely foreign to this anthropological technique and to the dynamic and vigorous reality of Palestinian Memory and its consequences.": Consequently Jousse created a terminology that correctly and precisely identifies the processes and mechanisms that he discovered operating in human expression, and hence the need for a Glossary of Joussean Concepts, Terms and Usage. See Introduction to Glossary.

^{vi} "methodology": See ¹. Part One: Marcel Jousse and Methodology; ². Glossary s.v. *Laboratory; *macroscopic - microscopic.

^{vii} "terminology": See Glossary.

^{viii} "... which is precisely what makes it impossible to analyse the subject at all.": The impossibility that Jousse refers to is twofold: ¹. that partially identified by Foley ("The Impossibility of the Oral Canon": 1996) and ². analysing the text once the performance has been 'put on the page' (Chamberlin 1998). The terminology and methodology that Jousse developed addresses these issues fully, and resolves them in part. See ¹. Part One: Marcel Jousse and Methodology; ². Part One: Biblical texts: Presentation and Analysis. ³. Glossary s.v. *encoding; *scripting.

^{ix} "Thus the Anthropology of Memory must accept that it will be studied and understood only by specialists to whom its matter is foreign and who are therefore barely familiar with the facts.": Jousse's perception and conclusion of the *status quo* reflects the frustration that he experienced as a scholar and researcher. See Glossary s.v. *papyrovores.

^x “I must admit, from my personal experience, how difficult it is to set oneself up in a scientific observation post all alone to examine the immense complexity of the memorising operation of the Counting-necklace which is simultaneously continuously and immensely dynamic.”: In essence this demonstrates what Jousse identifies as ‘Dynamic’ as opposed to ‘Static’ Anthropology: See Glossary s.v. *Dynamic/ Static Anthropology.

^{xi} “Nafshâ-throats of Kephâ, Mattai and Shâ’oùl”: the reciting throats - the Besôrâh - of Peter (Kephâ – the Gospel attributed to Mark), Mathias (Mattai – the Gospel attributed to Matthew) and Paul (Shâ’oùl – the Gospel attributed to Luke). See Glossary s.v. *Besôrâh; *Kephâ; *Mattai; *Shâ’oùl.

^{xii} “Septantological”: of the Seventy. See Glossary s.v.

^{xiii} “... encodings by one or another sunergos who passed alternatively from the service of one Envoy to another.”: Jousse indicates here that the Metourgemâns-Sunergoi were not permanently attached to only one Envoy (or Apostle), but were able to, and did, encode for a variety of Envoys, which is why there are numerous references to their role in the Gospels and the letters of the New Testament. See Glossary s.v. *Metourgemân-Sunergos.

^{xiv} “Two thousand years later, who can possibly grasp, the pedagogical rapport in the relationships of Kephâ, Mattai and Shâ’oùl? Who can reconstruct the frequency of their recitation, their influence, their interchanges, their interdependence, their resistance, and so on?”: Jousse identifies the principal conundrum of the Oral Tradition: that - by virtue of its oral nature - we cannot know it at later time. See Glossary s.v. *Oral Tradition; *Oral Style; *performance.

^{xv} “... Markos’ version of Kephâ...”: the primordial or primary Counting-necklace of Kephâ. See Glossary s.v. *Kephâ; *Markos; *Counting-necklace.

^{xvi} “...Loukas-Shâ’oùl’s distinctly preserved second complementary strings of the integral Counting-necklace’s Pearl-Lessons.”: the Elaborated Counting-necklace of Shâ’oùl. See Glossary s.v. *Counting-necklace.

^{xvii} “It is Kephâ who is the chosen Provider ...”: Jousse identifies the principal role of Kephâ-Peter as the originator of the Counting-necklace, and the provider of the Pearl-Lessons, and thereby the foundation of the Church. See ¹ Glossary s.v. Kephâ; ² The last chapter *infra* entitled ‘Kephâ’, for reference of Jousse to himself as “the Provider of the Pearls”.

^{xviii} “pedagogical orderer and counter”: See Glossary s.v. *Counting-necklace; *Sedêr-Séfêr.

^{xix} “If one has to divide in order to rule, it is also necessary to divide in order to memorise.”: See Glossary s.v. *Partage for Portage; *Memory.

^{xx} It is clear from this comment that not all of the Deeds and Sayings of the Rabbi Iéshou’a were included in the scriptures, but only those and as much as was deemed necessary and sufficient. See Glossary s.v. *Deeds and Sayings; *scriptions.

^{xxi} “the complementary Counting-necklace”: See Glossary s.v. *Counting-necklace; *scripting; *Graphic Abbreviations.

^{xxii} “the elementary Counting-necklace”: See Glossary s.v. *Counting-necklace; *scripting; *Graphic Abbreviations.

xxiii "... under his Hellenised name of Petros." Kephâ - meaning 'stone' was named Petros meaning 'rock'. See Glossary s.v. *Kephâ.

xxiv "Metourgemân-Sunergos, the Jerusalemite, Iohânân, (nick)named Markos" who is Mark the encoder of the Besôrâh of Kephâ-Peter, and not to be confused with the Envoy Iohânân, the encoder of the 'elaborated Counting-necklace', the 'Johannine Gospel' or otherwise known as the Gospel attributed to the Apostle John. See Glossary s.v. *Markos; *Metourgemân-Sunergos; *Iohânân.

xxv "The first anthropological and mnemonic apprehension of the Aramaic composition which was ordered, counted and fixed by Kephâ in Jerusalem, was performed by Mattai." Jousse makes it clear that the original account of the Deeds and Sayings of the Rabbi Iéshou'a - the account of what later became the Gospels - was composed by Kephâ-Peter, from which all other accounts derived with the exception of that of Shâ'ouîl of Giscala.

xxvi *suntaxis*: 'to put together or arrange, showing connection and relation', as in 'syntax', from Greek *suntaktikos*. (COD)

xxvii The first version is the primordial Counting-necklace of Kephâ-Peter. See Glossary s.v. *Counting-necklace.

xxviii "Deeds and Sayings": these are the 'miracles and parables', or alternatively the 'acts and teachings' of the Rabbi Iéshou'a. See Glossary s.v. *Deeds and Sayings.

xxix "The comparison of this first version of the Counting-necklace with the later version, after its utilisation and adaptation by Kephâ in Rome, will be of enthralling anthropological interest. This later adaptation was fixed in its Greek encoding by the Sunergos Markos." Jousse emphasises the point that the Gospel attributed to Matthew is a scripting of an early version of the primary Counting-necklace of Kephâ, while the Gospel attributed to Mark is a scripting of a later version of the Counting-necklace of Kephâ. See Glossary s.v. *Kephâ; *Counting-necklace.

xxx "History tells us here that Kephâ did not intend specifically to make a Sedêr-Séfêr, but that he gave his lessons as the necessity arose. It is interesting to see what evidence of the Ordering and Counting of Kephâ's genius and memory remains in the external and catechistic structure of what was obviously the same Counting-necklace with seven Strands, after it had travelled from the city of Jerusalem to the city of Rome. Kephâ developed the Aramaic Counting-necklace with the seven Strands at the Heart of his Qehillâh in order to construct the Qehillâh as a place of catechistic teaching and learning. It is obvious that Kephâ rhythmo-catechised each of the Twelve Apprehenders of Iéshou'a. It is also obvious that to do this, Kephâ, as successor to Iéshou'a and Head of the Catechisation, used the fundamental Rhythmo-catechisation which consisted of inserting Rabbi Iéshou'a's formulaic Recitatives into his own historical and targumically formulaic framework." Jousse makes the point that Kephâ and his Apprehenders (the Apostles) used a series of oral didactic traditions - which were already known to them - to learn and teach the Deeds and Sayings of the Rabbi Iéshou'a: ¹ the learning/ teaching was functional, ordered and systematic; ² the place of learning and teaching was secondary to the matter of the learning/teaching; ³ the learning /teaching was constructed rhythmo-formulaically; ⁴ The learning/ teaching was supported by the memory-aid of the Counting-necklace; ⁵ The Apprehenders (Apostles) were taught individually by Kephâ; ⁶ the learning/ teaching was adapted by Kephâ from Iéshou'a and by each Apprehender from Kephâ; ⁷ the learning/ teaching was entirely oral, and therefore portable. See Glossary s.v. *Kephâ; *Apprehenders; *Partage for Portage; *Counting-necklace; *Deeds and Sayings; *Sedêr-Séfêr; *Qehillâh; *rhythmo-catechism.

xxxix “These Twelve Envoys remained in contact...”: in Jerusalem. See Glossary s.v. *Qehillâh.

xxxii “So much so, that while the Counting-necklace will always be Kephâ’s, yet it would also become the property and express the personality of each of the Envoys.”: Jousse makes the point that the Apostles recited the Deeds and Sayings of the Rabbi Iéshou’a according to the Counting-necklace of Kephâ to maintain the fidelity of the account, while simultaneously customising it both to their individual personalities and the contexts in which they recited. See Glossary s.v. *Counting-necklace; *Apostles.

xxxiii “Therefore, this is no synoptic phenomenon in which the texts are aligned with one another visually in parallel columns - texts that are in mutual written dependence.” Jousse distances the Counting-necklace concept from the Hexapla of Origen. See Glossary s.v. Hexapla of Origen.

xxxiv “There is no doubt that by the time it was fixed in writing, it was likely that the Counting-necklace of Kephâ was already dislocated, as it had been personally adapted to the use of the Palestinian Apprehenders. Moreover, the fact that we can no longer access this Aramaic construction in its Aramaic text, but only in a Greek encoding, which was itself subjected to later adaptations, makes the primordial originality of Kephâ’s Counting-necklace even less available to us.”: With this point, Jousse emphasises the impossibility of reconstructing the original Counting-necklace of Kephâ: the precise construction of the original would have been obscured by ¹ its use and adaptation by the Apprehenders, and ² the encoding and putting-into-writing by the Metourgemân-Sunergoï. Any reconstruction can, therefore, only be approximate. Jousse’s reconstruction of the *Our Father* exemplifies the extent to which reliable reconstruction is possible. See ¹ Jousse 2000: 416 ff.; ² Glossary s.v. *Counting-necklace; *Kephâ; *Apprehenders; *Metourgemân-Sunergoï.

xxxv “For that matter, History tells us that the sunergos Loukas was no more than the repeater and faithful encoder of the former Apprehender of Rabban Gamaliel.”: Jousse reminds his readers that the Gospel attributed to Luke is that of the pupil of Rabbi Gamaliel, Shâ’oùl of Giscala (Saul of Tarsus and later Paul). Shâ’oùl was traditioned (and schooled) by Rabbi Gamaliel, as Kephâ was traditioned by Rabbi Iéshou’a. See Glossary s.v. *Metourgemân-Sunergos; *Shâ’oùl.

xxxvi “Just as in the case of the first Strand with the seven very personal Pearl-Lessons, which was probably made of historical recitatives composed and retained by Mâriâm of Nazareth”: See Glossary s.v. *Mâriâm.

xxxvii “the Seventy”: See Glossary s.v.

xxxviii “little pieces of paper dotted with synoptic variants”: Jousse is referring here disparagingly to the thesis that there was one original written account of the life of Jesus which was then copied by the other Apostles. For a significant and recent argument in this regard, see Crossan 1999. See Glossary s.v. *Synoptic Problem.

xxxix “This threading and classifying string must have been very substantial and ancient indeed for us to rediscover it in the three working and adapting users in such different catechistic milieus”: Jousse refers frequently to the ancient origin of the catechistic texts that the Rabbi Iéshou’a and his Envoys used for the Diaspora. See ¹ Jousse 2000: Part Two: Chapter Three: The Targumic Formulas of The *Our Father* in the Palestinian Ethnic Milieu; ² Glossary s.v. *Counting-necklace; *targum; *formula.

xl “Every Envoy must carry within him the Envoi, the whole entrusted consignment”: Jousse exploits the ambiguity of this pun to reinforce the meaning and associations of the words: Every Envoy (Apostle) must carry within him the Envoi (Message - ‘the whole as a whole’, cf. following sentence).

xli “... a time lapse of several years ...” i.e after the death of the Rabbi Iéshou’a.

^{xlii} “Great works are mature works, and more so even before their genesis than in the course of their accomplishment.”: Jousse makes the point that any composition is the end result of significant prior imbrication, and that the maturing of the process occurs microscopically before composition is begun to be manifest macroscopically. See Glossary s.v. *Geste - Characteristic and Transitory; *microscopic; macroscopic.

^{xliii} “Palestinian it may have been, but it was singularly Galilean.”: Hence the title: *Memory, Memorisation and Memorisers in Ancient Galilee*.

^{xliv} “For, if the Apprehenders of the Palestinian scholastic Rabbis considered its intensive usage as indispensable to their memorisation, with how much more reason did the Galilean paysans - Talmids of the paysan Rabbi-Iéshou^a and Co-Apprehenders of Kephâ – have an even more traditional Mastery of the Counting-necklace?”: The use of the Sedêr-Séfêr - the Order-Counter and the original Counting-necklace had been indispensable to the traditional learning and teaching of the people of Palestine for millennia. But unlike the Palestinian scholarly Rabbis who used writing in addition to the Counting-necklace for their record-keeping, the paysan Galilean Talmids of the paysan Rabbi Iéshou^a used only the traditioned mode of archival record – the Oral-style memory – rather than writing as record, therefore their use of the Counting-necklace was indispensable to their purpose. See Glossary s.v. *Counting-necklace; *paysan; *Oral Style; *Apprehenders.

^{xlv} “quasi-congenital”: See Glossary s.v. *intussusception; *imbrication; *memory.

^{xlvi} “... but particularly for two reasons ...”: Jousse is referring to the fact that Shâ’oùl of Giscala (Paul) had been both traditioned orally and schooled scribally by Rabbi Gamaliel. See Glossary s.v. *Shâ’oùl of Giscala; *Rabbi Gamaliel.

^{xlvii} “... did not want to feel inferior ...”: It is significant to note Jousse’s perspective that the traditioned **and** schooled Talmid of the scholarly Rabbi Gamaliel, Shâ’oùl of Giscala, feared feeling inferior to the merely traditioned Talmid of the paysan Rabbi Iéshou^a, Kephâ. This perspective is based upon Shâ’oùl’s voluntary presentation of himself at the Qehillâh in Jerusalem to recite his Besôrâh before Kephâ. See Glossary s.v. *Shâ’oùl; *Kephâ; *Qehillâh; *Besôrâh; *Talmid; *tradition(ed).

^{xlviii} “... when he united Rabbi Iéshou^a’s and Kephâ’s Oral-style Tradition with the Oral-style Tradition of Rabban Gamaliel..”: See Glossary s.v. *Shâ’oùl of Giscala (Paul)

^{xlix} “All the memorising retreats of the mysterious and learned Arabians are comparable to the learned Gallic forests of our memorising Druids.”: Jousse was fully convinced of the anthropological nature of the Oral Style. He believed that the Oral Style was a natural and ordered consequence of man’s need to record in memory the significant events and characteristics of his socio-cultural milieu, and was fully manifest in the incidence of the tradition regardless of time or clime, hence the reference here to the equity of the traditions of Arabs and Druids. See Glossary s.v. *Oral Style.

¹ “Our anthropological and ethnic previsions are repeatedly realised in information about the besôrâic behaviours of Shâ’oùl of Giscala vis-a-vis Kephâ.”: Jousse highlights the coming together of two traditions of Counting-necklaces: the primordial Counting-necklace of Kephâ, which was the product of Kephâ’s traditioned background and his personal contact with the Rabbi Iéshou^a, - (“Kêpha-Peter and Iohânân-John chose from among the innumerable, authentic and impeccably memorised ‘Counting-necklaces’ of Rabbi Iéshoua and adapted them for each tragic event. Their Gospel is an ineffable echo which transmits to us the Mimemes of ‘Pearl-Lessons’ which Iéshoua taught in paysan parallelisms.” (Jousse 2000:312)) - and the elaborated Counting-necklace of Shâ’oùl of Giscala, the product of his

scholarly learning at the feet of the Rabbi Gamaliel – (Abbâ Shâoûl rhythmically ‘spoke aloud’, his Midrâsh. He mishnâised and rhythmo-catechised in the Synagogues of the Diaspora, generally composed in those times of Aramaist and Hellenist auditioner-apprehenders. When these Aramaist and Hellenist auditioner-apprehenders asked him if he had a ‘Paraqliting lesson’ for them, Shâoûl of Giscala, Abbâ of the Palestinian land and intellectual Berâ of Rabbân Gamaliel, needed only to rhythm-melodise his Midrâsh in traditional Aramaic formulae for the Aramaists. Formula by formula, his Aramaeo-Hellenistic paraqlitâ-sunergos had simply to encode them ‘in-full-flight’ into the Hellenic language for the Hellenists. (Jousse 2000:523)) See Glossary s.v. *Counting-necklace; *Shâ’oûl of Giscala; *Kephâ.

^{li} “It is unimaginable that two Galileans of such genius and two memorisers of such breadth would not have parsimoniously reserved every instant of their contact to display, one to the other, each of their most subtle and over-refined usages and re-arrangements.”: Comments such as this emphasise the individual creativity of the composers and reciters of the Oral Style: specifically this instance refers to the composition of Kephâ and Shâ’oûl of Giscala. See Glossary s.v. *Counting-necklace; *Shâ’oûl of Giscala; *Kephâ.

^{lii} “... or any other Sunergos of the encoding and conquering Headquarters.”: the point is made that Sunergoi were not assigned to specific Envoys. See Glossary s.v. *Metourgemân-Sunergos.

^{liii} “And the Counting-necklace of Shâ’oûl-Loukas ...”: the Gospel attributed to Luke. See Glossary s.v. *Counting-necklace; *Shâ’oûl; *Loukas.

^{liv} “... two utilisations of Mattai and Kephâ, ...”: the Gospels attributed to Matthew and Mark, both being the encoding of the primordial or primary Counting-necklace of Kephâ. See Glossary s.v. *Mattai; *Kephâ; *encoding; *Counting-necklace.

^{lv} See Glossary s.v. *Counting-necklace.

^{lvi} See Glossary s.v. *Counting-necklace.

^{lvii} “Here again, Truth becomes Freedom. And pedagogical liberty has allowed us to delve deep down into methodological truth.”: Jousse emphasises the importance of flexibility in effective teaching and learning. See Glossary s.v. *pedagogy.

^{lviii} “The triumph of genius is that it becomes increasingly individual as it becomes increasingly universal.”: This apparent conundrum serves to demonstrate the absolute and independent nature of genius: that it exists as a manifestation of the universe as ‘in(m)-pressed into’ and ‘ex-pressed by’ the individual. See Glossary s.v. *genius.

^{lix} “To do it well, one would have to resuscitate in oneself a treble Reciter.”: From this point for two paragraphs, Jousse describes the constraints and demands of a possible experimental recreation of the recited texts, viz. memorised command of all the texts of the gospel accounts of the life and work of the Rabbi Iéshou’a and of the Aramaic Targum, all without the support or aid of writing for either the purposes of composition or record.

^{lx} Synagogue = Hebrew: Sunagogue = English Transcription of the Hebrew. See Glossary s.v.

^{lxi} “... Diaspora who returned individually and annually to assault the walls of Jerusalem, centre of the World ...”: The Envoys returned to Jerusalem at various intervals to recite their Besôrâh to each other for the purposes of verification. See Glossary s.v. *Jerusalem; *Envoys; *Metourgemân-Sunergos.

^{lxii} “And inside this first ebb-and-flow, a second pedagogically analogous ebb-and-flow insinuates itself, and utilising the first ebb-and-flow formulaically and linguistically, conquers and overpowers the whole World.”: Jousse identifies two distinct diaspora; one within and one outside the confines of Palestine - the intra-ethnic and extra-ethnic diaspora. See Glossary s.v. *Diaspora (intra-ethnic, extra-ethnic)

^{lxiii} “... Gallo-Galilean Civilisation ...”: Jousse identified particular and specific similarities between the paysan Galilean and Gallic milieus. See Glossary s.v. *Galilee; *Beaumont-sur-Sarthe; *paysan; *civilisation.

^{lxiv} “Let me repeat so that it will not be forgotten in a catastrophe of methodological oblivion: All these living human drops of water which accumulate in engulfing waves of mishnâising and rhythmo-catechising ebbings-and-flowings, are never immobile nor independent, but always act and interact, each depending on the whole and the whole unable to operate without each and every single one of them.”: Informed as he was by Poincaré’s Topology or ‘dynamic geometry’, Jousse had a complete and thorough understanding of what is currently identified as “systems thinking”, that inform and underpin the perceptions of thinkers and writers across a wide spectrum of disciplines and interdisciplinarity such as Senge et al (1997), Capra (1996) and Pert (1997). See Glossary s.v. *interdisciplinarity; *textual atoms; *Mechanics.

^{lxv} “Yet in this indiscernible multiplicity of living and anonymous human drops, one cannot not notice that certain backwashes are more active and, more especially, more interactive.”: Jousse identifies certain individuals who make a greater impact than others, for a multitude of personal, traditional and circumstantial reasons. See Glossary s.v. *Kephâ; *Shâ’oùl of Giscala; *Metourgemân-Sunergos; *genius.

^{lxvi} “I am soothing/ but I am everything /in Him who fortifies me”: Perhaps Philippians 4. 13: “I can do all things through Christ which strengtheneth me”. Jousse identifies the divine nature and origin of human capacity and memory. See Glossary s.v. *memory; *Mechanics.

^{lxvii} “We are fortunate to have Kephâ in Rome saved in the memory-aid scriptions by the Metourgemân-Sunergos, Markos, who was always at his side.”: a reference to the role of Markos as Metourgemân-Sunergos and encoder of the Besôrâh of Kephâ-Peter in the Gospel attributed to Mark.

^{lxviii} Jousse is referring to the scholarly misinterpretation of the role of the Metourgemâns of Paul as ‘pious travel companions’ or ‘luggage carriers’. See Glossary s.v. *Metourgemân.

^{lxix} “The only reason that the bookish Palestinian scholars are disinterested in the Sunergos lies in their ignorance of the ethnically pedagogical meaning of the word Sunergos, and perhaps also in their ignorance of the liturgically indispensable role of a Metourgemân-Sunergos, like Moses’ didactic intermediary between the Teacher and the Learner.”: Jousse makes the point that Palestinian Scholars overlook the significance of the role of the traditional Metourgemân-Sunergos in the operation of the Oral Style as mnemonic socio-cultural archive since the time of Moses. See Glossary s.v. *Metourgemân; *encoding.

^{lxx} “The Rabbi may have taught only doctrinal recitatives, and his Apprehender, in front of him or at his feet, ‘doctrinises’ his Rabbi. The term ‘doctrinise’ used here, for want of a better Word, can be understood mnemonically by the analogous term: ‘uses up’, ‘exhausts’, or ‘absorbs’.”: See Glossary s.v. *Manducate/ manducation; *Counting necklace; *Putting-into-writing; *Graphic Abbreviations;

^{lxxi} “Now, through a coincidence which gives us an assurance of the practice as a whole, we find that the Pearl-Lesson of the Last Supper in the Counting-necklace encoded by Loukas, sunergos of Shâ’oùl, is also

evident in that of Kephâ-Mattaï and in that of Kephâ-Markos.”: Jousse is referring to The Last Supper as in Matthew 17-29; Mark 14, 12-25; and Luke 22, 7-20.

lxxii “For I have receptioned through the Mâra / That what I also traditioned to you ...”: Perhaps “For I have received of the Lord that which I also delivered unto you”: 1 Corinthians 11.23. See Glossary s.v. *traditioned; *Shâ’oùl; *Kephâ.

lxxiii “in order to thread Pearls”: in the French milieu means ‘to address a dispute’, but Jousse indicates that in the Palestinian Oral-style milieu, ‘to thread Pearls’ referred literally to the recitation of rhythmic recitatives, a collegial rather than a contestatious interaction, conducted on a daily basis in the Qehillâh in Jerusalem. See Glossary s.v. *Pearl-Lessons.

lxxiv “... the school of Ananias with its solitary Rabbi ...”: Ananias, “a certain disciple at Damascus” divinely charged with the restoration of the sight of Shâ’oùl of Giscala, followed by his baptism and conversion, and his mission to the Gentiles which greatly angered the Jewish populace. See ¹ Acts of the Apostles 9, 10ff. ² Glossary s.v. *Shâ’oùl of Giscala

lxxv “... but with an entirely different pre-talmudic training...”: A reference to Shâ’oùl of Giscala’s early schooling and traditioning as a pupil of the great Torâhic and Mishnaic Scholar, Rabbi Gamaliel, which was significantly different from that of Kephâ and the other Envoys, all of whom were traditioned - but not schooled - paysan fisherman. See Glossary s.v. *Kephâ; *paysan; *Shâ’oùl of Giscala.

lxxvi “Truly, as an Anthropologist, I have never felt as strongly as I do in this case: our ignorance of the Traditional Oral-style milieu and of its geniuses of memory has made us overlook, with disconcerting tranquility, the most elementary bases of this organised, centuries-old, conquering Pedagogy which we see, methodically and targumically, invading the Hellenistic Diaspora and its surrounding Gôyim.” Jousse identifies the mnemonic Oral Style as a highly successful and organised learning and teaching medium, which is overlooked and discounted in the scholarly analyses of the New Testament. See Glossary s.v. *memory; *Oral Style; *Pedagogy becomes Liturgy.

lxxvii See Glossary s.v. *Synoptic problem.

lxxviii “Any Apprehender must recite in the terms of his Rabbi”: spoken by Shâ’oùl of Giscala, apprehender of Gamaliel.

CHAPTER THREE

THE COUNTING-NECKLACE FROM JERUSALEM TO ROME

After that of Jerusalem, the Oral-style Laboratory in Rome comes as a surprise, for the Qoheletⁱ of this as yet incomplete but supreme Qehillah is Kephâ who emigrated to Rome with his whole Palestinian Rhythmo-catechistic liturgy reinforced by the septantological liturgy of the Diaspora.ⁱⁱ

In Rome, as in all the other Aramaeo-Hellenistic cities of the Diaspora, we see a process functioning, the jargon of which has created a great deal of confusion and pedagogical misunderstanding: 'the ministry of the Word', 'the service of the Word', etc ... In fact, the Qehillâh of Rome, using the same people and methods, and with the same consistent and simple fidelity, observed the same traditional mechanism of Miqerâ'isationⁱⁱⁱ and Mishnâisation,^{iv} of the Kenishtâh of Jerusalem. This Aramaicising observance of the Kenishtâh-Qehillâh was used for those of the Diaspora who conserved the Aramaic usage of familiar Aramaic and who could then only be catechized in the Greek formulas of the Seventy. By studying this mechanism of encoded Catechization we will discover how the Aramaic Pearl-Lessons of Kephâ covered themselves facet by facet, with the transparent veil of the formulaic encoded Greek of the septantologist Sunergoi.

1. The Threading of the Principal Counting-necklace of Kephâ^v

When Kephâ-Petros founded the Qehillâh of Rome, he entered a battlefield as vast as the world. Hellenistic Palestine had opened this battlefield through the efforts of the officers of its headquarters, the Metourgemân-Sunergoi whose Encoding tactics I have analyzed. Galileism had therefore only to enter into this previously opened arena by taking in its service a few of those officers from staff headquarters who were targumically fully trained in the promotion and distribution of the traditional, Aramaic and Hellenistic Formulas. The Aramaeo-Hellenistic Targum had, so to speak, been the school of war in which the lieutenants had been trained and whom the new conquering chiefs enlisted under their command.^{vi}

Commandants and lieutenants were not strangers to each other. From their mothers' wombs they had all received the same traditioning formulaic memory. The selected Aramaists could, from the start, surge throughout the Diaspora only because they were accompanied by Metourgemâns-Sunergoï who had already been trained for these militant and encoding peregrinations. We are not dealing here with the occasional resistance sniper. Every one of these Metourgemâns-Sunergoï, could have rhythm-melodied equally in Aramaic or Greek - with their last breath as they lay dying, mortally mown down on an immense battle field - that chivalric formula, called out by the most masterful of them all:

The good fight	I fought
The course I stayed	Faithfulness I defended

vii

The weapons forged to defend this Faithfulness, which is as old as Palestinism itself, had been tirelessly handled time and again by all the Metourgemâns-Sunergoï of all the Synagogues - the vanguard of minor outposts - of the Diaspora. This was not a desertion of tradition, but a confrontation with the reality of the situation, which turned the Sunergos of the Kenishtâh into the Sunergos of the Qehillâh.^{viii} "Do not try to understand," the interpreter-Sunergos of the Kenishtâh might have said in military fashion. And perhaps, the interpreter Sunergos of the Qehillâh might have said to himself and to others, "We are now no longer speaking in parables." The words of the traditional Formulas were analogous but the meaning of these same traditional Formulas was different.^{ix}

In much the same way, our understanding of the verbal substance of a riddle is different before and after its solution has been given. Thus the traditional Formulas of the Rhythm-melodic Improvisation of Mâriâm of Galilee had a wholly different semantic resonance from the analogous traditional Formulas of the rhythm-melodic improvisation of her ancestor, Hannah, the Palestinian.^x The rhythemics remained the same, its echoes became sublimated. The same indispensable Memory is found precisely within these Rhythemics, and it is within this indispensable Memory that all of yesterday's preparations for victory become today's definitive

conquests. In essence, the Memory and the Memorisers remained the same: in changing the head, only the orientation changed.^{xi}

The Anthropology of Memory must therefore let the Memory play out the Rhythmo-catechisation of the present and the past using the same Laws of traditional Formulism. The Kenishtâh-Synagogue and Qehillâh-Ekklesia lent to their Teacher and Apprehender-Repeaters the same Sunergos Markos, thanks to whom we can still now hear Kephâ, the carrier of a whole new and old formulaic Tradition, giving an (ac)count of the Pearl-Lessons of his Counting-necklace. One understands thus the sense of professional ease and confidence in their traditional knowledge that sustained all the synagogal Sunergoi who were chosen as accompanists of the Envoys of Iéshou"á such as Kephâ and Shâ'oûl, as their septantologically preformed septantologist Encoders throughout the Diaspora.^{xii}

All that is left for us to do, then, is to observe in our memories as Anthropologists, through the intermediary of diverse and analogous Sunergoi, in what septantological form the Counting-necklace was replayed, after leaving Jerusalem. The diversity comes from the personalities of the Envoy and his Sunergoi. The analogy, reaching more or less often the point of distinctive identity will result naturally from all the converging factors which I have outlined in broad strokes. Methodologically we already know the nature of the rhythmo-catechistic and mnemonic facts which we will find.^{xiii} Only empirical observation will show us the quantity and detail. But, from now on, we can expect to find a rather more dynamic and intelligent outcome of the Laws of Memory functioning in a formulaic and intercalary Oral-style Tradition. Everything will be simultaneously complex and simple: the complexity emanated from the living Memorisers and the simplicity originated in the Laws of the Human Memory.^{xiv}

After what I have said of the septantological formation of the Memoriser-Encoders functioning continuously and successively together at the sides of the Teacher teaching the same Counting-necklace of Pearl-Lessons, one understands that it will quite often be difficult to distinguish 'what belongs to who'. In effect, in a realm such as that of the Memory, everyone is both king and subject to a greater or lesser extent. Trained and practised to this point of mastery, which is normal in the formulaic Oral-style Tradition, Memory might be more reliable than written

documents. The Memory can also simultaneously still conserve a suppleness in the use of all its living and interchanging mechanisms in such a way that no Copier and Reviser of written documents can equal. What is normal to the point of banality in the operation of utilitarian Memory becomes at once abnormal and inexplicable in the case of diced and recopied documents. Certain loyal Documentarists have even admitted that trying to use written documents to achieve a result comparable to the one which concerns us here, poses a problem insofar as the editorial honesty of the Copier is concerned! Everyone is moreover of the opinion that we find ourselves faced with a complexity of materials comparable to nothing known.

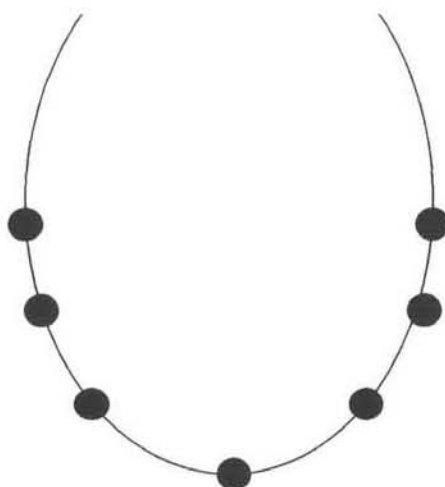
As the Anthropologist of the Memory operating in the ethnic Milieus of Oral-style Tradition, I am entirely of this opinion when it comes to those materials hitherto studied by Written style Documentarists. What they know does not however include a knowledge of the current facts about normal and natural memory in the Oral-style Tradition. Let the unknown become known and familiar to them, and then there will no longer be a problem, because they will understand the use of Memory in an Oral-style Milieu. This is not the first time that a Discovery has occurred in science. More often than not, Discovery consists of merely looking more attentively at the simplest things and drawing conclusions from that observation. There are still many more apples on the apple tree ... that have yet to fall.

Even before these Discoveries of the Anthropology of Oral-style ethnic milieus, there were eminent specialists who said that what they knew of the operation of Memory in our ethnic milieus was more than sufficient to explain the repeated recitatives. Other no less eminent critics deemed that these achievements could only be accorded to documents of editors and writers. Good, sound minds have verged on accusations of forgery. Without taking sides, the Anthropology of the Oral-style Tradition observes, establishes and verifies no more than the operation of the Laws of the human Memory wherever and whenever they are freely practised.

When Kephâ, in the Memorizing Qehillâh-Assembly of Jerusalem ordered and counted rhythm-melodically, in formulaic Oral-style, the seven simple and multiple Septenaries of the vast mnemotechnic Counting-necklace of the Aramaic Besôrâh, he threaded and grouped them systematically into the Pearl-Lessons of the Deeds, and then, of the Sayings of the departed Rabbi. For the initial

Septenary and for the complementary Septenary, he had the formulas of Iosêph and Mâriâm at his disposal.

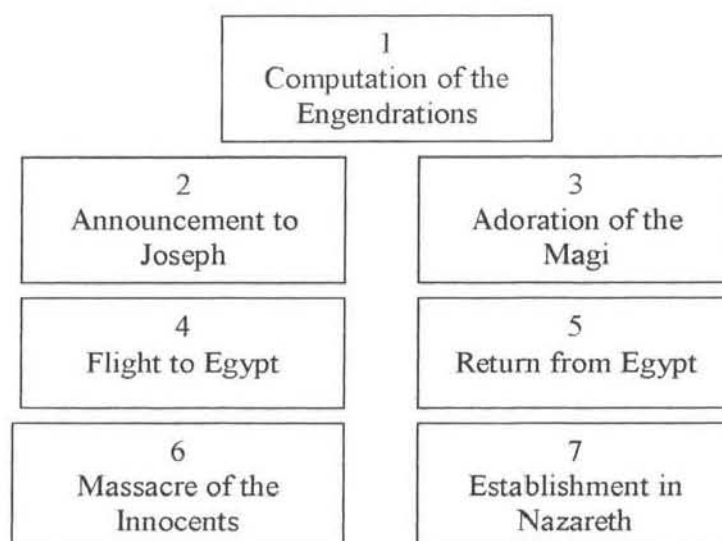
Mâriâm's Counting-necklace is not the same as our rosary with its uniform *dizaines* or decaneries: "Hail Mary, full of Grace ...". The septenary of Mâriâm is altogether more profound. It carries the improvised and rhythmo-melodic and mnemotechnic repetition of the seven historical Recitatives of Rabbi Iéshou"a's Deeds and Sayings at the hearth in Nazareth. When Mâriâm rhythmmed them in Aramaic targôûmic formulas, she made this Counting-necklace which is, on the whole, in the form of septenaries:



To clarify this better, I use the mechanism of the Clamp-words and 'parallelize' the Pearl-Lessons of this septenary as follows:^{xv}



As a composer of an ethnic Milieu of formulaic ethnic Oral Style, just like his spouse Mâriâm, Iosêph of Nazareth also in turn improvised and rhythm-melodised his Deeds and Gestes in a Septenary of customary historical Pearl-Lessons:^{xvi}



We find the remnants, to some extent dislocated and re-arranged, and yet still recognisable, of the Septenaries of Pearl-Lessons of this primordial Aramaic Counting-necklace in the Besôrâh-evangelism of Mattai-Mattaïos, of Kephâ-Markos and of Shâ'oûl-Loukas.^{xvii}

2. The Double Complementary Row of the Counting-necklace of the Envoys^{xviii}

We will now witness this Usage, which is doubly personalised: personalised by both the Teacher and by the Apprehender. Obviously, this personalising of the Oral Style can be performed neither by any arbitrary individual nor before any equally arbitrary individual. That is why it is important: to know the utilising teacher - whether it is Kephâ-Petros, Shâ'oûl-Paulos, or Mattai-Mattaïos. And, once the Utiliser has been clearly identified, it is important for the participants to come face-to-face and to compare their performances of the three personalised versions of the same Counting-necklace, without pretending to give profound and definitive reasons for the three quite considerable diversifications of Kephâ's basic Counting-necklace.^{xix}

The fascination of this Counting-necklace lies in the fact that the Adapter-Utilisers have it, in its fundamental and professional systematic order, with them all the time. It is, indeed, like the well-

classified library in the Memory of a professor, the majority of whose books are constantly borrowed by his pupils, but without them ever being out on loan. For the professor, the anthropological library is always well-ordered and fully complete. On the other hand - and this is one of its purposes - in an actual library a foreigner will always find many gaps and apparent transpositions. It goes without saying that each year, at the time of the Summer holidays, for example, when all the borrowed books are returned, only the classifying professor will be able - at first glance and according to his seven classifications - to rearrange the transposed works and apparently jumbled volumes for the ease of use by the specialised users.^{xx}

Unfortunately, we do not have in us the memorial disposition which Kephâ had for his professorial Counting-necklace, and his Sunergoï certainly did not have this disposition any more than we have. Whence the following information, reported by the History of the Origins of the Roman Qehillâh-Ekklesia. This is information of such importance, and so pertinent ethnically and technically precise that it was not understood before my Anthropology and Methodology of Memory explained it.

Markos, who had been the Sunergos-interpreter of Kephâ-Peter, scripted everything that he had memorised exactly, without, however, “sederising”^{xxi} the sayings or the Deeds of the Rabbi. Indeed, Markos had neither auditioned the Rabbi,^{xxii} nor walked in his steps, but later, as I said, he followed in the footsteps of Petros.^{xxiii} The latter gave his lessons according to the needs of the Catechised and not as if he were making a Sedêr-Séfêr of the Rabbi’s recitatives.^{xxiv} This is why Markos committed no mistake whatsoever when scripting a few of those lessons as he had memorised them.^{xxv}

When one understands the technical meaning of ‘Counting-necklace’, one does not risk confusing this technical Ordring-Counting with an ordinary pedagogical ordering of Lessons. Markos scripted the Lessons of Kephâ as he had memorised them by auditioning, but these lessons of Kephâ were made according to the needs of the particular context and not according to the complete primordial Counting-necklace, mnemonically tallied and told^{xxvi} from within Kephâ’s methodological Memory.^{xxvii}

No doubt, Markos noted its practical structures, but he did not go so far as to master the entire theoretical structure, as Mattaï-Mattaïos did, and even, as did - up to a point - Shâ’oùl-Paulos and his Sunergos Loukas, although theirs was less complete.

It is pedagogically important that Markos specifies that he has scripted ‘a few lessons’,^{xxviii} as this allows us to anticipate the possible absence in his scription of the Memorisation of the second Complementary rung of Pearl-Lessons, ordered and counted according to the Ordrage and Countage of the Pearl-Lessons of the principle Counting-necklace.

In its most conspicuous representation, this second complementary row of the Counting-necklace is also found to be clearly parallel with the principal Counting-necklace of Shâ’oùl-Paulos-Loukas as well. I could say that it is thanks to Shâ’oùl-Paulos-Loukas that the attention of the Anthropologists of Memory has been drawn to this second complementary mechanism of the principal Counting-necklace.

Indeed, we can see how Mattaï and his sunergos, Mattaïos took advantage of the *intercalary* nature of the Oral Style in order to unstring the Pearl-Lessons of the Complementary second row of the Counting-necklace so as to intercalate some of them, conveniently, between the Pearl-Lessons of the principal Counting-necklace. Unlike Kephâ, the composer of the double row, Mattaï-Mattaïos performed the dual role of: De-composer and Re-composer – De-composer of the second parallel Counting-necklace and Re-composer of the principal Counting-necklace thus making it more complete.^{xxix}

We can see how Shâ’oùl-Loukas received the completely threaded and integrated double Counting-necklace from Kephâ. We can also see how he preserved it right up until the Scripting by the hand of Loukas, even though, in the interim, many an individual Pearl-Lesson was swirled in his Sunergos’ mouth according to the Hellenistic encoding of the other Sunergoi’s mouths such as Markos, etc.

Mattaï and his sunergos Mattaïos unstrung the complementary Counting-necklace^{xxx} of Kephâ and integrated the supplementary Counting-necklace^{xxxi} within the principal Counting-necklace. So that, if we did not have the very unexpected record in writing by Loukas - presumed to be very Greek - we would not have the complementary second row of Kephâ’s Counting-necklace in all its striking symmetry.

What is most unexpected of all is to see how the original Composer of the principal Counting-necklace and the complementary Counting-necklace^{xxxii} discarded the whole second row of the Counting-necklace to fit the needs of his Catechised learners so that only the principal row of the Counting-necklace was to be learned. Sunergos-Scripter Markos does not ever seem to have scripted the indication of this omission, in the same way that he indicated in writing, **as it were**, ‘between inverted commas’, the omission of the first Strand of the Deeds of the Counting-necklace: ‘Beginning of the Gospel of Jesus the Messiah, son of God’.

The fact that chance has given us three Scriptions of different versions of the same Counting-necklace allows us to grasp the orderliness of the structures of this Counting-necklace and the suppleness of the utilitarian handling of its Pearl-Lessons.^{xxxiii}

One understands thus, but only in this way, why we should have three similar versions of dispersion if all that the three copyists had to do was to copy the same written documents. On the other hand, if we know the usefulness and the use of the Counting-necklace originated from the source prototype and having been transposed according to the needs of each Qehillâh-Ekklesia, we are enlightened pedagogically without however the whole matter having been explained. While we do not know each and every motive for the dispersion, we do know the method of dispersion. However, instead of finding ourselves in search of unbelievable scatterings of paragraphs, we know that we do not have paragraphs, but that we are observing Pearl-Lessons which have been unthreaded from a specific order to be re-threaded in an order better adapted to the users of the Counting-necklace which will be in a new manner. We know in advance that another re-arranger of the Counting-necklace will not perform his transposition in the same way.

In this we can see that, as in the other points of the mechanism, there is no problem, but a marvellous method of teaching in the Oral-style Tradition. Because none of the Counting-necklace re-arrangers had the same re-ordering needs as his Co-envoys, each time the Counting-necklace was re-ordered, we experience the most beautiful imaginable, living Laboratory. Instead of busying ourselves scratching furiously through the dead cards of an equally dead filing tray without any clear direction, we have a fascinating task of observation to carry out: to follow the unfolding of each of the three versions of the same Counting-necklace, which was always to be

found as it were as a regular superimposition on the special living to and fro-ing of each of the three stages of the Counting-necklace in use.

This superimposition - which is rather an under-imposition, allows us access to fundamental points of reference, so that we can see how the personalised catechistic designs of each specialist Teacher functioned. We must study this specialist re-arrangement of Pearl-Lessons thoroughly because there will be totally unexpected elements in the analysis for an ethnic milieu such as ours: in our ethnic milieu, three provincial catechists returning from the Capital will make their learners memorise the Lessons of the common Handbook in the established primitive order; they will not make the global Lessons and the particular Demands undergo transpositions analogous to those which we can and must analyse in the Oral milieu in order to draw from them catechistic information on a catechistic pedagogy which is altogether new to us.

We are not dealing here with a Written-style Milieu. If we want to really profit from an understanding of the innumerable sum of living mechanisms at our disposal, we must make them replay in the living Memories and in accordance with the laws of Memory in order to explain their complexities. These complexities are all borne out of the same general laws but they will have particular special explanations which we will be observing, whilst they function along parallel paths: Kephâ at an early stage, operating close to Mattai^{xxxiv}; Kephâ at a later stage, through the intermediary of his Sunergos Markos; ^{xxxv} Shâ'oûl-Paulos with his intermediary Loukas, ^{xxxvi} an intermediary who comes and goes for many long years in collaborative and encoding contact with a series of Sunergoi, of Kephâ, of Mattai, and so on.

We are not dealing with flying loose sheets of paper, but with whirling Recitations of an Oral-style Tradition milieu. Trying to reduce such dynamic whirling interchanges to controlled graphics, is to condemn oneself never to understand the dynamic pushing-and-pulling interactions and diversities of living Memorisations. When I speak of dealing with living Memorisation in full self-awareness, it must be noted that this is as a methodology of investigation and of personal explication. This is not to say that the Anthropologist of Memory will not have to make an effort to have recourse to increasingly meticulous typographical dispositions in order to help the other Anthropologists become even more deeply aware

themselves. Let me make it clear that I am saying that we are only standing at the very first dawn of a science of the Memory.^{xxxvii}

What is to us a “technical science”^{xxxviii} must be for all the Oral-style ethnic milieus a “practical science”^{xxxix}, in which we have to push ahead as fast as possible, extending ourselves as widely and deeply as possible. It is such practical science of the Memory that will enable us to discover unending analogies rather than inevitably rare occurrences of identity.^{xl} Man is not a mechanically repeating machine. He is a living, intelligent being who develops his vital tools of intelligence and Memory individually. We have seen this for example in the marvelous elaboration and perfection of Palestinian Counting-necklace which has many varied forms in all the other ethnic Oral-style Milieus.^{xli}

I have to admit that even in the Palestinian Ethnic milieu, without the catechist, Shâ’oùl, and Loukas, his encoding Sunergos who was later to become a scripter, we would not ever suspect the existence of a primordial and original second row of Pearl-Lessons of Kephâ’s Counting-necklace.^{xlii} We would have suspected this even less, as Kephâ himself, dropped many things other than the second row of the Necklace-counter along the way, in his Roman Catechisation:^{xliii} the half-section of the Sayings in the second Strand of the Pearl-Lessons, to begin with, a half-section, which is nothing less than Iéshou’a’s Rhythmo-catechism on the Mount. No-one would ever have accepted that Kephâ did not know the Recitatives of the Rhythmo-catechism on the Mount, at least in the same arrangement of the Strand as did Mattaï and Shâ’oùl.

The personal orderings of Mattaï and Shâ’oùl show us moreover that if Kephâ had repeated the Rhythmo-catechism on the Mount in Rome in front of Markos, his own ordering would certainly have been different, to a greater or lesser degree, from those of his two co-envoys. It would also probably have been different even from the one he had ordered and counted in the fundamental Aramaic Counting-necklace in Jerusalem. There was no reason at all why Kephâ would not have adapted the Counting-necklace for his use, just as Shâ’oùl and Mattaï did to demonstrate their discerning usage of it. The Roman scription of Kephâ-Petros’ Counting-necklace by Markos provides proof that this was a common practice with all the other Strands of the Counting-necklace.

^{xliv}The stringing of the Pearl-Lessons of the Counting-necklace must be situated amidst the traditionally trained Palestinian Apprehenders who together with the Kenishtâh-Sunagogue and the Qehillâh-Ekklesia still at the time constitute an indivisible whole. The Hebraic, Aramaically targumised Miqerâ' was now followed liturgically by the rhythmo-catechistic and semantic-melodic Mishnâh, the crystallisation of which then shaped a Pearl-Lesson with formulaic facets of the Counting-necklace of the new Qohelet coiled around the rhythmo-melodising Nafshâ-throat of his Co-Apprehenders.

From each targumised Miqerâ'isation, a Miderâshisation with targumising formulas caused another more or less voluminous Pearl-Lesson to blossom forth, which was strung after the preceding Pearl-Lesson. And so from one session to the next, the first half-section composed of the Deeds of the founding Rabbi of the Qehillâh-Ekklesia,^{xlv} began to be strung together. These historical Deeds continued in another half-section which told, Pearl-Lesson by Pearl-Lesson, the Sayings of the same founding Rabbi of the Qehillâh. In characteristic, counting fashion, a Pearl-Lesson reduces its formulaic Facet of principal importance for the computation of the Counting-necklace, at the end of the final Saying, closing the second half-section and opening the next Strand of historical facets. We see this Facet again, in the initial position, in the other five first Pearl-Lessons of the following Strands of the mnemotechnical Counting-necklace – and here it is:

And it happened that Iéshou"a finished
--

the Sayings just heard ...

Then, from one rhythmo-catechistic session to another, the Aramaicising and Targumising Mishnâisation continues to increase these Pearl-Lessons and to string them one by one, clamping them together by formulaic introductions or by recitationally salient Clamp-words. And always, from besôrâic mishnâisation to besôrâic mishnâisation, the recitatives were told by threading the half-section of Pearl-Lessons of the Deeds followed by threading the half-section of the Pearl-Lessons of the Sayings. And so on up to the seventh Strand where, as in the first symmetrical Strand, only a half-section of Deeds threaded up its symmetrical Strand to match the half-section of the symmetrical Deeds of the first strand.

The double complementary row of the Counting-necklace is Threaded into the principal Necklace at the point where the last Pearl-Lesson joined the Strand. And yet, all the Deeds, and especially all the Sayings of Rabbi Iéshou"a, founder of the Qehillâh, have not found their place in the half-sections of the Deeds and Sayings of the principal Counting-necklace. Both Kephâ, Qohelet of the Iéshou"an Qehillâh, and his rhythmo-catechist Co-Apprehender Iohânân bar Zabdaï, knew and felt that all the necklaces of the world and all the pearls of the seas would not be capable of (re)counting the Deeds and Sayings of their Rabbi.

Yet, between what is impossible and what is incomplete, there is place for further completion. Thus, from session to session, from mishnâisation to mishnâisation, a new Counting-necklace would crystallise to 'tell-the-beads' of a new central Counting-necklace, parallel to the principal Counting-necklace and one in which strands two, three, four, five and six do correspond to the half-sections of the Deeds and the Sayings of the Necklace.^{xlvi} It is precisely such attention to a complementary Counting-necklace which introduces us at this very point to the analysis and the distinction of a second complementary row of Pearl-Lessons running parallel to the row of principal Pearl-Lessons of the elementary Counting-necklace of Kephâ. One glance at the concrete reproduction of this Counting-necklace with two rows will express more, and express it more clearly, than the longest verbal explanation.



Naturally, one has to be accustomed, to the study of the normal structure of the Counting-necklaces to be able to position oneself on familiar ground from the first glance. Indeed, these matters are so familiar that the users of Oral-style Tradition in ethnic milieus have no need for the material realisation of the Counting-necklace with its two parallel rows of Pearl-Lessons. In Kephâ's Counting-necklace, the principal row consisted, as is often the case, of seven Strands; the second row only beginning after the first strand, and ending before the last-but-one strand: having thus its five Strands parallel with the five central Strands of the principal row of the global Counting-necklace.^{xlvii}

A careful comparison will show us that the Strands of the first row and the Strands of the second row had corresponding subjects and were thus complementary.^{xlviii} There, as in the whole ensemble of the Counting-necklace, individual, adapted re-arrangements would take place, for we know that one of the pedagogical aims of the Counting-necklace was to offer general arrangements that accommodated special re-arrangements. It is precisely because of these primary arrangements of the Pearl-Lessons that we can find and understand the re-arrangements of some of the Pearl-Lessons which were given new importance and value by their displacement. These displacements, which varied according to the utilisation of one or another of the three known Users of the primordial Counting-necklace, will have to be the object of the most meticulous and objective pedagogical research of every stage of the Counting-necklace.^{xlix}

The principal Counting-necklace and the complementary Counting-necklace then offered sufficient Pearl-Lessons for each task which the Threader and the Elaborator of these Counting-necklaces set himself: the Division for the Carrying in view of the Presentation and Adaptation of the Pearl-Lessons. This means that the beautiful Counting-necklace of two rows of Pearl-Lessons would not be relegated to some sort of museum, where 'Sacred they are for no-one touches them': all the teacher-Apprehenders of Kephâ were able to both touch and be touched by the Counting-necklace. We are now witness to a reverse task of the most staggering proportions. The care demanded for the construction of a well-ordered septenary Strand of Pearl-Lessons henceforth demanded an indefatigable and interminable sum of small individually adapted efforts.¹ These efforts imperceptibly took the beautiful primary ordering of the double Counting-necklace to pieces, so much so that two thousand years later, I am the first to dare place the

primordial mishnâic masterpiece around the Nafshâ-throat of Kephâ, the Head of the Palestinian Aramaic Qehillâh.^{li}

The second version of the Counting-necklace of the users - Kephâ himself, Mattai, and Shâ'oûl - may be judged in comparison with the operation of the first version of the Counting-necklace of Kephâ. We will perceive the suppleness characteristic of a memory-aid, contrary to our pre-formed perceptions that a mnemonic memory-aid should be stable to the point of stagnation.^{lii} We will see that this is not the case. We will observe the users perpetually and individually re-arranging, and then taking these re-arrangements, omissions, and so on, and superimposing them on the primordial version of the Counting-necklace. One could say that we will catch the living gestes of a living organ by surprise in the midst of its full pedagogical and mnemonic adaptation. It goes without saying that the usage of any particular version of the Counting-necklace was related to the quality of the Apprehenders. This is why we must follow each of the deployed Users individually and progressively,^{liii} after their communal Memorisation together in front of Kephâ.^{liv} To these first memorisers, such as Mattai in his *envoi* and Kephâ in his presentation, we will have to add a Memoriser, who was incontestably as active, even though he joined at a somewhat later stage: Shâ'oûl of Giscala.

We have now analysed Rhythmo-catechists' Mishnâisation or Repetition-in-echo of Kephâ in Jerusalem prodigious in their potential. Indeed, they carried an entire history in the Targum and the entire present in the Besôrâh. And they took the entire future with them into the Hellenistic Diaspora.^{lv}

3. The Scription of the Living Voice

The Scription of the Written Memory-aid

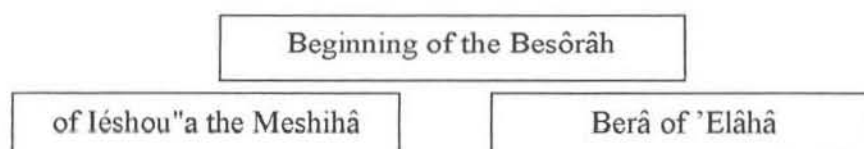
There is no rupture in the continuity of the memorising process from Kephâ's first targumically Aramaic Mishnâisation in the Qehillâh of Jerusalem^{lvi} to his last Mishnâisation in Rome encoded in septantological formulas in Rome by his Aramaeo-Hellenist, Iohânân-Markos.^{lvii} This Iohânân-Markos lived in Rome as a peer of, and companion to, all of the Aramaeo-Hellenistic Sunergoi of Shâ'oûl-Paulos such as Loukas, Demasius, Titus, etc.^{lviii} The mishnâic and interdependent functioning of the Synagogue and the Ekklesia provides us with all the information we desire on

the simultaneous and successive interdependency of the formulaic Encoders who assimilated and diversified their Hellenistic encoding Formulas incessantly. Let us not forget that, for such Encoder-Memorisers, it was child's play – of a Palestinian child only – to juggle mnemonically on a daily basis the Pearl-Lessons of a Counting-necklace as limited as that developed by Kephâ. This was the Counting-necklace which was increasingly mastered throughout the Diaspora by the Palestinian Envoys with their septantologue Sunergoï at their sides. One understands **thus that the** inevitable jumble of influences exercised in this process by one Sunergos on another was such that we cannot recognize these influences in any practical way. And this again would depend on how opportune any one Envoy deemed it to adapt the Pearl-Lessons of the primordial Counting-necklace for his Apprehenders, according to their number and disposition. Whence in Rome, in Kephâ-Petros, and naturally in his Sunergos, Iohânân-Markos, we find these omissions, transpositions, and suppressions which we verify empirically thanks to the good fortune of the memory-aid Scription executed at the request of the Apprehenders of Rome.^{lix}

Naturally, the attitude and behaviour of Shâ'oûl-Paulos and his Sunergos, Loukas was different towards their catechised apprehenders who, at one stage, were no longer the same as those of Kephâ-Petros, nor even of Shâ'oûl-Paulos himself in Rome.^{lx} Equally, as far as the mnemonic utilisation was concerned, the Aramaic Counting-necklace of Mattaï was no longer the same after the catechistic transport of the memory-aid scription, this necklace of Mattaï into the Hellenistic milieu.^{lxi} Once the Envoy Mattaï was in effect sent away from Palestine, which Aramaicising Mishnâist took charge of the transport and the utilitarian transpositions of his Counting-necklace? Which Aramaeo-Hellenistic Sunergos accompanied him as septantological Encoder? There are so many questions among so many others which we cannot possibly answer. The name, Mattaïos, was perhaps a disguised impersonal code or a symbolic pseudonym for the identity of Mattaï's Sunergos. Whatever the case, it is clear that the identity may have to be sought in the Qehillâh-Ekklesia of the Hellenistic Palestinians of Jerusalem, and in the functioning of the Encoders who returned from the Diaspora with all their interdependent memorisations of the Hellenistic Encodings of Kephâ's and perhaps even Shâ'oûl-Paulus' Counting-necklaces.^{lxii}

"Next year in Jerusalem": such could be the formula of the continuous comings-and-goings of all the Metourgemâns-Sunergoï who had temporarily emigrated to Rome and in the Diaspora. It

would have been extraordinary if the incessant coming-and-going of the Metourgemân-Sunergoi had not left even one of its many, recognisable and uncountable echoes in the Hellenistic encoding of the Aramaic Counting-necklace of Mattai. How much more supple, transportable and interchangeable were these Aramaeo-Hellenistic echoes of vital, living voices, than the many and diverse copies and editings of so-called fixed documents, which are always so different. Regardless of whether it was scripted at an earlier or later date, an analogous memory-aid scription seems a much more normal explanation for the echoes and counter-echoes of the Hellenistic Encodings of Mattai's Palestinian Counting-necklace encoded in Jerusalem, with its first personal Strand of Pearl-Lessons telling of Iéshou"a's Childhood. An analogous memory-aid scription would also account for Shâ'oûl-Loukas's first personal Strand of various Pearl-Lessons of the Childhood, and for Kephâ-Markos's indication of the absence of the Recitation of the first Strand in his memory-aid scription, which significant parenthesis is so badly misunderstood by to-day's bookish critics:^{lxiii}



Obviously, Kephâ (but not necessarily Markos, his Sunergos) knew how to recite, after having indicated it, the *Beginning of the Besôrâh* which was recited in one way in the first Strand of Mattai and in another way in the first Strand of Shâ'oûl-Loukas. The Users of the traditional Memory knew what to expect as far as substitutions, omissions, and transpositions of the structural elements were concerned, regardless of whether these structural elements operated at the level of a Strand,^{lxiv} a half-Strand,^{lxv} a Pearl-Lesson^{lxvi} or a Pearl-facet.^{lxvii} Memorisation is Utilisation and therefore Adaptation.^{lxviii} We should be grateful that the fullness and vitality of the adapted Usage of the Memorisations was captured in writing, because in this way we have been allowed to glimpse the Counting-necklace's rhythm-catechistic mechanism which was simultaneously ordering and arranging and yet allowed the expression of detail and individuality.

Although these two mishnâising operations^{lxxix} seem contradictory, Memorisation and memory-aid Scripting can be understood and explained uniquely through their living and multiform interdependency. Their innumerable complexity was the normal outcome of their interdependent and adapting memorisation. Which is why one cannot speak of Graphic Abbreviations in the memory-aid Scriptures unless there is evidence of trained and adapted memorisation.^{lxxx} It is of little importance to the familiarised Reciter whether Memorisation intervenes and functions according to its recitational structures, or whether there is a larger or smaller number of signs in the scriptures. The familiarised Reciter has only one aim in the different graphic representations: to balance on either side and in equal quantity the previously memorised recitational complex.^{lxxxi}

As an Anthropologist of Memory, I have conducted the following experiment. I have recorded an account of the attempts of Raymond Pautrel, who is a most discerning expert in Oral Style, to complete the Recitation, which I then compared, from a graphic and literate point of view, with the attempts of randomly chosen conventional bookish critics attempting to achieve the same end. Such exercises are a methodological necessity for the Anthropologist of Memory for they are the only means of addressing supple and receptive intelligences. Which is another way of saying that to understand the operation of the Oral Style, one must read between the lines, and sometimes beyond the lines.^{lxxii}

The Palestinian *scriptions* were not originally what we have since made of them: books of reading which any literate person thinks that he has the capacity to read, and understand what was recited into them by the Reciter, initiated by his mnemonic and mnemotechnic knowledge of all the dynamic elements which are not in the Scriptures.^{lxxiii} There are times when I will allow myself to conjecture and even to demand that what was definitely in the Oral Recitation should be in the Scriptio. All attempts at melodic balancings in the Scriptures have hitherto proved futile.^{lxxiv} And also to clamour imperiously for a record of the verbal Play of melodious balancings in the semantic-melodic Recitation which were considered so indispensable that it was deemed not necessary to script them as memory-aids for a memory that did not need aid. This semantic-melodic capacity is so present in the reciting laryngo-buccal muscles that there is no need to point out its presence visually in the Scriptio which was, in any event, intended to be a memory-aid and not a lecture-aid. I am fully prepared to admit that more often than not one

wonders how to solve the question of knowing definitely whether at any particular spot there is Graphic Abbreviation, and not a didactic omission. This is because the memory-aid was not scripted for us, the non-initiated, but for Reciters who were ethnically and graphically wholly exercised in all these abbreviations which were, at times, both personal and professional.^{lxxv} This situation is something like that of stenographers who can only read their own abbreviations or those of systems analogous or close to their own. Even in the handwritten manuscripts of a particular writer there are sometimes habitual abbreviations which can only be recognized by friends accustomed to that writer.^{lxxvi}

What I am saying here is, however, only vaguely analogous to the Graphic Abbreviations. Graphic Abbreviations rest on the repeated operation and recitation of a system securely mounted on the operation of the User's laryngo-buccal muscles. There may be centuries intervening between the 'oral composition' and this 'scription'.^{lxxvii} Therefore, to date the oral composition according to the date of its scription, would be a gross critical error. The concept of the ethnic phenomenon of 'oral composition' has caused a complete revolution in the current critical methods which have until now generally dated a literary composition only according to the time of its 'scription'. A rhythmic oral composition may be transmitted *absolutely intact*, or with only a few insignificant changes of overly-archaic expressions, for centuries from generation to generation. Now, many modern critics have formed their judgements of the *date of composition* of the ancient works of specific ethnic milieus of Oral Style precisely on the strength of the 'neologisms', which are not always the original form of expression.^{lxxviii}

How to read and to understand a scription

The Graphic Abbreviations in the Scriptions of the Oral Style of the Palestinian milieu prove that the Recitatives were well-known and memorised. The Scriptor was certain that the user of his memory-aid was sufficiently familiar with the faithful rendition of the recitation not to need more complete graphic support. In addition, each Scriptor had his own individual mode of Scription which he was sure was known by all the remembering Users. It was precisely these two familiarities: familiarity by memorisation, and familiarity of scription that is lacking in us, present-day Readers who read precisely *what is written* in its abbreviated form, and not as it should be recited *in its completed form*.^{lxxix}

What is the best line of action when faced with such a Scription, especially after having been warned of the need for a previous Memorisation? Above all, do what has never been done until now: take considerable pains to put oneself as much as possible in the ethnic 'shoes' of the User for whom the memory-aid Scription was made. Such conditioning would entail, as we have seen, complete initiation in the Oral-style Tradition of the Palestinian ethnic milieu, and in its extra-ethnic emigration across the Diaspora. Without having recourse to this whole complex initiation, it is possible to render a memory-aid Scription of the Palestinian Oral Style a little less foreign with certain help: the laws of *Formulism* are helpful; it is helpful to remember the mechanism of the *Parallel Rhythmic Recitatives*; and the *Comparatism of the Various Scriptions* of a particular Recitation will also assist when one is fortunate enough to have two or three, which is sometimes the case.

Formulism as ally

At all levels, Formulism has been developed, or better, has developed to facilitate the play and replay of the Memory. It is therefore incumbent upon us to acquire the greatest familiarity possible with all the stylistic manifestations of *formulism*. Let it suffice to note the three most frequently encountered forms: the Parallelism-pairs, the Formulaic Propositional Binaries, the Historical Didactic Modules.

The Parallelism-pairs: One understands in this present particular situation why we dwell for so long on the anthropological mechanisms of the Law of Bilateralism which, inevitably demonstrates its intrinsic interdependency with the law of Formulism. Recitational Bilateralism brings such facility to bear upon the Recitation that the mere enunciation of a first word of a traditional Word-pair activates the second word automatically. For example: 'to give – to send', 'Earth – Heaven', 'Father - Mother', 'Day - Night', etc.

The Formulaic Propositional Binaries: Without having the automatic power of activating reciprocal Word-pairs, certain formulaic propositions acquired such a frequency of balanced consecution that the first proposition could not be said without the second following. These two formulaic propositions thus formed in turn a neat formula of Formulism and Bilateralism so intertwined that the memory-aid Scriptor deemed it perfectly pointless to prolong the scription by

including them in full, because practically nothing could halt the enunciation of such a propositional Binary. Among these propositional Binaries, it is impossible not to point out the most frequent:

and answered So and So

..... and he said

If it is impossible not to point out this propositional formulaic Binary, it is even more crucial to point out that, until now, the bookish Palestinian specialist scholars have never felt the sensation in their laryngo-buccal muscles of how a recitation is mutilated when they transcribe only either the first or second member of the Binary in their translations.^{lxxx}

The historical didactic Modules: This absence of feeling, this gap in sensuous awareness, is due precisely to the absence of sensuous awareness of and for an Oral-style element which has proved to be of equally exceptional importance in the ‘literary genre’ of History: the Didactic Module. The Didactic Module facilitated the account of many an historical event in rhythmic Oral Style using the succinct form of the Double Binary.^{lxxxi} I have shown earlier the ease and pleasure with which the Improvisor-historian was, so to speak, propositionally modeled by the event, in the form of a Didactic Module in a Double Binary. This module has such capacity to model that it models itself and this allows the memory-aid Scripter to shorten the scription of the didactic Module by omitting one or more propositional members of the double Binary. There are a number of examples in my essay on *Aramaic Formulism of the Gospel Narratives*. In my other Essay on *Rhythmo-Melodism and Rhythmo-Typographism for the Palestinian oral style*, one will see how a scholar of Palestinian Anthropology must present these graphically abbreviated didactic modules, which have been abridged in diverse ways to accommodate the variety of individual memory-aid scripters.

Parallel Recitatives as allies

One of the surest aids for revealing to us the existence of graphic abbreviations and their replacement in recitation can often be detected in the second of the Parallel Recitatives. We do much the same thing, when we partially abbreviate identical couplets and refrains in modern material. These modern materials typographically are *shortened*, because *everybody knows* them: the Palestinian parallel Recitatives should be typographically *completed*, because *no-one knows*

them. The so-called respect of the text is in effect and ethnically its mutilation in the mouth of the Rememorator whose role can never be compared to that of a servile reader^{lxxxii}. We must thus again turn to our resurrection of the human being and his living recitation,^{lxxxiii} instead of turning the human being into a mummified Reader - a mute and mutilated vapid reading of an incomplete banal and dead text devoid of ethnicity. One of the most striking and most convincing examples of the objectivity of these Graphic Abbreviations, as well as of the transport of the parallel Recitatives by the Memory, is the Parable of the Father who sends his two sons to work in his vineyards.^{lxxxiv} According to the Scriptures, the recitation attributes priority either to the obedient son, or to the disobedient son, and so one or the other is presented with a complete recitative or with a graphic abbreviation. The graphic abbreviation is so evident and its completion in recitation so normal that the initiation of the Users of the scripted Palestinian memory-aid will have to begin with a study of the Parallel Rhythmic Recitatives.^{lxxxv} Obviously this task of initiation should first fall to the specialist Palestinian scholars. But as these Palestinian specialists have hitherto always been the most bookish and the least ethnically Palestinian of all the Users, one will have to resolve to call on the Anthropologists of the ethnic milieus of Oral-style Tradition chosen from across the world.^{lxxxvi} Identical causes produce identical results: in ethnic collections of Scriptures, we find an embarrassingly large number of mentions made of Graphic and typographic abbreviations used to avoid a so-called fastidious recurrence of incessant repetitions^{lxxxvii}. Now, these 'incessant repetitions' which to our stylistic taste are fastidious, are most of the time, the Identical Formulas of the Parallel Recitatives, rhythmo-melodied and mnemo-melodied on the same melody.^{lxxxviii}

Here again, and as by chance, is evidence of a desire to kill the allies of Memory, so that we can, with scientific justification, deny Memory any capacity beyond that of a bookish amnesic.^{lxxxix} I come back then yet again to the findings of our Anthropologist of Memory. Relentless or involuntary amnesics among us nearly caused the loss of one of the Edens of Human Memory in the masterpieces of mnemonic and mnemotechnical genius which were bequeathed to us.^{xc} So, an entire general staff of young Anthropologists of Memory must fearlessly dedicate their lives as specialists to recover this nearly-lost Paradise. They will then be able to return its primordial privileges to us, thanks to the comparative study of the congenital privileges of eternal man, this born-Memoriser of the formulaic and rhythmo-melodic Oral-style Tradition.

The supportive role of Comparison of the various Scriptures

It is precisely by comparing the various modes of several memory-aid Scriptures that we can, in all certainty, verify, quasi-experimentally, the Palestinian habit of the Graphic Abbreviations and their individual diversity. We do not have to suppose, but to observe, or better, - we do not have to suppose, but to *superpose*. To do this, one must rhythmo-typograph on transparent sheets each of the didactic Modules of each of the Scriptures by placing each propositional Balancing at its rhythmic place in the didactic Module and by indicating the abbreviated proposition by a dotted line of approximately equivalent length. It remains then only to superpose the two or three rhythmo-typographies executed in this fashion on top of each other, and to view these transparencies against the light.^{xcii}

The graphic representation of the scriptures

Obviously, this little magic lantern operation is no more, so to speak, than a laboratory demonstration such as I have done with great success at the Pontifical Biblical Institute^{xciii} in Rome. I, or my pupils, will have to continue or complete these methodological presentations. It will also be invaluable to re-encode, formulaically in Aramaic targumic Formulas, the Hellenistic formulaic encodings of the three states of the Counting-necklace at every level of amplitude, from the short verbo-melodic balancing to the double row of the Counting-necklace. This is the Concordance which must be urgently developed, elaborated and rhythmo-typographed in French.^{xciii} Without this immense preliminary labour, nothing serious can be attempted in the Galilean Oral-style Tradition of the formulaic Besôrâh. But let us not forget that such a typographic presentation is only a skeleton which all the Users must cover with their own anthropological and rhythmic flesh. I insist on this rhythmic and rhythmically memorising flesh.^{xciv}

For more clarity, it seems that we must first rhythmo-typograph the three versions of the first scriptures of the original Counting-necklace. In these three versions, the elements responsible for reinforcing each other from Counting-necklace to Counting-necklace must be fully highlighted. Those Pearl-Lessons which are thought to be in their original place of threading must be clearly distinguished. After that, the re-arranging must depend on the mutual contact of two Memoriser-Teachers. In the last stage, the final re-arrangements must depend on a single Memoriser-

Teacher. In this way, we must exhaust all the information that we can obtain on the essential mechanism of the Counting-necklace with the seven Strands.^{xcv}

In this way, we will come to know how this support of Memory with the septenary structure equipped the Memorisers of the Besôrâh, the Apocalypse of Esdras, the Apocalypse of Iohânân, and many more. In so doing we will be assured that we have observed, and not imagined. The observations of the other Counting-necklaces will be our guide on our dedicated journey through the ethnic milieu of Oral-style Tradition. Whenever we analyse a Counting-necklace, we must suspect the existence of acknowledged Counting-necklace elements and actively search for them. We must first search through the three operating versions of the original Counting-necklace for the verbal elements intercalated at approximately equivalent intervals so as to divide the ensemble of the Pearl-Lessons of the Counting-necklace into seven strands.^{xcvi}

Henceforth, the eyes of the modern silent reader must immediately and increasingly recognise these rhythmopaedagogic structures on the printed page. The oral performance of Rhythmopaedagogy^{xcvii} will replace the visual (re)presentation of the Rhythmopaedagogy.^{xcviii} This Rhythmopaedagogy will first present the fundamental recitational unit, the binary or ternary rhythmic Schema, taking the unfortunate narrowness of our pages into account. For this reason, in order to give to the eye of the reader the sense of being a unit, it will be necessary to place, slightly in recess of each other, each of the two or three balancings in each Rhythmic Schema of each Balancing, which is usually Propositional.^{xcix}

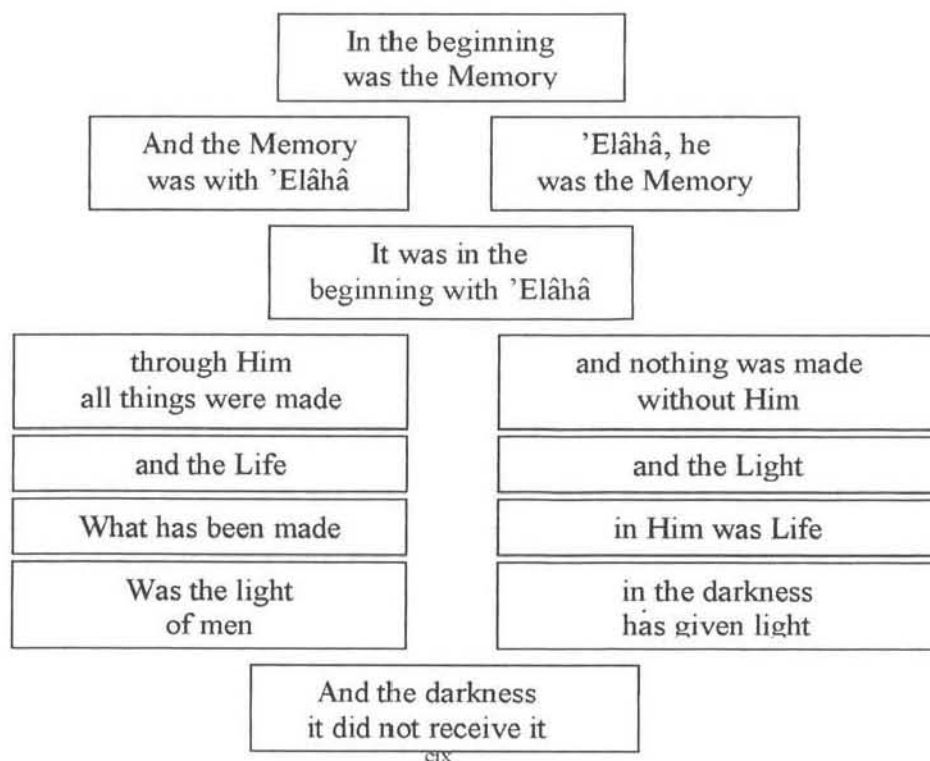
Typographically, these rhythmic Schemas will come together quite frequently in parallel pairs in their customary didactic groupings, the Recitatives. The Book of Numbers (VII, 12-83)^c even shows us a long and regular series of twelve parallel Recitatives. We must however observe that these structurally parallel Recitatives do not always follow on immediately in this way. Whilst the same traditional verbo-melodic “module type” - or traditional tune, if you like – may have been orally elaborated, it remains nonetheless that this elaboration could be effected on the lips of several living oral composers living at different epochs but using incessantly the same traditional ‘module-type’.^{ci} Consequently, it is likely that structurally similar parallel Recitatives will appear throughout the Tôrâh, at various intervals from each other. It will therefore be necessary, in prior

methodological presentations, to typograph them first opposite or alongside each other in order to attract attention to their identical structure. This visual opposition will often allow the reader to find and to mark in them, through appropriate typographical signs, a certain number of diverse graphic abbreviations which their previous dispersion throughout the Tôrâh had not really hitherto made possible.

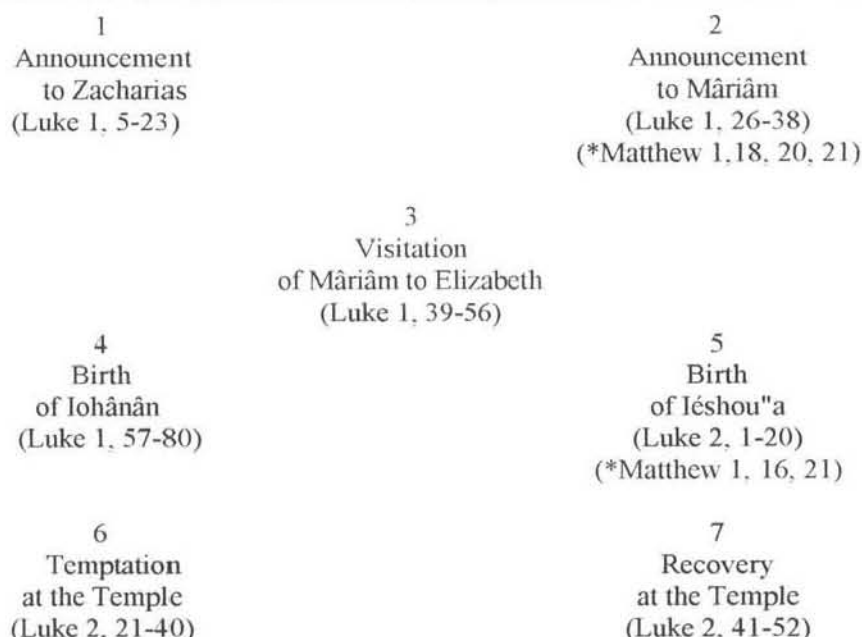
Moreover, once these structurally similar parallel recitatives are replaced in their context, nothing will impede them being preceded by a distinctive number (e.g. Rf^f) that will recall the classification of each one among all the other previously known “module-types”.^{cii} The benefits for memorisation will be appreciable. Let us not forget that the Tôrâh, primordially, is not a book for speed reading, comparable with our modern books. It is essentially a “scription” of the traditional Recitations, made to be memorised. This “scription” presents itself primarily as a memory-aid for the indefatigable Memoriser. The Tôrâh is dynamic living speech [*parole*] and not inert dead writing. The translation will try to conserve the density, simplicity and formulaic character of the Style of the original. One cannot translate the parallel Recitatives of Oral-style compositions as one would translate the paragraphs of a Written-style book.^{ciii}

One only finds in a text what one brings to it.^{civ} To every reader of the printed lines, Rhythmics, Phonetics and Semantics are no more than the replays of individually and gestually conditioned reflexes. Indeed, each individual can only provide a replay that he has experimented with and exercised previously. Now, all these readers have not had the same experiences and have not mounted the same gestes with the same consciousness. For example, an anthropologist of the Oral-style, familiarised with the living, traditional formulas of the Finnish *Kalevala* or of the *merinas hain teny*, will soon recognise *analogous* formulas when reading the text of the Greek *Iliad*. This anthropologist will even be capable of detecting these formulas beneath a Latin translated encoding of the *Odyssee* in the Firmin-Diderot edition. On the other hand, a Hellenist as informed as the savant English philologist, Platt, was scandalized when our great linguist Meillet tried to make him see these traditional formulas, not in a Latin encoded translation, but in the genuine original Greek text.^{cv}

A similar attitude became manifest in readers when they were confronted with the structure of the celebrated encoded text, apparently profoundly Greek, known by the name of the Prologue of Iohânân. The Hellenising Readers, who were embedded only with the gestes of Greek Stylistics, studied the text superficially and replayed it rhythmically and semantically, ‘Greek-wise’. As an Anthropologist of Palestinian Oral-style, I now arrive on the scene. I am familiar with the rhythmic law of the Yoke and the Burden^{cv} which I have analysed in my essay on *Human Bilateralism and the Anthropology of Language*.^{cvi} Whilst reading in tune with the law of the Liftings and the Balancings, I felt my own organs become animated and co-ordinate bilaterally with the organs of the encoded text. Here, Rhythmics and Logic coincide, as in all the Palestinian Rhythmo-catechistic Style lessons.^{cvi} The first duty for me to perform was therefore to rhythmotypograph the text according to the law of the Yoke and Burden.

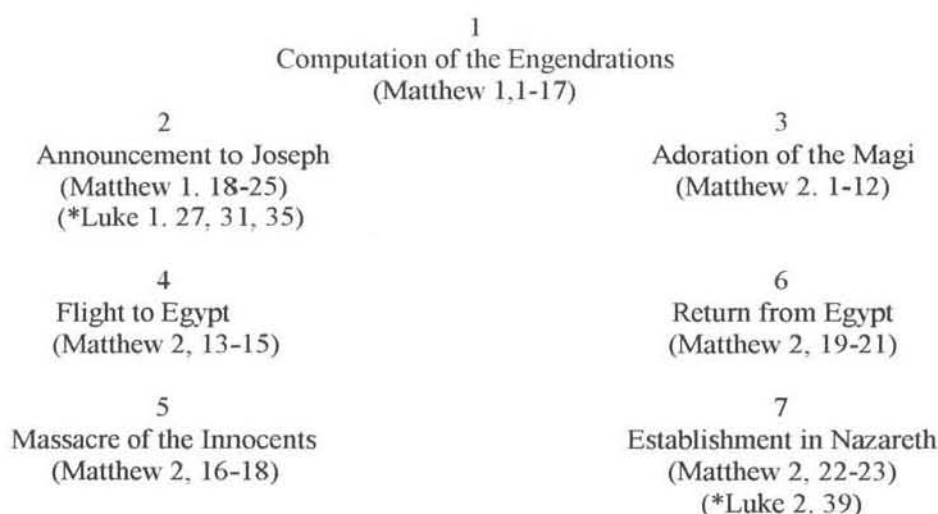


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- i “Qohelet”: Kephâ.
- ii “... Palestinian Rhythmo-catechistic liturgy reinforced by the septantological liturgy of the Diaspora.”: Jousse refers here to the adaptations to the traditional recitatives as a result of the Besôrâic pedagogy of the Qehillâh of Jerusalem. See Glossary s.v. 8Besôrâh; *Kephâ; *Qehillâh.
- iii “... the same traditional mechanism of Miqerâ’isation’: see Glossary s.v. *Miqerâ’.
- iv “Mishnâisation”: See Glossary s.v. *Mishnâh.
- v “The Threading of the Principal Counting-necklace of Kephâ”: See Glossary s.v. *Counting-necklace.
- vi Jousse’s employment of a war metaphor in this section was personally well-informed: He carried the rank of Captain, and was renowned for his courage on the battlefields of France during World War I.
- vii “The good fight/ I fought / The course I stayed / Faithfulness, I defended”: 2 Timothy 4:7 “I have fought a good fight, I have finished my course, I have kept the faith.”
- viii “... which turned the Sunergos of the Kenishtâh into the Sunergos of the Qehillâh.”: See Glossary s.v. *Metourgemân; *paraqlitâ; *Kenishtâh.
- ix “The words of the traditional Formulas were analogous and the meaning of these same traditional Formulas was different.”: as the context changed, so did the meaning of the age-old formulas, following the fundamental functionalist anthropological law accounting for ethnological interpretation identified by Malinowski: “There is no text without context.”
- x “Thus the traditional Formulas of the Rhythmo-melodic Improvisation of Mâriâm of Galilee had a wholly different semantic resonance from the analogous traditional Formulas of the rhythm-melodic improvisation of her ancestor, Hannah, the Palestinian.”: See ¹ Part One: Presentation and analysis of Oral-style Biblical texts: A Joussean perspective: The ‘Magnificats’ of Hannah and Mary; ² Glossary s.v. *rhythmo-melodism; *composing; *Oral Style.
- xi “In essence, the Memory and the Memorisers remained the same: in changing the Head, only the orientation changed.”: the change of Head implies a change in orientation or perspective - and therefore a related change of context. See Glossary s.v. *Memory; *’text’ in ‘context’; *memorisers.
- xii See Glossary s.v. *Oral Style; *Memory; *Metourgemân.
- xiii “Methodologically we already know the nature of the rhythm-catechistic and mnemonic facts which we will find.”: See ¹ Part One: Marcel Jousse and Methodology; ² Glossary s.v. *Terminology.
- xiv “Laws of the Human Memory”, viz. Mimism, Rhythmism, Bilateralism and Formulism. See Glossary s.v. *Mimism; *Rhythmism; *Bilateralism; *Formulism.
- xv In Luke 1 and 2, Jousse demonstrates the operation of parallelism in the following historical septenary - a set of seven petgâmâs arranged in a rhythmic schema of a single binary (1+2), followed by a single unit(3), followed by two sets of single binaries (4+5+6+7).



See ¹. Part One: Presentation and analysis of Oral-style Biblical texts: A Joussean perspective: The Beatitudes; The House of Rock and the House of Sand; The Father and the Two Sons in the Vineyard; The 'Magnificats' of Hannah and Mary; ². Glossary s.v. *petgâmâ; *rhythmic schemas; *septenary.

^{xvi} In Matthew 1 and 2, Jousse identifies a typical historical septenary - an historical account constructed in a set of seven petgâmâs arranged in a rhythmic schema of one single unit (1), followed by one single binary (2+3), followed by one double binary (4+5+6+7).



Dernières Dictées places the 'Massacre of the Innocents' after the 'Return from Egypt': I have adjusted the sequence following Matthew. See ¹. Part One: Presentation and analysis of Oral-style Biblical texts: A Joussean perspective: The Beatitudes; The House of Rock and the House of Sand; The Father and the Two Sons in the Vineyard; The 'Magnificats' of Hannah and Mary; ². Glossary s.v. *petgâmâ; *rhythmic schemas; septenary.

xvii “We find the remnants, to some extent dislocated and re-arranged, and yet still recognisable, of the Septenaries of Pearl-Lessons of this primordial Aramaic Counting-necklace in the Besôrâh-evangelism of Mattai-Mattaïos, of Kephâ-Markos and of Shâ’ouî-Loukas.”: See ¹ Endnotes above for Biblical References marked *; ² Glossary s.v. *textual atoms; *septenary; *Pearl-Lessons; *Counting-necklace.

xviii “The Double Complementary Row of the Counting-necklace of the Envoys”: See Glossary s.v. *counting-necklace.

xix “... Kephâ’s basic Counting-necklace.”: See Glossary s.v. *Counting-necklace.

xx Jousse uses this metaphor to highlight the singular difference between Memory and Record. See Glossary s.v. *memory; *writing.

xxi “sederising”: ordering. See Glossary s.v. *Sedêr-séfêr.

xxii “Rabbi”: Iéshou’a.

xxiii “Petros”: Kephâ.

xxiv “The latter gave his lessons to meet the needs of the Catechised without making a Sedêr-Séfêr of the Rabbi’s recitatives”: It was not necessary for Kephâ to make a new Sedêr-Séfêr to meet the needs of the catechised in this instance: it remained only that he should adapt the original Counting-necklace to suit the needs of the current Catechised. Markos encoded and recorded the Besôrâh as Kephâ gave it to the people of Rome. Glossary s.v. *Kephâ; *Markos.

xxv I am assuming that this is from Jousse’s own notes.

xxvi ... ‘tallied and told’ = a reference to the fact that Kephâ’s Primordial Counting-necklace was mnemonically recorded in Pearl-Lessons made up of ‘Pearls’. When Kephâ ‘tallied and told’, he was ‘telling beads (Pearls)’, in both senses of (ac)counting. See Glossary s.v. *‘tally’ and ‘tell’.

xxvii “Markos scripted the Lessons of Kephâ as he had memorised them by auditioning, but these lessons of Kephâ were made according to the needs of the particular context and not according to the complete primordial Counting-necklace, mnemonically tallied and told from within Kephâ’s methodological Memory.”: Kephâ kept the Primordial Counting-necklace in his memory in a ‘master’ form, which he then adapted to suit the needs of the specific audience he was addressing. Markos encoded and scripted what he heard, which was not necessarily Kephâ’s ‘master copy’. See Glossary s.v. *Kephâ; *Counting-necklace; *Metourgemân.

xxviii “It is pedagogically important that Markos specifies that he has scripted ‘a few lessons’...”: Whereabouts unknown: not in Mark’s Gospel. See Glossary s.v. *Metourgemân.

xxix “Indeed, we can see how Mattai and his sunergos, Mattaïos took advantage of the intercalary nature of the Oral Style in order to unstring the Pearl-Lessons of the Complementary second row of the Counting-necklace so as to intercalate some of them, conveniently, between the Pearl-Lessons of the principal Counting-necklace. Unlike Kephâ, the composer of the double row, Mattai-Mattaïos performed a double role: De-composer and Re-composer – De-composer of the second parallel Counting-necklace and Re-composer of the principal Counting-necklace thus making it more complete.”: This reference implies that

an comparative investigation of the Gospel stories from a Joussean perspective as described here would provide new insights into their construction. See Glossary s.v. *Counting-necklace; *Kephâ; *Shâ'oûl.

xxx “... complementary Counting-necklace of Kephâ ...”: This reference implies that Kephâ’s primordial necklace was ‘complemented’ probably as Shâ'oûl’s Counting-necklace was elaborated, and possibly by an addition from Shâ'oûl’s elaborated Counting-necklace. See Glossary s.v. *Counting-necklace; *Kephâ; *Shâ'oûl.

xxxi “... supplementary Counting-necklace ...”: See Glossary s.v. *Counting-necklace; *Kephâ; *Shâ'oûl.

xxxii “... the original Composer of the principal Counting-necklace and the complementary Counting-necklace...”: Kephâ. See Glossary s.v.

xxxiii “The fact that chance has given us three Scriptures of different versions of the same Counting-necklace allows us to grasp the orderliness of the structures of this Counting-necklace and the suppleness of the utilitarian handling of its Pearl-Lessons.”: In the five paragraphs that follow, Jousse provides the reader with an explanation of the functional operations of the Counting-necklace, and the way in which this accounts for the apparent disparities of the Gospel accounts of the Deeds and Sayings of Rabbi Iéshou’a. The principle difference between Jousse’s explanation and that of the ‘Synopticians’, is that Jousse identifies the Oral-style nature of the Diaspora. See Glossary s.v. *Synoptic Problem; *Counting-necklace; *Oral Style.

xxxiv “Kephâ at an early stage, operating close to Mattaï.” From which we have the gospel attributed to Matthew. See Glossary s.v. *Roman Catechism; *Kephâ; *Mattaï; *Metourgemân.

xxxv “Kephâ at a later stage, through the intermediary of his Sunergos Markos.” From which we have the Gospel attributed to Mark. See Glossary s.v. *Roman Catechism; *Kephâ; *Markos; *Metourgemân.

xxxvi “Shâ'oûl-Paulos with his intermediary Loukas ...”: From which we have the Gospel attributed to Luke. See Glossary s.v. *Shâ'oûl-Paulos; *Loukas; *Metourgemân.

xxxvii “Let me make it clear that I am saying that we are only standing at the very first dawn of a science of the Memory.”: Jousse had a very clear and strong sense of the enormity of what he was propounding: that human Memory goes far beyond its functional operation as socio-cultural archive, and is intrinsic to the species-specificity of the anthropos. See Glossary s.v. *Memory; *mnemonic laws; *mnemotechnical devices.

xxxviii “technical science” = theory = potential capacity (p.c. with ERS) See Glossary s.v. *science (practical; technical).

xxxix “practical science” = practice = applied capacity in the field/ laboratory (p.c. with ERS) See Glossary s.v. *science (practical; technical).

xl “The practical science of the Memory will enable us to discover unending analogies rather than inevitably rare occurrences of identity.”: While the “technical science” identified the Mnemonic Laws and Mnemotechnical Devices, the “practical science” or fieldwork revealed the innumerable idiosyncratic verifying demonstrations of the “technical science”. See ¹ Part One: Marcel Jousse and Methodology ². Glossary s.v. *Research Methodology; *laboratory; *microscopic - macroscopic; *Memory; *mnemonic

laws; *mnemotechnical devices.

^{xli} “We have seen this for example in the marvelous elaboration and perfection of Palestinian Counting-necklace which has many varied forms in all the other ethnic Oral-style Milieus.” Jousse refers here to the different ‘ethnicised’ Oral-style forms of the Gospel which respond to the need for ‘relevance’, such as, for example, that practiced, known and taught within the Zionist and Shembe Churches in South Africa both of which favour the use of the gestual-visual/ oral-aural mode of memory and communication. It must be noted that Jousse is not referring here to varied forms of Written-Style, i.e. scribal, record of the Gospel. See Glossary s.v. *Counting-necklace; *Oral Style; *paysan ethnic milieu.

^{xlii} “I have to admit that even in the Palestinian Ethnic milieu, without the catechist, Shâ’oùl, and Loukas, his encoding Sunergos who was later to become a scripter, we would not ever suspect the existence of a primordial and original second row of Pearl-Lessons of Kephâ’s Counting-necklace.”: See earlier reference to Kephâ’s complementary Counting-necklace including Pearl-lessons from the elaborated Counting-necklace of Shâ’oùl. See Glossary s.v. *Counting-necklace; *Kephâ; *Shâ’oùl.

^{xliii} “... in his Roman Catechisation.” See Glossary s.v. *Roman Catechism; *Kephâ; *Markos; *Metourgemân.

^{xliv} In the four paragraphs that follow, Jousse demonstrates the indivisibility of the Hebreo-Judaic Oral-style tradition and the early Christian diaspora, and the development of the latter out of the former. See Glossary s.v. *Kenishtâh et al; *Miqerâ; *Miqerâ’ and Mishnâh; *Mishnâh; *rhythmo-catechism; *rhythmo-melodism; *Pearl-Lessons; *formulaic facets; *Clamp-words; *Counting-necklace; *Deeds and Sayings; *Besôrâh; *Pedagogy becomes Liturgy.

^{xlv} “founding Rabbi of the Qehillâh-Ekklesia”: Rabbi Iéshou”a.

^{xlvi} “...one in which strands two, three, four, five and six do correspond to the half-sections of the Deeds and the Sayings of the Necklace”: given that strands one and seven remained constant, telling respectively of the death and the birth of the Rabbi Iéshou”a. See Glossary s.v. *Counting-necklace.

^{xlvii} “global Counting-necklace.”: this is the only reference to a Global necklace. I can only assume that Jousse means to refer to the whole counting-necklace following his use of ‘global’. See Glossary s.v. *Counting-necklace; *Global.

^{xlviii} “A careful comparison will show us that the Strands of the first row and the Strands of the second row had corresponding subjects and were thus complementary.” In the examination of this statement, the question that needs answering is “what is the constitution of a ‘Strand’ in Joussean terms, which can only be understood with access to his other notes.

^{xlix} “These displacements, which varied according to the utilisation of one or another of the three known Users of the primordial Counting-necklace, will have to be the object of the most meticulous and objective pedagogical research of every stage of the Counting-necklace.”: Jousse points out the need to investigate the sophisticated mechanism informing the functioning of the Counting-necklace: that it had order of a sophisticated kind which allowed flexibility that did not threaten or undermine its stability or reliability. See Glossary s.v. *Counting-necklace; *formula-facets.

ⁱ “The care demanded for the construction of a well-ordered septenary Strand of Pearl-Lessons henceforth demanded an indefatigable and interminable sum of small individually adapted efforts.” Oral-style

compositions are the product of the effort and contextual adaptations of many individual user-composers. See Glossary s.v. *composing; *Oral Style.

li “It has come to this point where, two thousand years later, I am the first to dare place the primordial mishnâic masterpiece around the Nafshâ-throat of Kephâ, the Head of the Palestinian Aramaic Qehillâh.”: Jousse is very definite about attributing the construction of the original primary Counting-necklace which formed the origin of the Gospels to the illiterate paysan fisherman, Kephâ-Peter. See Glossary s.v. *Kephâ; *Counting-necklace; *Besôrâh; *Oral Style.

lii “We will perceive the suppleness characteristic of a memory-aid, contrary to our pre-formed perceptions that a mnemonic memory-aid should be stable to the point of stagnation.”: Suppleness is the identifying characteristic of a Rhythmo-mnemonic. See Glossary s.v. *rhythmo-mnemonic.

liii “This is why we must follow each of the deployed Users individually and progressively, ...”: viz. through the encoded and scripted account of their teaching in the Gospels, and the account of their travels throughout the Diaspora recorded in the Acts of the Apostles. See Glossary s.v. *Envoys; *Besôrâh.

liv “... after their communal Memorisation together in front of Kephâ.” viz. in the Qehillâh in Jerusalem. See Glossary s.v. *Qehillâh; *Kephâ.

lv “Indeed, they carried an entire history in the Targum and the entire present in the Besôrâh. And they took the entire future with them into the Hellenistic Diaspora.” Jousse succinctly relates the Targumic past, the Besôrâic present and the Biblical future in this Oral-style aphorism. See Glossary s.v. *Targum; *Besôrâh; *Pedagogy becomes Liturgy.

lvi “... from Kephâ’s first targumically Aramaic Mishnâisation in the Qehillâh of Jerusalem ...” encoded and scripted Mattai, - the Gospel attributed to Matthew. See Glossary s.v. *Mattai; *Kephâ.

lvii “... his last Mishnâisation in Rome encoded in septantological formulas in Rome by his Aramaeo-Hellenist, Iohânân-Markos.”: and known as the Gospel attributed to Mark, and not to be confused with the Gospel of Iohânân. See Glossary s.v. *Markos; *Kephâ; *Iohânân.

lviii “This Iohânân-Markos lived in Rome as a peer of, and companion to, all of the Aramaeo-Hellenistic Sunergoï of Shâ’oùl-Paulos such as Loukas, Demasius, Titus, etc.”: Jousse makes the point that the Metourgemâns-Sunergoï were colleagues, implying that they would have heard and known each other’s encoded recitatives. See Glossary s.v. *Metourgemân.

lix “... the memory-aid Scription executed at the request of the Apprehenders of Rome.”: the Gospel attributed to Mark. See Glossary s.v. *Kephâ; *Markos.

lx “Naturally, the attitude and behaviour of Shâ’oùl-Paulos and his Sunergos, Loukas was different towards their catechised apprehenders who, at one stage, were no longer the same as those of Kephâ-Petros, nor even of Shâ’oùl-Paulos himself in Rome.”: Kephâ and Shâ’oùl, and their Metourgemâns-Sunergoï did not travel through the Diaspora together, therefore they would have addressed different audiences, and developed different Counting-necklaces in the course of their travels. See Glossary s.v. *Kephâ; *Shâ’oùl; *Metourgemân; *Counting-necklace.

lxi “Equally, as far as the mnemonic utilisation was concerned, the Aramaic Counting-necklace was no longer the same after the catechistic transport of the memory-aid scription of the Aramaic Counting-

necklace of Mattai into the Hellenistic milieu.”: The Aramaic Counting-necklace of Mattai would have been transformed by its encoding into Greek. See Glossary s.v. *Mattai; *Counting-necklace.

^{lxii} “Once the Envoy Mattai was in effect sent away from Palestine, which Aramaicising Mishnâist took charge of the transport and the utilitarian transpositions of his Counting-necklace? Which Aramaeo-Hellenistic Sunergos accompanied him as septantological Encoder? There are so many questions among so many others which we cannot possibly answer. The name, Mattaios, was perhaps a disguised impersonal code or a symbolic pseudonym for the identity of Mattai’s Sunergos. Whatever the case, it is clear that the identity must be sought in the Qehillâh-Ekklesia of the Hellenistic Palestinians of Jerusalem, and in the functioning of the Encoders who returned from the Diaspora with all their interdependent memorisations of the Hellenistic Encodings of Kephâ’s and perhaps even Shâ’oùl-Paulus’ Counting-necklaces.”

^{lxiii} See ². Glossary s.v. *Graphic Abbreviations.

^{lxiv} “a Strand”: seven (or, sometimes, ten) Beads of the Counting-necklace. See Glossary s.v. *septenary - decanery; *Counting-necklace.

^{lxv} “a half-Strand”: a string of beads that was half the capacity of a full string, (see above) See Glossary s.v. *septenary - decanery; *Counting-necklace.

^{lxvi} “a Pearl-Lesson”: a single bead which acted as the mnemonic adjuvant for an account of the Acts and the Parables of the Rabbi Iéshou”a. See Glossary s.v. *Pearl-Lesson; *Counting-necklace.

^{lxvii} “a Pearl-facet”: Jousse metaphorically refers to these as the textual atoms, - the smallest element of the Counting-necklace. See Glossary s.v. *Pearl-Lesson; *textual atom; *formula-facet; *Counting-necklace.

^{lxviii} “Memorisation is Utilisation and therefore Adaptation.” Memory can only operate through use. This implies adaptation to fit the needs of the audience and the time and place of recitation, See Glossary s.v. *Memory; *recitation.

^{lxix} “two mishnâising operations”: viz. Memorised Recitation and Memory-aid scripting, which is ‘recording the Oral Style in writing’ and not ‘composing in writing’. See Glossary s.v. *memory; *recitation; *writing; *encoding; *scripting.

^{lxx} “Which is why one cannot speak of Graphic Abbreviations in the memory-aid Scriptures unless there is evidence of trained and adapted memorisation.”: See Glossary s.v. *Graphic Abbreviations.

^{lxxi} “It is of little importance to the familiarised Reciter whether Memorisation intervenes and functions according to its recitational structures, or whether there is a larger or smaller number of signs in the scriptures. The familiarised Reciter has only one aim in the different graphic representations: to balance on either side and in equal quantity the previously memorised recitational complex.” This observation of Jousse’s provides a valuable insight into the role of reading in those communities that favour the Oral-style mode of record, even when they can read Written-style records, hence his reference to the use of the Bible in his childhood home which was only ever ‘read’ for purposes of verification: “If at times I hesitated in my recitation thereby casting some serious doubt on the exact tenor of the text, my mother went to the cupboard, opened one of the drawers – the one that closed with a key and in which the precious family catechism was carefully stored away. It was something akin to the ‘Arc of Testimony’ for Moses, or the ‘Safe of the Tôrah’ for the Judaists. My mother then consulted the book and said to me: “It

is recited like this or like that.” After which she carefully put the book back in the ‘drawer with the catechism’ which she locked with the key.” (Jousse 2000:465)

lxxii “Such exercises are a methodological necessity for the Anthropologist of Memory for they are the only means of addressing supple and receptive intelligences. Which is another way of saying that to understand the operation of the Oral-style, one must read between the lines, and sometimes beyond the lines.”: For an attempt of the kind of reconstruction that Jousse refers to here, see Part One: Presentation and analysis of Oral-style Biblical texts: A Joussean perspective: the Beatitudes, the House on Rock and Sand, the Father and Two Sons in the Vineyard, and the Magnificats of Hannah and Mary.

lxxiii “The Palestinian scriptions were not originally what we have since made of them: books of reading which any literate person thinks that he has the capacity to read, and understand what was recited into them by the Reciter, initiated by his mnemonic and mnemotechnic knowledge of all the dynamic elements which are not in the Scriptions.”: Two important points are made here: ¹ The capacity to read does not qualify one to read in the Bible what was originally recited, because ² the dynamic elements, viz. gestual and vocal expression, cannot be captured on the page, nor recreated from the page. See Glossary s.v. *mnemonic laws; *mnemotechnical devices; *performance; *microscopic - macroscopic; *Corporeal-manual; *laryngo-buccal.

lxxiv “All attempts at melodic balancings in the Scriptions have hitherto proved futile.” While technology has advanced to the extent that performance can be recorded on audially and visually on the media and in the form of hypertext, performance on the page remains an impossibility, in spite of numerous attempts to create a notation form, including the work of Laban (1980), Montenyohl (1993), Poyatos (1988), *inter alia*. Jousse’s bilateralised presentation of formulaic Rhythmic Schemas and mnemotechnical devices is demonstrated in the Part One. See ¹ Part One Presentation and analysis of Oral-style Biblical texts: A Joussean perspective: The Beatitudes; The House of Rock and the House of Sand; The Father and the Two Sons in the Vineyard; The ‘Magnificats’ of Hannah and Mary; ² Glossary s.v. *Our Father.

lxxv “This is because the memory-aid was not scripted for us, the non-initiated, but for Reciters who were ethnically and graphically wholly exercised in all these abbreviations which were, at times, both personal and professional.”: It is important to distinguish between the function of ‘a memory-aid’, and ‘a script’. The former is intended for the use of experienced memorisers and reciters and will therefore consist only of performance cues, while the latter is an attempt to capture the verbal aspect of the performance in fine and full detail. Neither will capture the vocal, gestual and paralinguistic features. See Glossary s.v. memory-aid; performance; writing; graphic abbreviations.

lxxvi Jousse makes it clear that the Graphic Abbreviations were used idiosyncratically: there was no code or agreed format, so it would be futile to try to find a customised underlying formula. See Glossary s.v. *Graphic Abbreviations.

lxxvii “There may be centuries intervening between the ‘oral composition’ and this ‘scription’.” It is important to note the possible extent of the time span between the oral composition and the scripting of the composition. See Glossary s.v. *Oral Style; *composing; *writing; *scripting.

lxxviii “Now, many modern critics have formed their judgements of the *date of composition* of the ancient works of specific ethnic milieus of Oral Style precisely on the strength of the ‘neologisms’, which are not always the original form of expression.”: Neologisms are often the product of the scripting therefore to date the composition of a recitative according to neologisms is to date it according to when it was written down, not according to when it was composed orally. See Glossary s.v. *Oral Style; *composing;

*writing; *scripting.

lxxix Jousse identifies the collegial familiarity as a key factor in the construction and use of the memory-aids in the form of Graphic Abbreviations. See Glossary s.v. *Metourgemân; *memory-aids; *graphic abbreviations; *scripting; *writing.

lxxx “If it is impossible not to point out this propositional formulaic Binary, it is even more crucial to point out that, until now, the bookish Palestinian specialist scholars have never felt the sensation in their laryngo-buccal muscles of how a recitation is mutilated when they transcribe only either the first or second member of the Binary in their translations.”: This is a crucially important point: until the propositional formulas have actually been rhythmized out aloud using the whole body and the speech organs, one cannot fully know what the effect will be. The knowledge of the propositional geste lies in its performance. See Glossary s.v. *Laboratory; *microscopic - macroscopic.

lxxxi “Double Binary”: See Glossary s.v.

lxxxii “servile reader”: Jousse regarded the “servile reader” as a passive shadow of the dynamic reception of the Apprehender. See ¹ Jousse 2000: The Psychology of Reading; ² Glossary s.v. *Apprehender; *transmitting; *receiving.

lxxxiii “We must thus always turn to our resurrection of the human being and his living recitation ...”: See ¹ Part One: Marcel Jousse and Methodology; ² Glossary s.v. *research methodology; *Laboratory.

lxxxiv “... the Parable of the Father who sends his two sons to work in his vineyards.”: Matthew 21:28-32. For a possible analysis of this parable, see Part One: Biblical text: Presentation and Analysis: the Father and the Two Sons in the Vineyard.

lxxxv “... Parallel Rhythmic Recitatives”: See 1. Jousse 2000a; 2. Glossary s.v. *Recitative.

lxxxvi “But as these Palestinian specialists have hitherto always been the most bookish and the least ethnically Palestinian of all the Users, one will have to resolve to call on the Anthropologists of the ethnic milieus of Oral-style Tradition chosen from across the world.”: It is interesting to note that Jousse considers an Oral-style practitioner/ researcher from any of the variety of ethnic milieus better equipped to analyse an Oral-style text of a specific milieu, than an ethnic specialist of the specific milieu from which the Oral-style text emanates. It is Jousse’s contention that the knowledge and practice of the rhythm and geste of the anthropological global Oral Style equips the researcher for effective analysis of an Oral-style text rather than ethnological knowledge. See ¹ Part One: Marcel Jousse and Methodology; ² Glossary s.v. *reciter; *research methodology; *Oral Style.

lxxxvii ‘incessant repetitions’: So-called ‘incessant repetitions’ - a mnemonic feature of the Oral Style - are only *verbally* repetitious: the actual performance is individualised by personal nuance, which view requires the particular perspective of an Oral-style stylologist: any other than the Oral-style perspective results in some form of distortion and misunderstanding. See Glossary s.v. *reciter; *stylologist; *Oral Style.

lxxxviii “Now, these ‘incessant repetitions’ which appeal to our fastidious stylistic taste are, most of the time, the identical Formulas of the parallel Recitatives, rhythm-melodized and mnemo-melodized on the same melody.”: See Glossary s.v. *repetition; *rhythm-melodism; *mnemo-melodism.

^{lxxxix} “Here again, and as by chance, is evidence of a desire to kill the allies of Memory, so that we can, with scientific justification, deny Memory any capacity beyond that of a bookish amnesic.”: See Glossary s.v. *Enemies of Memory; *Memory; *Bookish; *’amnesic’.

^{xc} “the Eden of human Memory”: the Oral-style tradition. See Glossary s.v. *Oral Style; *Oral-style Tradition.

^{xci} See Presentation and analysis of Oral-style Biblical texts: A Joussean perspective: The Beatitudes; The House of Rock and the House of Sand; The Father and the Two Sons in the Vineyard; The ‘Magnificats’ of Hannah and Mary.

^{xcii} “Pontifical Biblical Institute”: in Rome, where Jousse was invited to give lectures during the late 1920s, and where Pius XI remarked that *The Oral Style* “is a revolution yet it is pure common sense.” (Sienaert 1991:92).

^{xciii} “This is the Concordance which must be urgently developed, elaborated and rhythmo-typographed in French.”: this was not done as Jousse intended. See Conclusion: Suggestions for further research in this area.

^{xciv} “I insist on this rhythmic and rhythmically memorising flesh.”: Jousse is referring here to the mode of laboratory behaviour when revivifying and analysing an Oral-style text: the observation of the macroscopic and microscopic geste. This can only be done through the gestual-visual/oral-aural performance of the text. See ¹ Part One: Marcel Jousse and Methodology; ² Glossary s.v. *microscopic - macroscopic; Laboratory; *Oral Style; *Oral-style tradition.

^{xcv} Jousse provides the detailed method of reconstruction of the Counting-necklaces, which he intended to complete during his life time, but did not. See ¹ Part One: Marcel Jousse and Methodology; ² Part One: Conclusion: Suggestions for further research in this area.

^{x cvi} “Whenever we analyse a Counting-necklace, we must suspect the existence of acknowledged Counting-necklace elements and actively search for them. We must first search through the three operating versions of the original Counting-necklace for the verbal elements intercalated at approximately equivalent intervals so as to divide the ensemble of the Pearl-Lessons of the Counting-necklace into seven strands.”: viz. the physical structural manifestations of the Strands, the Half-Strands, The Pearl-Lessons and the Textual Atoms, underpinned by the mnemonic Laws of Mimism, Rhythmism, Bilateralism, Formulism and aided by the Mnemotechnical devices. See ¹ Part One: Marcel Jousse and Methodology; ² Conclusion: Suggestions for further research in this area.

^{x cvii} “Rhythmopaedagogy”: For details of current Laboratory of Rhythmopaedagogics and Rhythmopaedagistics, see ¹ Appendix: A; ² <http://members.aol.com/marceljousse/>; ³ Glossary s.v. *rhythmopaedagogy; *rhythmopaedagism.

^{x cviii} The presentation of rhythmic schemas in ‘boxes’ is unmistakably that of the Oral Style as identified by Jousse. See Presentation and analysis of Oral-style Biblical texts: A Joussean perspective.

^{x cix} For examples of how Jousse uses this form of presentation - in a variety of languages - see Jousse 1990:66-69, 82, 88-89, 103, 105-106, 110, 121, 131, 140, 147, 152-153, 166, 170, 175, 177-180, 189-191, 193, 198-201, 204-217, *inter alia*. See also ¹ Presentation and analysis of Oral-style Biblical texts: A Joussean perspective: The Beatitudes; The House of Rock and the House of Sand; The Father and the Two

Sons in the Vineyard; The ‘Magnificats’ of Hannah and Mary;² Glossary s.v. *rhythmic schemas; *petgâmâs; *rhythmo-pedagogy; *rhythmo-catechism.

^c Numbers VII 12-83: the account of the offerings made by the Twelve Tribes of Israel to Yaweh: an excellent example of an historical ‘accounting’ archive – in both senses of the word: ‘tallying’ and ‘telling’. See Glossary s.v. *‘tally’ and ‘tell’; *Sedêr-sêfêr; *Counting-necklace.

^{ci} “...this elaboration could be effected on the lips of several living oral composers living at different epochs but using incessantly the same traditional ‘module-type’.”: The longevity and fidelity of the Oral Style as mnemonic structure can be demonstrated by examining texts recorded in writing at different times. See Glossary s.v. *memory; *fidelity (oral).

^{cii} “This visual opposition will often allow the reader to find and to mark in them, through appropriate typographical signs, a certain number of diverse graphic abbreviations which their previous dispersion throughout the Tôrâh had not really hitherto made possible. Moreover, once these structurally similar parallel recitatives are replaced in their context, nothing will impede them being preceded by a distinctive figure (e.g. Rve¹) that will recall the classification of each one among all the other previously known “module-types””: Jousse presents a number of texts in this format. See *The Oral Style* pp. 66-69, 88-89, 106, 147, 152-153, 176-180, 189-190, 200-201, 204-217.

^{ciii} See Glossary s.v. *encoding; *scription; *translation; *memory-aid; *Metourgemân.

^{civ} “One only finds in a text what one brings to it.”: See Glossary s.v. *‘text’ in ‘context’.

^{cv} “On the other hand, a Hellenist as informed as the savant English philologist, Platt, was scandalized when our great linguist Meillet tried to make him see these traditional formulas, not in a Latin encoded translation, but in the genuine original Greek text.”: Jousse notes: “The ironic and negative reactions to Meillet’s conclusions with which he had to contend are well known. Did not the English philologist Platt write that: “We are told things about the epics which make us doubt our eyes”. Platt saw Homer’s style with eyes accustomed to the style of Plato. This is why someone who has never studied Plato, but who has practised only Homer’s style at great length, would be perfectly prepared to handle the formulaic mechanisms which I am presently analysing.” (Jousse 2000:459) See Glossary s.v. *‘text’ in ‘context’.

^{cvi} “... the rhythmic law of the Yoke and the Burden”: See Glossary s.v. *Burden; *Yoke.

^{cvi} Essay on Human Bilateralism and the Anthropology of Language: *Le Bilatéralisme humain et l’Anthropologie du Langage* (1940)

^{cvi} “Here, Rhythmism and Logic coincide, as in all the Palestinian Rhythmo-catechistic Style lessons.”: See Glossary s.v. *Rhythm; *Logic; *Rhythmo-catechism.

^{cix} The Apocalypse of Iôhânân, i.e. The Gospel attributed to John 1. 1-5.

CONCLUSION

KEPHÂ

Graze my lambs

i

Graze my ewes

As the Anthropologist of Memory and the Anthropologist of Mimism, I am one and the same person. This is why as the Anthropologist of Mimism, I bring into play in the apparently multiple and different mimemes of me as Anthropologist of the Memory, that characteristic Mimeme that unifies both of us, and that will always refer back to the Mimodrama of Memorisation those erratic - and invariably deeply analogical - mimemes to the geste of memorising and of bringing to memorise. Thus it is that Memorisation stores the erratic, but always analogical, mimemes in the Memory where they are 'ordered' through the unifying analogical principle of Mimism.ⁱⁱ

Once one has initially incarnated the unifying Mimodrama of Memoryⁱⁱⁱ in oneself, one must expose oneself to all the Analogemes^{iv} which appear to be as varied as the Gestes of the Shepherd,^v the Provider of the Pearls,^{vi} the Stringer of Pearls,^{vii} the Constructor of the Counting-necklace,^{viii} and the Distiller of this Cellar,^{ix}; personal experience of this process leaves me unsurprised when all these Analogemes become incarnated and unified in me^x, for thus what appears incoherent becomes logical.

In fundamental pedagogical research such as I have undertaken here, I have had to challenge my ingenuity to unify all the scattered gestes of the innumerable small Mimodramas of Palestinising Analogy into the Mimodrama of Memorising Information^{xi}. One consequence of this has me visualising Kephâ, sitting in the midst of the Kenishtâh-Qehillâh of Jerusalem, surrounded by his eleven Co-Apprehenders, making them memorise each Lesson by repeating each rhythmically out aloud, in a process of Manducation, analogically speaking. Such a visualisation suggests that one is attending a pastoral Mimodrama of Palestinian Co-Apprehenders manifesting the injunction of the Nazarean Pastor-Rabbi professed in the double propositional Balancing:

Graze my lambs

Graze my ewes

or better

Feed my lambs

Feed my ewes

At which point, we are led from the Analogeme to the realised Mimeme:

Mishnâise my Teachers

mishnâising their Apprehenders

xii

^{xiii}This manducating Mishnâisation of the Lesson allows us to incarnate in the Manducation of the Lesson by and through the rhythmising Nafshâ-throat, around which tells and coils the Counting-necklace with the Seven Strands of Pearl-Lessons. Indeed the Analogemes of Teaching and Learning Memorisation will always, or nearly always, be played out, more or less spontaneously, in the multiple gestes of the Nafshâ-throat as it ingests, rhythms and recites. Is it not, indeed, logical that, as a result of this spontaneity, in this same Kenishtâh-Qehillâh, we see the Shepherd who is feeding his Ewes with laryngo-buccal rhythmic recitation, become imperceptibly a faithful and knowledgeable Provider^{xiv} who distributes the well-measured corn at the opportune time, to the members of his Household? The opportune time has come now for the good Provider^{xv}, who is both a good Teller of Tales and Memoriser of the Rule of the Master, to draw from his Memory-heart a new historical Formulism which enshrines the old doctrinal Formulism of the Rabbi.

One could thus, both logically and analogically, continue this infinite mimodrama by indulging oneself, without restraint, with one paysan geste after another, in this inexorable Mimodrama filled with loving Knowledge which is the Canticle of Canticles, or rather the Analogical enchainment of Analogising enchainments.^{xvi} As a matter of course, we find again, around the Nafshâ-throat of the Spouse of the Total One,^{xvii} the Counting-necklace with the seven rows of Pearl-Lessons, the septenary paysan prototype of the septenary paysan Counting-necklace of the Galilean Kephâ.^{xviii} In truth, the Galilean Pastor is indeed becoming incarnated by both the old and the new Aramaically targumising Formulas. Once this Kephâ has grazed his eleven Galilean Ewes, he will send them, and will go himself, to graze the innumerable lambs of Palestine and of the Palestinising and Hellenising Diaspora.

As from now, indeed, in this Kenishtâh-Qehillâh, which is already a Synagogue and which tomorrow will be an Ekklesia, the lambs are no longer without a shepherd. The Shepherd of

Shepherds is in the midst of his perdurable flock: “Graze my lambs, graze, my ewes”. From today on, we see the Pastor distribute the formulaic food to his ewes at the right time and in the right amount.^{xix} For how long were these mnemonic and methodically measured and recited formulaic mouthfuls, the Pearl-Lessons, distributed in the Kenishtâh-Qehillâh of Jerusalem? We will never know for sure. However, what we do know is that the structural Globalism of each Pearl-lesson has been measured by a hand so intelligent and so prudent that each day one new Pearl can be added to the Nafshâ-throat. So much so that one could say formulaically:

To each day

its Pearl suffices

just as one could say :

Each Pearl

suffices for one day

xx

and we might also formulaically encounter the daily realisation of the Formula with its recitational and magisterial variant, the only Formula in fact which I have studied each and every day of my life as teaching paysan.

Our Bread to come

give us this day

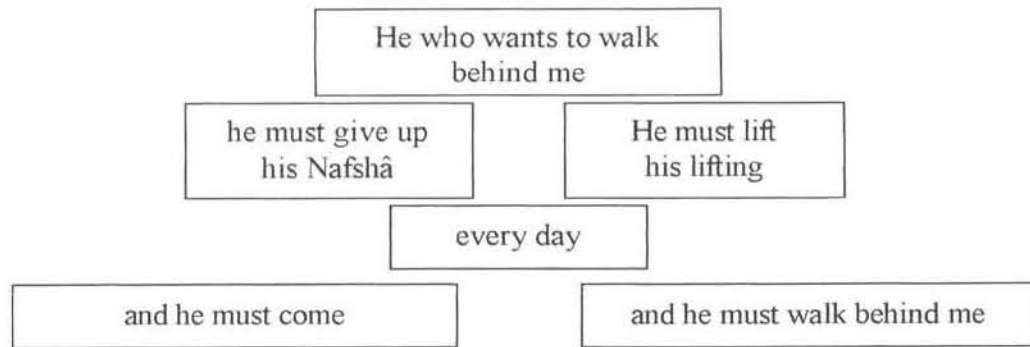
which is the equivalent of the teaching variant:

Our Bread to come

give us every day

xxi

The Shepherd Kephâ, like a new Moses, has given us a just ‘mouthful’ of this Bread of the World-to-Come, this Manna with the multiple flavours and with the multiple meanings. One such meaning was transmitted to us by Mattai-Mattaïos,^{xxii} and another by Shâ’ôul-Loukas,^{xxiii} who were both no more than the Hellenistic Aramean echoes of Kephâ-Markos^{xxiv} distributed according to the needs of their grazing and memorising lambs from day-to-day, and every day. Thus they retain and guard^{xxv}, according to the double meaning of the Aramaic, the untranslatable gestual and pedagogical precept of the Palestinian Lifting and Balancing:



xxvi

In this brief Pearl-lesson, all the analogical gestes of the traditional and traditioning Enchainment of Enchainments reflect in and from all the Formulaic Facets.^{xxvii} One realises how difficult it is to conserve such reflections of an intra-ethnic Tradition once they are translated in an extra-ethnic Tradition.^{xxviii} Today, thanks to the contribution of Mimismological Anthropology, this difficult, and sometimes impossible, passage from one ethnic Milieu to another, has been clearly identified, and the resulting inter-ethnic consequences have been pointed out.^{xxix} And this in the first instance even in the very study of ethnic Deeds of both sides that no longer, for purposes of analysis, could be made to fit into the original and analogical mimodramas.

Such difficulty had - if not clearly been felt, at last been - somewhat confusedly understood, for none of the purely Palestinian Teachers ever ventured to distribute himself directly and immediately.^{xxx} The Palestinian Mimodramas in Greek-encoded Mimodramas were lost immediately upon the death of the Aramaic envoys and we are left unfortunately only with their Hellenistic scripted encodings.^{xxxi} This is because each Aramaic Envoy always took with him an Accompanist who was not what we somewhat naively call a companion, but who was something very different from an entertaining travel companion. This Accompanist was in each instance one of the representatives of the formidable effort of passing from a thousand-year old Traditional Palestinian ethnic milieu into the Greek ethnic milieu.

This is the Metourgemân-Sunergos, whose existence and role, was first revealed by the Anthropology of Geste and Memory as being very much unknown in the trivial studies undertaken until now. There he is, my ancestor in mimismological Anthropology: The Aramaeo-Hellenistic and Septantologic Metourgemân-Sunergos!^{xxxii} It is in him that I, as Anthropologist of Geste and

Memory, will try to incarnate myself in order to rediscover, and accompany in turn, personally, the great Envoys who disappeared during the extra-ethnic tours, which the Envoy and the Metourgemân undertook together. We have lost Kephâ. We have lost Mattaï. We have lost Shâ'oûl of Giscala and their original Aramaic and Galilean mimodramatic replay. How is it that we have not despaired, for two thousand years, for not having had what one could call: the Gospel of Kephâ, the Gospel of Mattaï, the Gospel of Shâ'oûl! The reason is that it was not felt as cruelly as it is felt today that an abyss of discriminating humanity was being dug on the roads of the Diaspora between the two shadows projected by the pure Palestinian Envoy and his since long Arameo-Hellenised Sunergos.^{xxxiii}

To the superficial scrutiny of those who are Graeco-Latinised, those two walking shadows seem analogous. As Anthropologist, my dissatisfied scrutiny sees the two shadows are incommensurable.^{xxxiv} The Envoys themselves felt this incompatibility so keenly that in order to palliate its excessiveness, they had the purely Aramaean shadow accompanied by an Aramaeo-Hellenised shadow.^{xxxv}

Theirs was an unimaginably brave attempt to diminish the interethnic Palestinian and Hellenistic incompatibility. We must now, anthropologically and ethnically, try to glimpse this incompatibility by an increasingly deep elaboration of the impossible and yet timelessly outlined inter-ethnic intermediary: the Metourgemân-Sunergos of the Kenishtâh-Synagogue, twin-sister of the Qehillâh-Ekklesia.

Let us then follow, phase by phase, and from victory to victory, the immense intellectual conquest of the world of and by septantological memory.

It is at that moment that a cardiac indisposition stopped Father Jousse. I had seen him becoming strangely pale and put his hand to his heart, whilst large tears streamed down his face: "It is too beautiful, it is too beautiful! If it were stronger, it would kill me . . ."

What had he seen? He reminded me quite often later of this event with perturbing emotion as if I myself had been witness to it: "You remember the two large shadows on the mountain who were walking away. . . ." But I had seen nothing, other than him. And he never recovered from it.

Note by G Baron.

ⁱ "Graze my lambs/ Graze my ewes": "Feed my lambs": The Gospel attributed to John: 21, 15; "Feed my sheep": The Gospel attributed John: 21, 16 and 17. (St James version of The Holy Bible)

ⁱⁱ "the unifying analogical principle of Mimism.": see Glossary s.v. *mimism.

ⁱⁱⁱ "Mimodrama of Memory": See Glossary s.v. *Mimodrama; *Memory.

^{iv} "Analogemes": See Glossary s.v. *Analogemes.

^v Geste of the Shepherd: the action of the pastor, the one who feeds, who takes to the pasture. See Glossary s.v. *analogeme; *microscopic.

^{vi} (Geste of) Issuer of the Pearls: as in the role of Bursar or Quartermaster. See Glossary s.v. *analogeme; *microscopic geste..

^{vii} (Geste of) Stringer of Pearls: as in threading. See Glossary s.v. *analogeme; *microscopic geste.

^{viii} (Geste of) Constructor of the Counting-necklace: the compilation of the rows of the Counting-necklace. See Glossary s.v. *analogeme; *microscopic geste.

^{ix} (Geste of) Distiller of the Treasure: the interpreter of the meaning of the Pearl-Lessons in the Counting-necklace. See Glossary s.v. *analogeme; *microscopic geste.

^x "... become incarnated and unified in me.": Jousse uses himself as a typical example of natural human memory. Jousse is aware microscopically that he has become the 'storehouse' of the treasures of memory, knowledge and understanding of the teachings and purpose of the Rabbi Iéshou" and his Envoys. By recording this capacity within himself, he is documenting the anthropological capacity for logically and analogically ordered unified storage in normal memory. He realises that all the Pearl-lessons of the Deeds and Sayings of the Rabbi Iéshou" have been both logically and analogically ordered and (ac)counted in his viscera. In so doing, Jousse is recording that humans do not merely remember randomly but that they remember, and simultaneously make logical and analogical sense of what they remember, thereby unifying what they remember, so that 'everything has a place' and 'there is a place for everything'. See Glossary s.v. *memory.

^{xi} "In fundamental pedagogical research such as I have undertaken here, I have had to challenge my ingenuity to unify all the scattered gestes of the innumerable small mimodramas of Palestinising Analogy into the Mimodrama of Informed Memory.": Jousse indicates that the process of unified thought requires active engagement with the memory, into which the individual thoughts are 'received', and then 'registered'. It is at the point of 'registering', that the 'receiver' counts and orders the small and discreet items both logically and analogically into a unified whole. See Glossary s.v. *receive, register and replay.

^{xii} “Mishnâise my Teachers / mishnâising their Apprehenders.”: Jousse’s interpretation of the previous quotation.

^{xiii} In the passage following, Jousse pursues a pastoral metaphor. The Deeds and Sayings of the Rabbi Iéshou’a can only be ingested by memorisation and recitation, hence the manducatory injunction, and the acknowledgement of the need for a memoried reciter. See ¹ Introduction s.v. manducation; ² Glossary s.v. *manducation.

^{xiv} Probably Kephâ.

^{xv} Probably Jousse.

^{xvi} “Canticle of Canticles” also known as “Enchainment of Enchainments” and the ‘Song of Songs’. See Glossary s.v. *Song of Songs.

^{xvii} “the Spouse in her Totality”: the personification of the Tôrâh decked out in the Pearl-Lessons. (Jousse 2000:686). See Glossary s.v. *Tôrâh; *Pearl-Lessons.

^{xviii} See Part One: Chapter one: interlingual and intermodal translation issues, methods and practice.1.12.2 The use of Tense.

^{xix} “...at the right time and in the right amount ...”: Both ‘time’ and ‘quantity’ noted in Gollancz 1924:94-95.

^{xx} ‘To each day / its Pearl suffices’ and ‘Each Pearl /suffices for one day’: Jousse’s interpretation of the biblical quotations which follow: ‘Our Bread to come / give us this day’ and ‘Our Bread to come/ give us every day’: See Glossary s.v. *Our Father.

^{xxi} From the *Our Father*. See ¹ Introduction s.v. manducation; ² Glossary s.v. *manducation;

^{xxii} The Gospel attributed to Matthew. See Glossary s.v. *Mattai.

^{xxiii} The Gospel attributed to Luke. See Glossary s.v. *Shâ’oùl de Giscala.

^{xxiv} The Gospel attributed to Mark. See Glossary s.v. *Markos.

^{xxv} Note the use of the present tense. See Part One: Chapter One: Interlingual and intermodal translation issues, methods and practice: 1.12.2: The use of Tense.

^{xxvi}

He who wants to walk behind me
He must give up his Nafshâ He must lift his lifting
every day

and he must come and he must walk behind me

- Mark 8:34: “Whosoever will come after me let him deny himself, and take up his cross, and follow me.”
- Luke 9:23: “... if any man will come after me, let him deny himself, and take up his cross daily and follow me.”
- Matthew 16:24: “... If any man will come after me, let him deny himself, and take up his cross, and follow me.”

xxvii “Formulaic Facets.”; See Glossary s.v.

xxviii “I already suspect how difficult it will be to conserve such reflections of an intra-ethnic Tradition once they were translated in an extra-ethnic Tradition.”; Note the use of the present tense. See Part One: Chapter One: Interlingual and intermodal translation issues, methods and practice: 1.12.2: The use of Tense.

xxix “Today, thanks to the contribution of Mimismological Anthropology, this difficulty, and sometimes impossible passage from one ethnic Milieu to another, has been clearly identified, and the resulting inter-ethnic consequences have been pointed out.”; See ¹ *infra* Part Two Chapter One: endnotes lxxiii and lxxvi; ² Introduction: The Anthropology of Geste and Rhythm as ‘ex-pressed’, i.e. performed text: The geste = the proposition, the ‘feelful thinkamalinks’: psychological features: mimism, mimodrama, metaphor and meaning: ‘idios’, ‘ethnos’ and ‘anthropos’; ³ mimism..

xxx “Such difficulty had - if not clearly been felt, at last been - somewhat confusedly understood, for none of the purely Palestinian Teachers ever ventured to distribute himself directly and immediately.”; Jousse refers here to those Palestinian scholars who have never dealt with the Aramaic texts as Oral-style recited texts. See Glossary s.v. *Palestinian/Palestinian scholars.

xxxi “The Palestinian Mimodramas in Greek-encoded Mimodramas were lost immediately upon the death of the Aramaic envoys and we are left unfortunately only with their Hellenistic scripted encodings.”; This is mindful of the perception of Amadou Hampate Ba - “With the death of every old man in Africa, a library disappears.” In the case of the Palestinian Mimodramas, the Aramaic recitatives were encoded and scripted in Greek. See Glossary s.v. *recitative; *Aramaic.

xxxii Note the use of the present tense. See Part One: Chapter One: Interlingual and intermodal translation issues, methods and practice: 1.12.2: The use of Tense.

xxxiii “The reason is that it was not felt as cruelly as it is felt today that an abyss of discriminating humanity was being dug on the roads of the Diaspora between the two shadows projected by the pure Palestinian Envoy and his since Arameo-Hellenised Sunergos.”; The Metourgemân-Sunergos was uniquely a product of an Oral-style tradition: he has no equivalent in a Written-style - or literate - milieu. The abyss of discrimination that Jousse refers to here is multiple. At the first level there is an abyss of discrimination that distorts the roles of, and relationship between, the Envoy and Metourgemân-Sunergos. Ironically, it is the Metourgemân-Sunergos who is recorded as the author of Gospels which he did not compose, while the Envoy’s - the composer-reciter - name is not recorded. Yet at the same time, the remarkable Oral-style encoding genius and memory of the Metourgemân-Sunergos is completely forgotten, along with an appreciation of the memory, intelligence and expressive skills of all those who choose to record their socio-cultural archive in human memory. All that is remembered of the Metourgemân-Sunergos is the fact that he can write, which is an infinitely less demanding capacity than that of the Oral-style encoding of recitatives from one language into another, of which he was master, and of which there is no equivalent in any Written-style milieu. At yet another level, there is an abyss of discrimination between the traditions and languages of the Envoy and his Metourgemân-Sunergos. Aramaic, the language of the Envoy who is the Composer-Reciter of the Besôrâh is perceived to be inferior, while Greek, the language of the Encoder-scripter, the Metourgemân-Sunergos is perceived to be superior. Such perceptions were based partially on the geo-political origins of each language, and partially because of ‘oral-literate’ status of each. See ¹ Glossary s.v. *Metourgemân; *Oral Style; *encoding; *scripting.

^{xxxiv} “As Anthropologist, my dissatisfied scrutiny sees the two shadows are incommensurable.” Jousse perceives the division between the Oral-style and Written-style traditions as reflective of all human incompatibility. See Glossary s.v. *communion.

^{xxxv} “The Envoys themselves felt this incompatibility so keenly that in order to palliate its excessiveness, they had the purely Aramaean shadow accompanied by an Aramaeo-Hellenised shadow.” Jousse suggests that the Envoys perceived the Metourgemân-Sunergos as a means of reducing the animosity that they anticipated from the Goyîm.

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