

Winnett, Frederick Victor, The Mosaic Tradition (Toronto: Univ. of Toronto Press) 1949

p. vii The plain truth is, the documentary analysis of the Hexateuch has become an exceedingly complex affair, as reference to the most recent Introduction to the Old Testament, that by Pfeiffer, will show. A student approaching the subject for the first time may well feel that the Hexateuch is such a hodge-podge that no reliable reconstruction of Hebrew history and religion can ever be built upon it.

p. vii In recent years there have been signs of a reaction against the absurdities of the position to which this fragmentary hypothesis has led us. Dr. Edward Robertson remarks: "When you can subdivide your main documents into two, three, four or more 'hands' the disintegration of the theory/ ^{p.viii} comes perilously near." ¹ (¹ "The Pentateuchal Problem: Some New Aspects," Bulletin of the John Rylands Library, XXIX (1945), 141.

p. viii Volz and Rudolph⁵ have led the attack on E but their views have not found favour either. I am convinced, however, that the basic contention of Volz and Rudolph is correct, although I cannot always agree with the manner in which they have worked their thesis out.

p. viii My own view, in so far as the Books of Exodus and Numbers are concerned, is that they constitute one primary source, the Mosaic Tradition, which has been supplemented and touched up and rearranged here and there by P. To apply to it either of the traditional symbols, J or E, is apt to be misleading. But if a choice must be made between them, then I would employ J, though only on condition that J be recognized as a product of the Northern Kingdom.

p. ix The key to the Pentateuchal problem lies in a recognition of the fact that the tradition in its present form reflects the claim of the Jerusalem sanctuary and priesthood to primacy over the Northern, "Samaritan," priesthood and sanctuary, a claim which was without historical foundation.

The Story of the Plagues

p. 3 Winnett believes that all ten plagues in Ex. 7-12 conform to a definite literary pattern and that this pattern presupposes unity of authorship. He rejects the idea of haphazard literary growth (pp.4-5) and says, "All these evidences of conscious literary artistry in the design of the Plague Narrative point strongly to unity of