Testament prophecy, especially the 53rd chapter of Isaiah. Of this chapter Harnack says, with a cautious circumlocution that is almost amusing, 'If its acceptation was striven against in wide circles, an evasion of it, because of the ruling exegesis, was not easily possible.'

The third source is the reasoning of St. Paul. St. Paul's mind was antithetical. He never rested till he had led everything up to great and moving contrasts, and brought it to a paradoxical form. He had read in the Old Testament, 'Cursed is he that hangs on a tree,' and he learned from the first disciples of Jesus that Christ died for our sins according to the scriptures. From this he proved that Jesus, through the very fact that He was accursed, had brought salvation to man. The death on the cross was thus the most necessary part of the life of Christ. But St. Paul had also learned from the early disciples that Jesus had risen again from the dead. And so, just as in the death of Christ he discovered the forgiveness of sins, in His resurrection he found a new spirit working in man and overcoming the desires of the flesh.

The fourth and last source of this second gospel is the mythology of the heathen world. But Harnack does not honestly think there is much in that. The myth of a God dying and rising from the dead no doubt confronted St. Paul as he journeyed from Syria to Corinth, and may have had some influence on his thinking. But Harnack believes that that influence was infinitesimal in comparison with the influence which St. Paul's preaching must have had upon those who were prepared for it by their previous belief in that myth. Their preparation was, after all, only a preparation of bondage. St. Paul's preaching was a wonderful and joyful liberation.

Does Harnack mean, then, that we should accept the first gospel and reject the second? No; he himself accepts both. The first gospel, he says, contains the Truth; the second contains the Way; both together bring Life.

Codex Edinburgensis.

A HITHERTO UNKNOWN MANUSCRIPT OF THE OLD TESTAMENT.

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II.

The way is now open for a more technical account of some of the features of the manuscript that are likely to appeal more particularly to the student of the Hebrew text. A MS of the Old Testament, such as the Codex Edinburgensis, may be said to contain three distinct elements, each of which may be, and indeed often is, the work of as many individuals. These are (1) the consonantal text, (2) the vowel-points and accents, and (3) the Masorah (more correctly, it would seem, Masorah, מַסְאוֹרָה). Taking these in their order, we have in the text of our Codex the work of a scribe who belonged, as we have seen, to the German school of copyists of the sacred text. The heavy and slightly sloping German hand is readily distinguished from the more elegant and upright Sephardic or Spanish hand, which imitated more closely the older Oriental style of writing. In the German manuscript hand of the thirteenth and fourteenth centuries, several pairs of letters can scarcely be distinguished except by their context, as a glance at the page of Codex Edinburgensis reproduced in the June number will show. Such are צ and צ, י and י, מ and מ, נ and נ, ד and ד; on the other hand, צ can never be mistaken for צ, as is the case in the early Spanish manuscripts. The final letters do not extend, or extend but little, below the line of the other
consonants. Thus 7 and final /, r and final 3 are almost indistinguishable, while final 7 closely resembles 7.

The Sopherim or scribes of the first centuries of our era had already decreed, as the Talmud bears witness, that in Bible manuscripts a word must never be divided between two lines. This explains the unequal length of the lines in the oldest extant MSS.1 In addition to dots, broken letters, and the first letter or letters of the next word, by the end of the eleventh century the practice was introduced of extending certain letters, the so-called \textit{iterae dilatables} (אבים Tiếpים),2 to bring the last word to the edge of the column. In our MS, however, as in other MSS of the thirteenth and fourteenth centuries, the letters 7 (see frontispiece of the June number, col. 2, l. 23), and 7 (col. r, l. 25 col. r, l. 25) are also used for this purpose, and even 7 has its base-line extended (col. 3, l. 1); to economize space, the columns of the page reproduced, containing x K. 25v-70 and Jer 1-2, will henceforth be denoted by the letters a, b, c, followed by the number of the line, thus a 25, b 23, 5, c 1.

In the execution of his laborious task the scribe had to observe the stringent laws and prescriptions binding on those who copied any part of the sacred Scriptures. In our Codex, not only are the three poetical books of Psalms, Proverbs, and Job written in metrical form (hemisticbs), but, as prescribed, certain poems in the prose books are so written. Thus Dt 32, and 2 S 22 are written in hemisticbs, while Ex 15 and Jg 5 exhibit the peculiar form reproduced in our printed texts. In the matter of the open and closed sections, especially outside the Pentateuch, the MSS vary considerably. Codex Edinburgensis, also, differs in many places from the standard Massorah (cf. the breaks in Jer r with Ginsburg’s text). The insertion of the letters 5 and 5 to indicate an open and a shut section respectively, which characterizes later MSS, is not found, except in two or three cases, in our MS. The 54 Parashahs or Sabbath Lessons of the Pentateuch are carefully denoted by a couple of large 5’s under either end of the last line. At the end of the sixth (Gn 289) and eleventh (4727) pericopes, where there is no sectional break, the beginning of the new pericope is indicated by the letters 5 5 on the margin. In Genesis, but not beyond, the number of verses in each Parashah, with their mnemonic sign, has been entered by the punctuator, but of this in my next paper. The first word of each Parashah is written in large letters and stands alone in its line. Throughout the second volume of the Codex, the first word of each book is also written in large letters (see frontispiece for Jeremiah); the letters 5 3 in Jos 1, indeed, are about 2 inches in height and are ornamented with a border of tracery. The Haphtarahs, or lessons from the Prophets, are noted on the margins of vol. ii. (see illustration at Jer 1). The Sedarim or triennial lessons from the Pentateuch are not indicated in the text of this MS, although their number is entered in the Massoretic note at the end of each of the books.

The original scribe has been very sparing in his use of the characteristic expressions at the close of the books, limiting himself to the simple 5 3, ‘be courageous,’1 at the end of the Torah, of Isaiah (Major Prophets), and of the Hagiographa. The author of the Massorah Magna to the Pentateuch, however, has introduced two personal notes which may be reproduced here. At the end of the Massorah to Leviticus he writes: בברך נתי, ‘good art thou and doing good‘ while: at the close of the note, at the end of vol. i., giving the number

1 A common formula runs thus: ‘Be courageous and let us show courage [from 2 S sins], and may the scribe never be hurt’ (מ. ג. נני לעבב).
of verses, etc., in the Torah, he ventures on a gentle rhyme:

דיעי גהט
ותא דובתי קית

i.e., 'its half is קית (Lev. 10:4)—for this see next paper), and may He have pity on his servant.' Again, after the usual summations at the end of Malachi, the same Masoretic or another gives utterance to the prayer, דיעי גהט, 'strengthen the feeble hands.'

In entering these personal expressions at this point I have digressed from the order of treatment proposed above, which was to deal first of all with the work of the copyist, or copyists, of the consonantal text. The latter, it need hardly be said, is that presented by all known MSS, Eastern and Western, which the majority of modern scholars now believe to have been derived from a single archetype, probably of the second century of our era (see Cornhill, Introduction, etc., Eng. tr. p. 499 f.). As in the hundreds of MSS collated by Kennicott and his helpers, by Rosen and by later scholars, among whom Christian D. Ginsburg stands pre-eminent, the variants presented by Codex Edinburgensis are of little account compared with those found in early MSS of the New Testament. Much the largest group consists of varieties formed by the presence or absence of the vowel-letters, technically scriptio plena and scrip. defectiva, as will appear from the collation of 2 K 25:27-30 and of Jer 1:2 with the Massoretic recension as given by Ginsburg and Baer, which must be reserved for a third and final paper. It may, however, be said here by anticipation that this page of our MS contains only two variants of importance, namely, היה from the original scribe (a 9), corrected by the punctuator to conform to his version of the Massorah, and דועך in c 18, where the reading of the textus receptus is entered by a later hand on the margin. An extended collation would probably show that the above is typical of the other 1060 pages of this MS.

I come now to the work of the collaborators of the original scribe in the production of our Codex. First of all the vowel-points and accents were supplied by the Nakdan or punctuator, who also, as we shall see, revised the consonantal text. The variations in the form and use of the vowels and other signs presented by Codex Edinburgensis are those characteristic of the school to which it belongs. These have been set forth in great detail by Ginsburg in his description of the Hebrew MSS in the British Museum in Part II. of his Introduction (chap. xii.). A few notes are all that my space will at present allow. The sign of qamets ((Art), for example, is that of pathach with a dot below, as in the older MSS of all schools. The same sign is used as a rule for qamets-chatuph (e.g. לְבָנָה, a 4); but occasionally we find instead the sign of chatuph-qamets כ, a practice which has been introduced universally by Baer in his editions of the O.T. text. Occasionally, also, more particularly with כ, this sign and that of chatuph-pathach are partly introduced into the body of the letter, thus כ. When Cholem precedes the letter Shin, or follows Sin, it does not, as in our printed texts, coalesce with the diacritical point of the consonant; both are written over the ש (see יָשָׁב, c 4 and יָשָׁב, c 28). With the final ש qamets and shewa are placed at the foot of the letter, so that ש is scarcely to be distinguished from ש.

Of the other signs ממאק is not placed within but below כ, as if it were chireq (כ), even with the shortened divine name כ. The raphe is consistently placed over יהָּדֶנֹב when these are aspirated, as well as over כ when without ממאק (יהָּדֶנֹב, a 1). The most notable divergence, however, is the very sparing occurrence of metheg, which in later MSS and in our printed editions is so widely used to mark the secondary accent and for other purposes. Thus it is absent from יֵבָנָא, b 12, and even before the ש of יֵבָנָא, a 24 (see further Ginsburg, op. cit.). Of other peculiarities in this Codex may be noted the pointing of the tetragrammaton. As every one knows, there is a curious inconsistency in the pointing of it in our current texts. When, as in the vast majority of cases, the Massorah intends that it should be pronounced יא, the pointing is יא with ש for ש under the Vod. But when ש occurs in conjunction with יא, the pointing is יא, with chatee-phseghol retained. In our MS the punctuator is more consistent, pointing יא (without cholem, thus avoiding the irregularity of Waw having two vowels) and יא respectively.

If the consonantal text as it left the hand of its copyist had not previously been gone over by a special reviser, this duty fell to the punctuator. Omissions in the text were inserted in the margin. Two illustrations are found in the photograph, b 33 and c 34. A fruitful source of omissions in MSS of all schools and periods is that technically known as
In the case of letters, especially י and ה, and words present in the MS copied by the original scribe, but absent from the text preferred by the Massoretic reviser, the latter drew his pen lightly through the offending letter or word (see a 9, the ה of יהוה). But in the case of the tetragrammaton יוהי, where the text followed by the reviser of Codex Edinburgensis read otherwise, it would have been sacrilege so to treat the divine name, which now appears as יהי or יהוה. In two places I find a peculiarly modern method of marking a mistake in the position of two letters or words. In Nu 12:4 the scribe had inadvertently transposed the second and third letters of יהוה. The reviser makes the correction by placing the letters denoting our י and ה over the transposed letters thus: יהוה. Similarly the transposition of the divine names in Am 6:8 is indicated thus: יהי.

I regret that considerations of space preclude the discussion of the numerous passages, especially in Is 6–11 and in Am 5–7, where the scribe of Codex Edinburgensis has יהוה instead of the substituted יהי of the textus receptus—see Ginsburg's new editions of these books for the divergent readings of the MSS.

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**The Great Text Commentary.**

**The Great Texts of the Psalms.**

**PSALM LXVIII. 18.**

Thou hast ascended on high, thou hast led thy captivity captive;
Thou hast received gifts among men,
Yea, among the rebellious also, that the Lord God might dwell with them.

1. The period of history to which the sixty-eighth Psalm belongs is uncertain; some parts wear the appearance of being ancient, others present features which point with some cogency to a later date. The Old Testament affords many examples of a writer incorporating, and adapting to his own use, phrases, and even entire verses, originally written on an altogether different occasion and by another hand; and it is possible that this is the solution of the phenomena which the Psalm presents. Certainly, two verses are quoted, nearly word for word, from the Song of Deborah, in the fifth chapter of the Book of Judges; and this being so, it is quite conceivable that other verses may be quoted from some earlier sources extant at the time when the Psalm was composed, but now lost.

The Psalm will, in any case not be earlier than the closing years of the Babylonian captivity; and it is a reasonable conjecture that it was written in view of the approaching return of the exiled nation to Palestine, and of God's re-entry into His ancient sanctuary on Zion. The Psalmist views the coming deliverance as a great manifestation of Jehovah's power, and a triumph over Israel's foes; and so he opens in tones of hope and exultation,