

yoke, and strings of skin, which were played with or without a plectrum. The *nêbel*, on the contrary, on the strength especially of patristic tradition, is affirmed (p. 55) to have been a small harp, derived, not from Egypt, but from Assyria, though the contrary hypotheses of other investigators are duly recognized.

The typical wind instruments, the *hâlîl*, the *qeren*, the *šôphâr*, and *haçôç`rah*, are each discussed at length, without reaching unusual conclusions. Attempts are made to handle the meager references to several other instruments, mainly stringed and wind, but, so far as I can see, without materially altering current suppositions. The difficult questions raised by the references to musical instruments in the book of Daniel are rather curiously avoided, except in passing references (as on p. 50), but each of the instruments is carefully discussed. One of the interesting conclusions here is that "symphonia" was a collective term for wind instruments (p. 87).

On the whole the book is valuable for its patient marshaling of materials and for its careful handling of many of the smaller points involved. But its perusal leaves the reader confirmed in his hopelessness about gaining positive information on many debatable matters until there has been some decided accession of new data from archaeological researches. It is a convenience to have so much of the existing material brought together as Dr. Weiss has done, but it is curious how little advance he makes, for instance, on such a distinctively popular handbook as Stainer's *Music of the Bible*, to which, by the way, he makes no reference.

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DAS BUCH HIÖB ÜBERSETZT UND ERKLÄRT. VON D. KARL BUDDE,
o. Professor d. Theologie an der Universität zu Strassburg.
Göttingen: Vandenhoeck & Ruprecht, 1896. Pp. lvi + 256.
M. 6.

THE *Handkommentar* on the Old Testament under the editorship of Professor Nowack is coming out with disappointing slowness, but every part is a contribution of solid value to biblical criticism. The last is certainly by no means the least. The greatest Hebrew poem is translated, expounded, and discussed in masterly fashion by one of the recognized heads of continental scholarship. Whatever may be thought of Professor Budde's opinions, the care and ability with which

he has handled his exceedingly difficult subject will be universally admitted.

The chief conclusions arrived at in the introduction, which is perhaps the most valuable part of the work, are the following: (1) The book as we have it proceeds from one author, but there are many short interpolations; and both the prologue and the epilogue are taken from a *Volksbuch* or popular setting of the Job tradition which was probably in the first instance of non-Israelitish origin. The genuineness of the Elihu speeches, which has been denied by most modern critics, is defended on internal grounds. The difference of their style when compared with that of the other parts of the book, which Professor Budde disputed in 1876, is now admitted, but it is ascribed to textual corruption, editorial revision, and, above all, interpolation. No notice seems to be taken of the old Jewish idea expressed in the testament of Job that Elihu was inspired by Satan, which shows that as early as the second or third Christian century these speeches were felt to be out of harmony with the rest of the book. (2) The purpose of the poem is regarded as quite other than that of the *Volksbuch*. Whilst the latter sought to prove the possibility of suffering, which is not a consequence of personal guilt, but a divinely arranged means of testing, the poet went far deeper. He had in some way come to know that there is such a thing as sin slumbering in the inmost recesses of the soul, unsuspected alike by the man himself and the people round him. Such sin must be realized and removed before there can be true blessedness. Hence mysterious trials like those of Job. It is not the testing of Job's character, but the purification of it from hidden spiritual pride which is endangering it, that is brought about by the divine wisdom through the instrumentality of Satan, who is of course quite ignorant of the purpose which he is used to further. (3) The date of the poem is put as late as 400 B. C., amongst other reasons on account of its universalism or cosmopolitanism, and its alleged dependence on the Hexateuch. Twenty-three years ago Professor Budde preferred the period of the exile. (4) The Hebrew text is thought to have been moderately well preserved, but the text of the Septuagint is considered to possess very little critical value. Its smaller extent and its great freedom are ascribed to the following causes: (*a*) inability to understand difficult passages; (*b*) divergence of taste and opinion; (*c*) ignorance of the fundamental law of Hebrew poetry; (*d*) striving after Greek refinement; (*e*) fear of wearisome prolixity.

The text has been altered in many places, especially in the Elihu

speeches. The great passage in Job 19: 25-27, however, is but slightly changed. It runs as follows in Professor Budde's version :

I know, however, that my Redeemer liveth,
 And at last shall he arise upon the dust,
 And behind my skin which is so tattered,
 And out of my flesh shall I see God :
 Whom I shall behold as favorable to myself,
 And mine eyes *shall* see, and not as a stranger—
 Although the reins languish in my body.

The *italics* mark the emendations. When compared with Professor Siegfried's treatment of the text in the Polychrome Bible our author's is wonderfully moderate. His view of the passage which has influenced no doubt his conception of the poet's purpose will assuredly be challenged by many. What Job so confidently expected he thinks was divine intervention here, not in another life. There is no reference to the hereafter in the passage. This conclusion depends in some measure on the translation of *achar* by "behind" instead of by "after." It is affirmed as a rule that this preposition has the latter meaning when used of an action, the former when used of an object. Yet other accomplished Hebraists (Davidson, Driver, Dillmann) seem to find no difficulty in interpreting the word here in the sense of "after." The last-mentioned critic explains "*behind*, that is, *after my skin*."

The book is unusually hard reading, but repays careful study. It does not say the last word about this mysterious part of the Hebrew canon, but offers valuable help towards a final solution.

W. TAYLOR SMITH.

EXETER, ENGLAND.

DIE CHORGESÄNGE IM BUCHE DER PSALMEN—IHRE EXISTENZ UND IHRE FORM. Nachgewiesen von J. K. ZENNER, S. J. In zwei Theilen, mit einem Titelbilde. Freiburg im Breisgau: Herder'sche Verlagshandlung; St. Louis: B. Herder, 17 South Broadway, 1896. Pp. vi, 92 + 72, 4to. \$3.35.

THE handsome typographical dress of this work is decidedly prepossessing. Its plan proves to be logical and orderly, the disposition of matter thoroughly careful, and the style clear and direct. While the presentation is firm and confident, it is not over-dogmatic, or disfigured by a polemic tone. From the very start, therefore, the work commends itself to a most cordial examination.