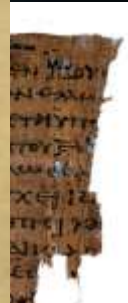
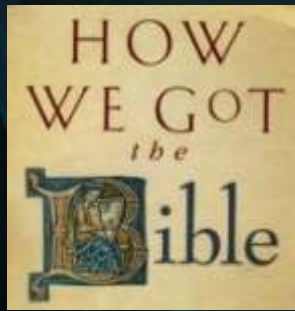


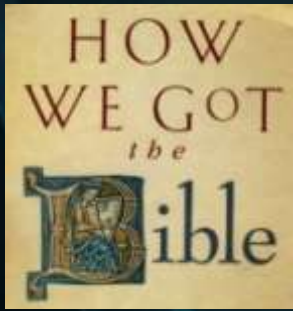


HOW
WE GOT
the
Bible





Textual Criticism 2



Common Error Types

Review of Last Week's Class

Haplography

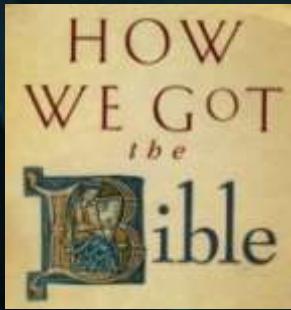
Substitution of Synonyms

Faulty Hearing

Transposition of Letters

Conflation

Variations in Sequence



Common Error Types

Assimilation of Wording

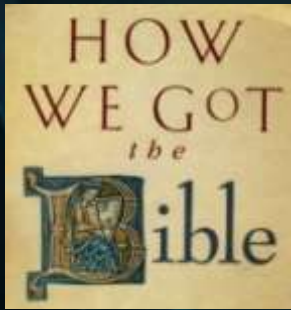
Scribes were often very familiar with scripture and would recall and record wording from parallel passages or thoughts recorded elsewhere instead of copying accurately the work at hand.

Why do you ask me about what is good? One there is who is good. --Matt. 19:17

Why do you call me good? No one is good but God alone. (assimilated to Mk. 10:17; Lk. 18:18)

N.B. It is impossible to determine whether this is unintentional assimilation or intentional harmonizing.

Example: Matt 19:17 is distinctive in early MSS, but mimics Mark and Luke in later MSS



Common Error Types

Permutation

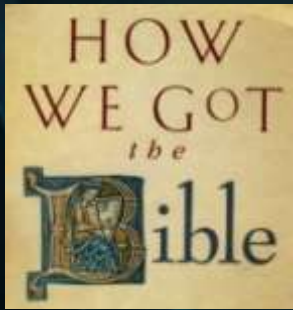
When letters look similar or are written too close together sometimes the wrong letter was copied.

OC	OC	(os)	"he who"
<u>OC</u>	θεος	(theos)	"God"

1 Tim 3:16 – remarkably the meaning didn't change much

ONIGOC	ολιγως	(oligos)	"scarcely"
ONTOC	οντως	(ontos)	"really"

2 Pet 2:18 – look at the change here though.



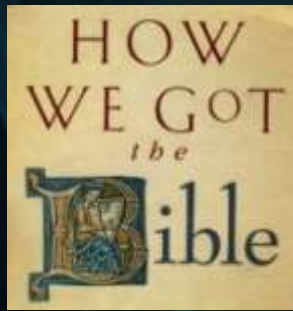
Common Error Types

Dittographies

When a scribe accidentally copies a block of text twice. The sample below is from Acts 19:34 from the Codex Vaticanus. The phrase “Great is Artemis of the Ephesians” appears twice.



In this case a later “writing over” to darken the text skipped over the repeated phrase.



Common Error Types

Doctrinal Alterations

On occasion, scribes would intentionally alter wording to avoid what they felt would convey something inappropriate.

P75

Sinaiticus

Vaticanus

Ἦγοντο δὲ καὶ ἕτεροι κακούργοι δύο σὺν αὐτῷ ἀνααιρεθῆναι.

And also other criminals, two, were led away to be put to death with him.

Alexandrinus

Ephraemi

Bezae

Regius

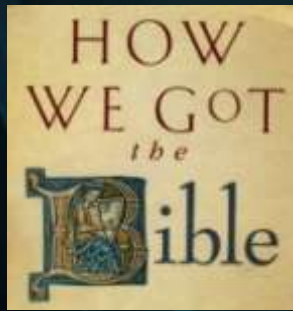
Wash.

Ἦγοντο δὲ καὶ ἕτεροι δύο κακούργοι σὺν αὐτῷ

And also two others, criminals, were led away to be put to death with him.

NB. Codex Bezae Cantabrigiae (Old Latin) adds that the names of the two criminals were Jothas and Maggistras.

In this case the phrase sequence was altered so as not to imply Jesus was a criminal.

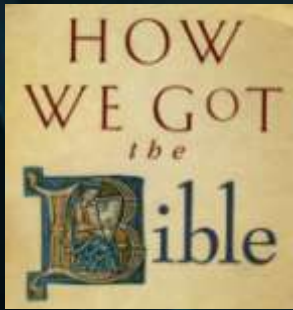


Exercise 6-1



In today's group exercise you will play the roles of philologists... those who practice textual criticism to study both the form and meaning of written language. Your task in each group is to reconstruct what you believe to be the original text of your homework passage, and create a stemma showing the relationship between your sources.





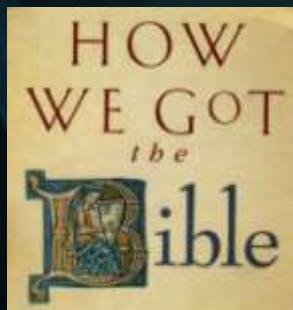
Exercise 6-1



Use only the codices available at your table. Keep in mind the typical errors we have studied, and don't be afraid to use common sense where you feel appropriate.

Select a spokesperson to present your findings to the class if called upon to do so.





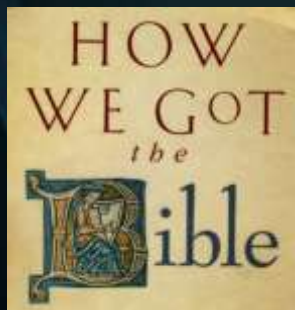
Exercise 6-1



Your final product must include the following:

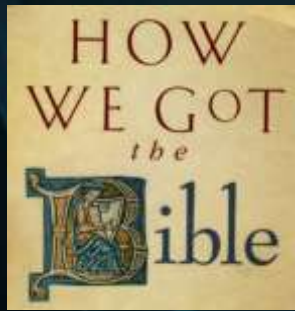
- 1. A version of the passage you have reconstructed**
- 2. Annotations explaining important differences between your text and one or more divergent texts**
- 3. Annotations explaining why you chose your words if different from those in any available source**
- 4. A stemma diagram of the documents, their relation to each other and to the source text**





Exercise 6-1 Source

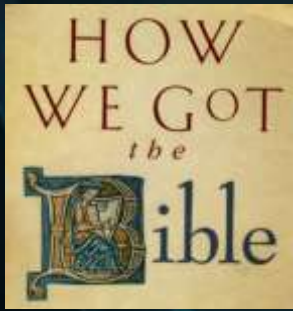
Virtuoso violinist Pinchas Zukerman was giving a master class to a group of young artists who had come to the Aspen Music Festival from the four corners of the world. The auditorium was filled with their peers and distinguished teachers and performers; the atmosphere was electric. To each of the talented performers in turn Zukerman offered friendly advice and encouragement, discussing their playing in detail, and invariably picking up his own violin to demonstrate finer points of technique and interpretation. Finally came the turn of a young musician who performed brilliantly.



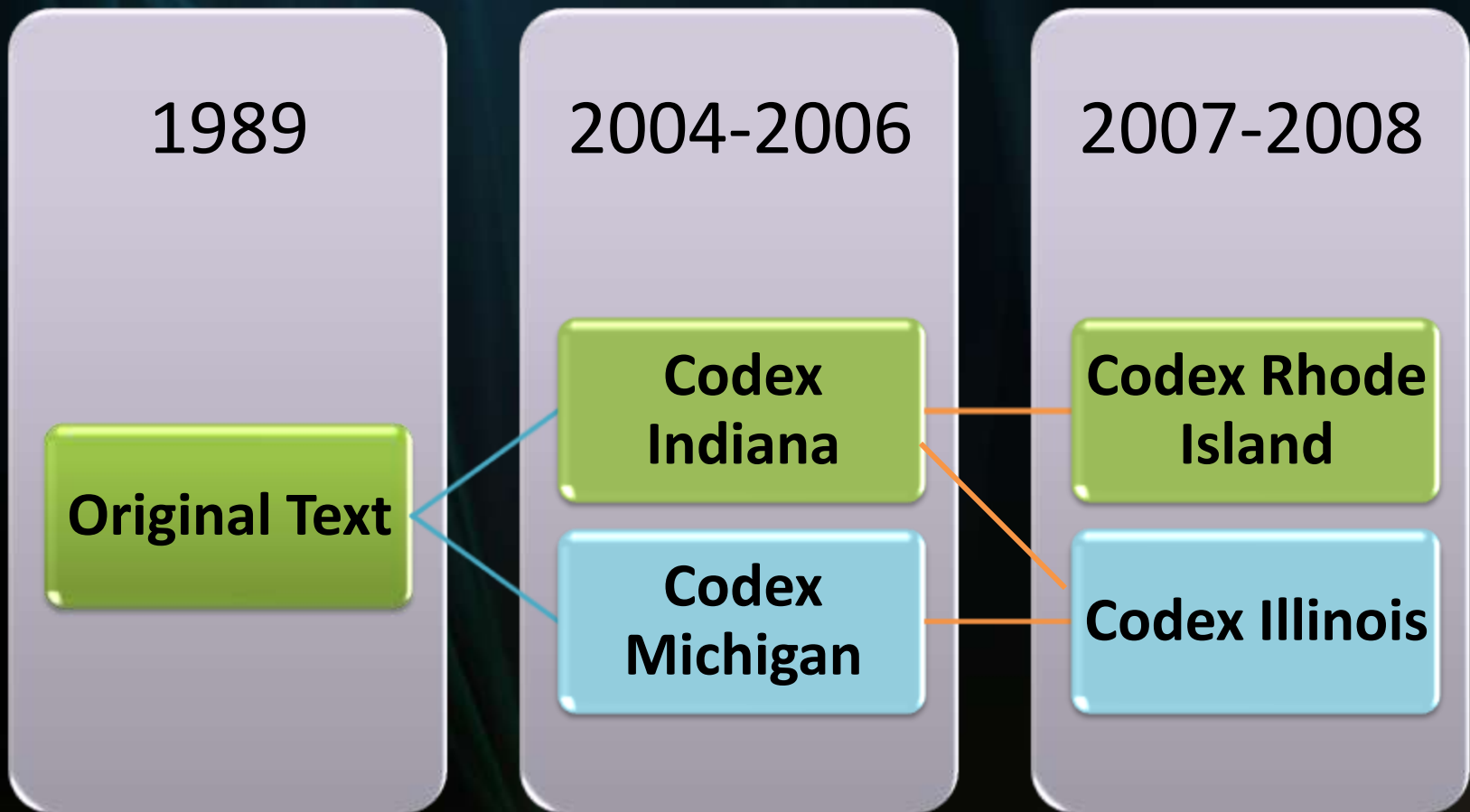
Exercise 6-1 Source

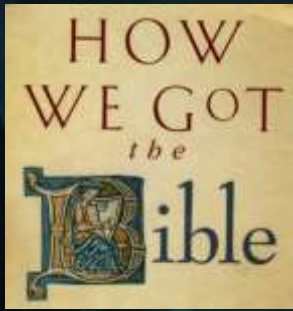
When the applause subsided, Zukerman complimented the artist, then walked over to his own violin, caressed it, tucked it under his chin, paused a long moment, and then, without playing a note or uttering a word, gently placed it back in its case. Once more the applause broke out, and this time it was deafening, in recognition of the master, who could pay so gracious a compliment.

Victor Rangel-Ribeiro, *Reader's Digest*, August 1989, p. 76.



Exercise 6-1 Stemma





Next Week

History of New Testament Part One