

2. **Deafness and Blindness.**— God maketh a great silence, that we may hear distinctly the softest whisper of the still, small Voice. And He maketh a great darkness, that we may be able to discern the least and farthest of His stars of truth.

3. **Pain to Refuse and Pain to Accept.**— Two kinds of pain contrasted; the one a note of warning that we are leaving God, the other an assurance that we are drawing nearer to Him; the one a monitor and the other a pledge.

(1) The thrill of suffering which means a slight and else unconscious waver from the true line of the will for us; or the pang which might be felt by the keen blade in the angel's hand, when blunted and jagged and thus no longer swift to cleave asunder barriers or penetrate disguises, or stab the serpent lie to the heart for God. Or the pain of the sensitive eye or ear of the spirit roughly touched and bruised, and so losing their power to discern the way of God.

(2) The awful and precious pain which is the very warrant and sign of our nearness to and oneness with the Sufferer and the Sacrifice; and the pain of our dulness, blindness, crookedness, in being *sharpened* to strike, *unveiled* to see, *straightened* to will with Him!

For His sake let us flee the first touch of the one: let us thank our own Lord for the other. The first is the signal to stop, on peril of measureless ill; the second beckons us forward, revealing the Cross and the Crown.

VICTORIA WELBY-GREGORY.

BREVIA.

The Didaché and Barnabas.—It was assumed by the first commentators on the newly discovered *Teaching of the Twelve Apostles*, that the *Epistle of Barnabas* was one of the sources of the manual. Many now think that Barnabas drew from the *Teaching*; and there is a third view, that both drew from a common source. An argument (in its own sphere decisive) against the first view may be drawn from the grammatical structure of chap. v., on the way of death.

Of this "way" it says: "First of all it is evil and full of curse. Murders, adulteries . . . boastfulness. Persecutors of the good, etc." The abruptness with which the series of nominatives, *Murders, etc.*, is introduced, and the suddenness of the transition to evil men, *Persecutors of the good, etc.*, are quite in keeping with the Hebraic character of the *Teaching*; but a writer of idiomatic Greek would be tempted to improve upon such syntax.

The description in *Apost. Const.*, vii., accordingly runs as follows: "But the way of death is exhibited in evil deeds. For in it is ignorance of God and superinduction of many gods, through whom are: Murders, etc., persecution of the good, . . . For the doers of these things cleave not to good, etc." The new patches on the old garment are not hard to recognise.

Turning now from this confessedly later redactor, to Barnabas, we find him likewise mending the grammar of the *Didaché*, thus: "But the way of blackness (?) is crooked and full of curse. For it is a way of death eternal with punishment, in which are the things that destroy men's life. Idolatry, etc." He agrees with the *Teaching* in its sudden transition to "Persecutors of the good," which completes the proof that he is a copyist, from whatever source. In his description of the evil way he must have copied, if not from the *Teaching*, from an original of which it has preserved the true form. There is something to be said for the view that he had the complete *Teaching* before him, but the coincidences do not all lie so near the surface.

In the Greek the descriptions in the *Teaching* and *Barnabas* respectively run as follows:—

Ἡ δὲ τοῦ θανάτου ὁδὸς ἐστὶν αὐτῆ. Πρῶτον πάντων πονηρὰ ἐστὶ καὶ κατάρως μεστή. Φόνου κ.τ.λ. ἀλαζονεία. Διῶκται ἀγαθῶν κ.τ.λ.

Ἡ δὲ τοῦ μέλανος ὁδοῦ σκολιά ἐστὶ καὶ κατάρως μεστή. Ὁδοῦ γὰρ ἐστὶ θανάτου αἰωνίου μετὰ τιμωρίας, ἐν ἣ ἐστὶ τὰ ἀπολλύντα τὴν ψυχὴν αὐτῶν. Εἰδώλολατρεία κ.τ.λ. Διῶκται τῶν ἀγαθῶν κ.τ.λ.

Barnabas (quoting from memory) upsets the order of the *Teaching*. The late redactor preserves it, copying closely, except where he deliberately improves the construction.

C. TAYLOR.