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Joshua Berman (Bar-Ilan University)

LAW CODE AS STORY LINE: DEUTERONOMY 24:16-25:10 AND LH 1-5 AS NARRATIVE TEMPLATES IN BIBLICAL AND MESOPOTAMIAN TRADITION

ABSTRACT

The article explores an unusual literary phenomenon in both biblical and Mesopotamian traditions: a consecutive order of clauses in a law collection serves to structure the plot of a later, narrative composition. The plot of Ruth follows the list of commandments in Deut 24:16-25:10, while a portion of the Neo-Babylonian work, “Nebuchadnezzar King of Justice” follows the order of LH 1-5. Strikingly, these narrative compositions invoke the venerated law codes of their respective traditions, and yet, at the same time, the practice of those very same laws invoked, is seen to be at variance with the prescriptions of the earlier codes. The implications of the phenomenon for understanding processes of legal revision in the ancient Near East are explored.

Idan Breier (Bar Ilan University)

REPRESENTATIONS OF THE DOG IN SEVENTH-CENTURY BCE ASSYRIAN LETTERS

ABSTRACT

This article examines the attitude towards the dog exhibited in the corpus of seventh-century BCE Assyrian letters. The image of the dog is ambivalent, denoting both its loyalty and submission and its potential for violence. Both these aspects are applied to human beings – tradition reaching back to the beginning of the second millennium BCE.

Michael V Fox (University of Wisconsin, Madison)

HOW THE PESHITTA OF PROVERBS USES THE SEPTUAGINT

ABSTRACT

The Septuagint (G) had a greater role in the formation of the Peshitta of Proverbs (S) than in any other biblical book. This paper seeks first to demonstrate S's direct dependence on G, then examines how S negotiates between his Hebrew source text (\approx M) and G, upon which he draws for insight and elaboration of his own version. Examples are of three main sorts, or classes: (1) S = M; (2) S combines M and G in various ways; and (3) S = G. The best way to explain both the translator's knowledge

of Hebrew and his dependence on G is the hypothesis that he was as Jewish convert to Christianity.

Galia Hataav (University of Florida)

MARKING DISCOURSE TOPIC IN BIBLICAL HEBREW: PART TWO

ABSTRACT

Linguists have argued that for a text to be coherent it has to have a common topic, usually referred to as discourse topic (DT). It has been observed that languages make use of linguistic devices to mark the DT of a text, or a shift from a current one thereof. In this (two part) paper, I show that biblical Hebrew makes use of its verbal aspect system to introduce a new DT or mark a shift from an old one. In particular, one of the qatal and yiqtol forms' functions is shown to be marking DTs in the narrative and the modal material, respectively. To introduce a DT of a list, biblical Hebrew uses a nominal clause.

Adina Moshavi (Bar Ilan University)

THE COMMUNICATIVE FUNCTIONS OF CONTENT ("WH") QUESTIONS IN CLASSICAL BIBLICAL HEBREW PROSE

ABSTRACT

This study presents a comprehensive pragmatic analysis of content ("wh") questions in Biblical prose. The corpus for the study is the standard classical prose corpus, comprising the prose portions of Genesis-2 Kings. A variety of functional types of content questions were identified, each differing from the prototypical information-seeking question with regard to pragmatic parameters concerning answer type, speaker knowledge, and/or immediate and higher-level goals. Biblical Hebrew appears to have an unusually high frequency of rhetorical questions and "why" questions as compared to everyday speech in modern languages. Communicative function was found to be connected to particular time reference and semantic categories. Almost all of the functional types occur in interactions between participants of varying relative social rank.

Heinz-Dieter Neef (University of Tübingen)

**ABRAHAM ALS DER ERSTE ZEUGE DER
HEILSGESCHICHTE GOTTES: BEOBACHTUNGEN
ZUM ABRAHAMBILD IM ALTEN TESTAMENT
AUSSERHALB VON GEN 12-25**

ABSTRACT

The study investigates the image of Abraham in the Old Testament outside of Gen 12-25(36), namely in Isa 41:8; 51:2; 63:16; Ezek 33:34; Mic 7:20; Neh 9:7; Exod 2:24; Ps 105:8f.; Matt 1:1. Is it possible to discover a multidimensional image of Abraham or even a central theme? The study concludes that Abraham is seen as the first witness of God's salvation history with his people. So, he becomes the founding father, the role model and the shining example for Israel. The gospel of Matthew takes this perspective as its point of departure in 1:1.

Sung Jin Park (Hebrew Union College-Jewish Institute of Religion)

**APPLICATION OF THE TIBERIAN ACCENTUATION
SYSTEM FOR COLOMETRY OF BIBLICAL HEBREW
POETRY**

ABSTRACT

This article briefly presents a most recent movement "delimitation criticism", in which scholars have utilized the Tiberian Accentuation System as a means to establish the colometry of Hebrew verses and critically evaluates this movement's methodology. Based on the critical evaluation, the present study deals with proper application of the Tiberian Accentuation System to biblical Hebrew poetry for its colometric divisions and also provides a guideline for the colometry of the poetic texts in the Hebrew Bible: (1) Major disjunctive accents (silluq, atnah, zaqef qaton, and revia) end a colon as main dividers. Several minor disjunctive accents may also end a colon under certain conditions; (2) A colon usually contains two disjunctive accents; (3) A line with a sequence of three disjunctive accents (in which the first two disjunctives are not major ones) is considered monocolon; (4) No conjunctive accent ends a colon.

BOOK REVIEWS

Keel, O 2013. *Corpus der Stempelsiegel-Amulette aus Palästina/Israel: Von den Anfängen bis zur Perserzeit: Katalog Band IV: Von Tel Gamma bis Chirbet Husche*. (Orbis Biblicus et Orientalis Series Archaeologica 33). Fribourg / Göttingen: Froboung Academic Press / Vandenhoeck & Ruprecht. pp. xvi + 715. ISBN 978-3-727-81732-8. €200.00.

Othmar Keel and his school are famous for the work on the iconography of the Levant and relating it with the study of the Old Testament/Hebrew Bible, but the most important contribution has been in providing impressive catalogues or original iconographical source material.

Seal-amulets are the most important *Bildträger* of the symbol systems of the Levant and especially the southern Levant (viz. Israel/Palestine) because of its quantity and continuity in usage. Keel has been collecting and documenting seal-amulets and the publication of the planned *Corpus der Stempelsiegel-Amulette aus Palästina/Israel* started with an Introduction (Keel 1995), followed by the first volume of objects (Keel 1997) which published 2139 objects (for this he received the Irene Levi-Sala Book Prize in the Archaeology of Israel).

The next two volumes (2010a; 2010b) published respectively 1224 and 1009 objects. To this might be added the volume on the material from Jordan (Eggler & Keel 2006) with 716 objects. This is the fourth volume with 1439 which brings the total items published to 6527.

The fourth volume under discussion includes material from 30 sites, viz. from Tel Gamma/Tell Jemmeh to Khirbet Husche including important sites like Gezer (with 692 items) and Hazor. Baruch Brandl published the Tel Haror material. The time-period stretches from the Chalcolithic to the Persian era. The high standards of the earlier volumes are retained. Each item is described in detail with parallels, and photograph and a line-drawing of the back, side and base in most cases. It is not possible to discuss every item. A few very important items are included in this volume and I can only refer to the unpublished Gezer 665 (pp. 452-453): tree with worshippers, and Gaza 4, Gezer 249 (deity on an animal), Gezer 425(?), 630, 691 which should be added to Cornelius (1994). There is also an expanded scarab-head-typology (pp. XV-XVI) and an updated Bibliography (note that Cornelius 1999 is printed double on p. 681).

The Corpus has become an indispensable source for the study of the culture and history of the pre-Hellenistic southern Levant. This volume is another one of these. It should be used together with the material available online at www.bible-orient-museum.ch/bodo.

One looks forward to future volumes and the completion of this mega project and the contributions it will make to archaeology, iconography and art, religion and symbol systems.

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- Keel, O 2010a. *Corpus der Stempelsiegel-Amulette aus Palästina/Israel. Von den Anfängen bis zur Perserzeit. Katalog Band II: Von Bahan bis Tell Eton* (OBO.SA 29). Fribourg: Fribourg Academic Press.
- Keel, O 2010b. *Corpus der Stempelsiegel-Amulette aus Palästina/Israel. Von den Anfängen bis zur Perserzeit. Katalog Band III: Von Tell el-Far'a Nord bis Tell el-Fir* (OBO.SA 31). Fribourg: Fribourg Academic Press.

Izak Cornelius,
Ancient Studies, Stellenbosch

Braun-Holzinger, E A 2013. *Frühe Götterdarstellungen in Mesopotamien* (Orbis Biblicus et Orientalis 261). Fribourg / Göttingen: Fribourg Academic Press / Vandenhoeck & Ruprecht. pp. 238 + 46 plates. ISBN 978-3-7278-1744-1. € 56.00

This book discusses representations of deities in the art of early Mesopotamia, primarily the Early Dynastic period, but also the Akkadian period, and examples from the Uruk period and the Neo-Sumerian period are given for context where necessary. Recent books on Early Dynastic iconography have focused on temple statues (Evans 2012) and on royal iconography (Marchesi & Marchetti 2011), and Braun-Holzinger herself has discussed royal iconography from the Uruk period until the Old Babylonian period (Braun-Holzinger 2007). With regard to divine iconography, one recent work (Asher-Greve & Goodnick Westenholz 2013) studies the role of goddesses in both textual and visual sources from the Uruk period until the Seleucid

period. A new monograph on iconographic representations of gods in early Mesopotamia is therefore welcome.

The introductory chapter (pp. 1-21) includes some very useful excursus on cult statues (pp. 1-8), cult symbols (pp. 8-11) and identifiers of divinity, such as clothes, hairstyles, the horned headdress of divinity, various attributes and thrones (pp. 16-21). The types of material from the Early Dynastic period used for investigation are also identified, and these are discussed in more detail over the next three chapters.

Chapter 2 (pp. 23-25) discusses the anthropomorphic foundation pegs which may represent gods.

Chapter 3 (pp. 27-32) deals with possible divine statues, and focuses primarily on metallic nude figurines, but also mentions “Terrakotten und kleine ‘idolartige’ weibliche Steinfiguren” (p. 27). It is suggested that the female statuettes represent priestesses rather than goddesses (pp. 31-2). Stone statues, such as those found in Early Dynastic temples, are not discussed, which is curious, since the author has suggested in a different study that at least one such statue from Djebel el Bēdā represents a god (Braun-Holzinger 2007:64 n. 154).

Chapter 4 (pp. 33-57) focuses specifically on cult scenes in relief and glyptic art. These scenes usually involve nude figures pouring libations into a tall vase before an enthroned figure, which can be identified as a deity by the horned headdress. Predecessors of this scene in which the enthroned figure is not wearing a horned headdress are also discussed. The majority of examples are from the Early Dynastic and Akkadian periods, but examples from the Uruk period – the famous Warka Vase and related cylinder seals – are also mentioned, but a disappointing aspect of the book is that the academic debate over whether the so-called “Priest-king” figure of the Uruk period is a god (see, for example, Marchesi & Marchetti 2011:186-196) is not mentioned at all, even though Braun-Holzinger herself mentions the debate in her 2007 book on the *Herrscherbild* (2007:20 n. 46) and Marchesi and Marchetti point out flaws in her dismissal of the theory (2011:195 n. 46).

Chapter 5 (pp. 59-88) discusses depictions of gods in scenes which are not cult scenes. A number of these scenes are of an apparently mythic nature (pp. 59-61), although the myths upon which they are based are difficult, if not impossible, to identify. “Mythical” animal contest scenes which include anthropomorphic figures are first known from the Early Dynastic period. The development of both the contest scenes and the participants in this type of scene are traced (pp. 61-72). Scenes with battles between gods are restricted mainly to the Akkadian period (pp. 73-75). Gods are also shown in representations of victory in which they are often found in association with a mace or club and a net (75-81). An example of this type of scene is found on the “mythical” side of Eannatum’s Stele of the Vultures, which is discussed in detail with a very interesting argument on the identity of the deities depicted (pp.

75-81). Deities are also shown in “Götterreihen”, rows or collections of deities (pp. 81-84). Under this subheading is a discussion of the impression of a seal impression from Susa (her Siegel 33; Louvre Sb 6680), which concludes: “Das Figurenrepertoire, vor allem seine Zusammenstellung, ist so einzigartig, daß eine Deutung dieses Siegels über mesopotamische Vergleichsstücke nicht möglich ist” (p. 84). Although this is an interesting digression, if this seal impression adds nothing to the discussion of representations of Mesopotamian gods, the question arises why it has been discussed in as much detail as it is. In divine presentation scenes, an enthroned deity is approached by a second deity, which can be led by a third deity (p. 85), as is common during the Akkadian period. The little evidence for its appearance during the Early Dynastic period is presented. Also common during the Akkadian period, but rare during the Early Dynastic period, are banquet scenes in which the participants are gods (pp. 85-88).

In Chapter 6 (pp.89-140), deities involved with agriculture and vegetation, as well as the motifs of the Boatgod and the so-called “Building a Ziggurat” scene, are discussed together “da sie durch Kombination in zweistufigen Siegeln und auch durch teilweise gemeinsame Einzelmotive untereinander verbunden scheinen” (p. 89). The discussion on Boatgod scenes (pp. 89-123) is perhaps overly long and for its length adds little to Braun-Holzinger’s overarching thesis. It includes discussions on Early Dynastic and Akkadian examples of boat scenes and Boatgod scenes, tracing the development of both the motif of the participants in the scene – the Boatgod himself and the occupant – as well as the divine identifiers of these figures. There is also a discussion on motifs which accompany Boatgod scenes, including the plough, human-headed lion, bird, bird-man, scorpion, ape and astral motifs. The so-called “Building a Ziggurat” scene cannot actually represent the building of a ziggurat, because they were not yet being built during the late Early Dynastic and Akkadian periods, when the motif is first attested (p. 128). The figures accompanying this scene and the different possibilities as to what the scene depicts are discussed. The theme of animal husbandry includes scenes of herding and milking, and of divine figures standing on animals. Seals depicting the Etana myth are also discussed, as well as depictions of vegetation gods not wearing the horned headdress of divinity.

Chapter 7 (pp. 141-142) is a very short chapter, which discusses smaller scenes with gods that are found next to the larger, primary scenes on cylinder seals.

Chapter 8 (pp. 143-162) provides the summary and evaluation of the preceding chapters. The development of the horned headdress and its different appearances are presented and the significance of the horned headdress is discussed. A very interesting section of this chapter is the “Benennung der Gottheiten”, which deals with identifying specific deities. This piece begins by tracing the development ideology behind the development of the attributes which act as the identifiers. The individual attributes or

signifiers are then discussed in relation to the Sun God, the Moon God, Inanna/Ištar, Ningirsu, the Storm God, Ea/Enki, Tišpak/Ninazu, War gods and viziers, Vegetation deities, Herding gods, and deities enthroned on lying or standing animals.

Chapter 9 (pp. 163-168) is a short conclusion which ends the study.

A catalogue which is accompanied by 46 plates follows the body of the monograph (pp. 169-219; Plates 1-46). Each entry in the catalogue includes information on provenance (city and location, if known, and excavation number, if applicable), current location (including museum number, if applicable), date or period, plate number and pages discussed, a description with type, size, material, condition and an iconographic description, and a list of literature in which the item was previously published. On Plate 1 is depicted a “Steingefäß” from Uruk (the Warka Vase), Plate 2 a “Steinrelief” (the Figure aux Plumes), Plates 3-4 show five Gründungsfiguren (foundation figurines discussed in Chapter 2), Plates 5-6 depict four “Kupferstatuetten” and a “Gefäßständer” (the statues discussed in Chapter 3), Plates 7-17 show eighteen relief sculptures, and on Plates 18-46 are 151 of the 183 seals in the catalogue.

There are some problems with the catalogue and accompanying plates; for example, both Relief 8 and Relief 9 on Plates 13 and 12 respectively are marked as “Relief 9” and the incorrect museum number is given for at least one of the pieces (Siegel 33 is marked as AS 10081 & 19982, but the correct number is Sb 6680). It is also disappointing to find that the material depicted in Plates 1-6 was not included in the catalogue.

Despite some issues, the book provides an interesting discussion with invaluable insights, and will become one of the key sources for information on the representation of deities in early Mesopotamia, a position which it entirely deserves.

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Kloppenborg, J S & Newman, J H (eds) 2012. *Editing the Bible: Assessing the Task, Past and Present* (Resources for Biblical Study 69). Atlanta: Society of Biblical Literature. pp. 225. ISBN 978-1-58983-648-8. \$32.95.

John Kloppenborg is Professor in the Department for the Study of Religion at the University of Toronto and Judith Newman is Associate Professor of Old Testament/Hebrew Bible at Emmanuel College, University of Toronto. In this volume of essays they include a select group of scholarly contributors who offer a variety of considered opinions on various issues that concern the “editing” of the Hebrew and Greek Scriptures (LXX and NT). Many of the collected ideas and insights offered, which derive from a 2007 Conference on Editorial Problems (University of Toronto), are innovative in the fields of textual criticism and canon composition, and several proposals may also be rather controversial in their claims and implications. However, all of the essays are thought-provoking and helpful for enabling one to better understand some of the salient questions, complexities, and difficulties that confront those who research and write about these subjects. There may be those in the field of biblical studies who tend to take such matters for granted, but that is not a constructive policy if one wishes to delve more deeply into the composition, transmission, and publication of the very Scripture texts that one desires to better understand, analyze, and/or discourse about.

As the introduction to this volume (by the editors) points out, the Bible is probably the most-edited book in the history of world literature, but that in no way lessens the great variety of difficulties, both large and small, which scholars face as they carry out the diverse facets of their task of editing the Hebrew, Aramaic, and Greek texts of Scripture. For example, the relative lack of Hebrew manuscripts of the Jewish Scriptures, and the sometimes substantial divergence among those witnesses, creates certain difficulties in determining which readings ought to be printed as the actual biblical text and which credible variants deserve mention in footnotes. In the case of the New Testament, it is not the shortage of manuscripts that is the problem, but rather the overwhelming number of them – almost six thousand Greek manuscripts and many more in other languages – presents some significant obstacles for categorizing, evaluating, and analyzing such a large, multi-variant data corpus. *Editing the Bible* discusses these difficulties and documents both current achievements and future challenges to be confronted when creating modern editions of the Hebrew Bible, the Septuagint, and the New Testament. “The collection of essays in this volume point in balance to a consensus that the editorial task of biblical criticisms is to reconstruct, where possible, the history of the text (articulating the presuppositions entailed) without privileging as normative any particular stage in its development” (p. 7).

In the space available for this review, I can merely list the authors and titles of the essays that comprise this collection and offer a few select quotes and observations to provide a sample of what each study contains in terms of content, argument, and conclusion.

John Van Seters (“The Genealogy of the Biblical Editor”) strongly criticizes the *Textus Receptus* approach of the Masoretic Text tradition in view of the manifold manuscript discoveries at Qumran. He feels that “any literary theory or text history of the Bible that relies upon the notion of ‘editors’ or fixed and authorized ‘editions’ in the ancient period is highly problematic and guilty of serious anachronism” (p. 17). Since “[t]here was never an authorized, edited, canonical *Urtext* in antiquity” (p. 17), “the goal of an ancient *edited* Bible – Hebrew or Greek – is a chimera that must be abandoned” (p. 21). While “the creation of an eclectic text is problematic”, it is probably inevitable, but must perforce be “well-annotated [and supplied] with probable textual alternatives and critical evaluation” (p. 22).

Eugene Ulrich (“The Evolutionary Composition of the Hebrew Bible”) deals with three major issues in his essay: (a) the authors and editors who supposedly contributed to the “developmental composition” (p. 23) of the Hebrew Scriptures – the Torah and the “prophetic books”; (b) the “manuscript evidence for revised literary editions” in the Dead Sea Scrolls, which exhibit “four different levels of development” (p. 30); and (c) a summary report describing the five different types of editions of the Hebrew Bible currently in progress: the *Hebrew University Bible*, the *Biblia Hebraica quinta editio*, the *Oxford Hebrew Bible*, *The Qumran Bible*, and the *Biblia Qumranica*. Since “each of these editions attempts a presentation of the text in the light of different perspectives and principles,” Ulrich hopes that “perhaps from this pluriformity will emerge a shaper focus on the [Hebrew] text” (p. 40).

Eibert Tigchelaar (“Editing the Hebrew Bible: An Overview of Some Problems”) gives a more detailed overview of the “three major” Hebrew text projects in relation to the Dead Sea Scrolls – the *Hebrew University Bible*, the *Biblia Hebraica Quinta*, and the *Oxford Hebrew Bible*. However, he has a generally more positive evaluation than Ulrich of the MT and the process of textual transmission: “[I]n spite of numerous small variants, the scrolls confirm the overall reliability of the transmission of the Hebrew Bible” (p. 46). Tigchelaar also deals with several important related issues, namely, “variant (literary) editions and archetypes” (p. 48) as well as “the use of copy text,” including the issue of “accidentals”, such as, spelling, punctuation, word-division, vocalization, and accentuation (p. 53). He concludes with some interesting thoughts on “future editions of the Hebrew Bible” in an electronic hypertext format (p. 63).

Sarianna Metso (“Evidence from the Qumran Scrolls for the Scribal Transmission of Leviticus”) provides a detailed analysis of the different text traditions of Leviticus,

a book abundantly represented among the Dead Sea Scrolls, which “provide readings superior to the Masoretic Text” (p. 67). She theorizes on how “the book of Leviticus gradually evolved from priestly ritual directives into a book of Scripture” (p. 67) and seeks to demonstrate that “the Masoretic Text was *not* the *Vorlage* of the Old Greek, but that nonetheless the Old Greek *is* a reliable witness to the ancient Hebrew text” (p. 73, original emphasis). She concludes by reflecting insightfully on the “use of Leviticus in ancient Jewish literature” (p. 76).

Kristin De Troyer (“Greek Papyri and the Texts of the Hebrew Bible”) investigates two ancient Greek papyri (Joshua and Leviticus) and concludes that “[o]n the one hand they preserve some readings that witness to a pre-Masoretic Text of the Hebrew Bible, and on the other hand they clearly contain pre-Hexaplaric corrections toward the MT” (p. 81). She then evaluates the respective approaches of Ulrich and Tov when dealing with “creative scribal activity” in the Hebrew text. “Both point to more than one Hebrew text existing for some of the biblical books” (p. 88) and thus “reinforce the importance of restoring all literary editions of a given biblical book” (p. 90) in the process of textual criticism.

Michael W Holmes (“What Text is Being Edited? The Editing of the New Testament”) presents a comparative survey of four critical New Testament editions: *The New Testament in the Original Greek according to the Byzantine/Majority Textform*, the UBS *Greek New Testament*, Nestle-Aland’s *Novum Testamentum Graece*, and *Novum Testamentum Graecum: Editio Critica Maior*. He then evaluates these four versions with respect to his initially posed “framing questions”: “What are the editors of these several editions aiming at, and what do they claim to be producing as a result of their editorial activities?” (pp. 103-104). Within a broader context, Holmes next considers “the problematic nature of the concept of ‘original text’” (p. 105) and how this notion affects the manner in which critical text editions are prepared. He notes in conclusion how important it is “whether an author or committee of editors declares their understanding of what the text they have edited represents, and indicates the evidence, assumptions, and principles upon which that understanding is based” (p. 122).

Klaus Wachtel (“The Coherence-Based Genealogical Method: A New Way to Reconstruct the Text of the Greek New Testament”) begins by describing two technical methodologies for comparing genealogical relationships that hypothetically existed in the evolution of NT texts, with specific reference to “the *Editio Critica Maior* (ECM) of the Letter of James” (p. 124). These are the “Maximum Parsimony Method” and the “Coherence-Based Genealogical Method” of the Münster Institute. The second approach is then discussed in greater detail with reference to “the usefulness of the CBGM in editing the Greek New Testament” (p. 131). By offering a coherence-based “means to the editor and textual scholar to keep track of his or her

own assessments and decisions as to the genealogy of variants and the [NT] manuscript texts ... we gain ... an external criterion for assessing textual variation that is far more discerning than the old text-type model” (p. 136).

Holger Strutworlf (“Scribal Practices and the Transmission of Biblical Texts: New Insights from the Coherence-Based Genealogical Method”) in a sense continues the discussion of the CBGM methodology (cf. Wachtel) with specific reference to “singular readings” in the NT text, namely, “those readings of a certain manuscript that have no support in the manuscript tradition” (p. 142). He applies this in detail to several passages of the Catholic Epistles in the *Editio Critica Maior*, and concludes that it “has great potential to help us clarify the rules of internal textual criticism by combining them with the overall picture of the textual history we gain by using the Coherence-Based Genealogical Method” (p. 159).

David Trobisch (“The New Testament in the Light of Book Publishing in Antiquity”) seeks to defend the case that distinctive textual features such as the notation of the *nomina sacra*, the codex form of writing, the consistent sequencing and arrangement of constituent books with uniform titles would “indicate that the New Testament is a carefully edited publication ... [that] must have been published before 180 C.E.” (pp. 161-162). Trobisch bases his conclusion on “aspects of book publishing in antiquity” (p. 162), which he then applies to the NT with special reference to “features that link the publication to autographs” (p. 165). He concludes with some proposed changes for a modern edition of the NT so that it better reflects “the Greek text of the first edition” in the light of his rather speculative supposition that “the Old Testament is at best an edited version of the Septuagint” (p. 169).

Ryan Wettlaufer (“Unseen Variants: Conjectural Emendation and the New Testament”) concludes *Editing the Bible* with a very interesting defense of the practice of “conjectural emendation” as applied to the NT. He feels that this textual procedure has “been almost entirely ignored by modern English translations” for three reasons: “some misunderstand conjectural emendation in relation to the extant manuscript base; some misunderstand how faith should be allowed to influence textual criticism; and some misunderstand the purpose and goals of textual criticism” (p. 176). Wettlaufer then presents an extended discussion with examples to show how such presuppositions may have wrongly prevented this practice from being applied to solve several difficult cases of NT textual uncertainty and to lend some support to a controversial proposal concerning the origin of the epistle of James, which “probably bears the most potential for sound conjectural emendation” (p. 189).

This volume includes a comprehensive Bibliography (18 pages), a listing of the twelve Contributors, a helpful Index of Primary Sources, and a less helpful Index of Modern Authors (I would have preferred a general Subject index). All of the essays included are well-written, and the authors state their respective cases cogently.

Readers will not always agree with the presuppositions assumed, the methods proposed, or the conclusions drawn regarding the biblical text, but that is to be expected in such a wide-ranging collection of studies. For example, I had a problem accepting Ulrich's notions concerning the pluriform compositional character of the various books of the OT and feel that his conception of the patchwork nature of the Hebrew text could certainly be challenged (pp. 25-37). To my mind, the many artfully crafted and subtly conjoined passages to be found in the varied literature of Scripture would not so easily emerge from the disparate hands of a sequence of different scribes or disassociated editors (pp. 29, 37). In any case, these studies do generally manifest the assessments of contemporary text-critical scholarship and should stimulate further reflection, evaluation, and research regarding each of the topics considered with regard to the fundamental subject of "editing the Bible."

Ernst R Wendland
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