The Text of the Book of Odes in the Codex Vatican Reginensis Graecus 1 (= Rahlfs 55). The Song of Hannah (1Sam 2,1-10) as a case study

The Odes are a collection of 14 hymns, including 12 from either the Old or the New Testament. One is the *Prayer of Manasseh* and one the hymn *Gloria*, used today in some Christian liturgies. The Odes were used in worship by Christians, and therefore were included in the Septuagint canon after the Book of Psalms.

The book appears in manuscripts only starting in the 5th century. They are absent in codices Vaticanus and Sinaiticus. In the apparatus of the *Göttingen Septuaginta*, Rahlfs considers only Alexandrinus (A, 5th cent.), the codices of Verona (R, 6th cent.),[1] Zurich (T, 7th cent.; it does not contain Odes 1 and 2), and Washington (Rahlfs 1219 or "Freer" 5th cent.), and minuscules 55 (Vatican Regin. Graec. 1, 10th cent.)[2] and 2036 (Wien, Litt. Theol. 4, 6th cent.). It is also missing in Origen's Hexapla and the Vulgate contains only the *Prayer of Manasseh* in the Appendix to 3th and 4th Ezra, although collections of Odes circulated in some Latin Bible manuscripts.

The presence and order of the Odes in the manuscripts are not always the same. According to Schneider, there are fourteen-Ode collections and nine-Odes collections.[3] Rahlfs follows an order similar to that present in the manuscript 55 in both the Stuttgart[4] and the *Göttingen Septuaginta* editions.[5]

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[1] However, the codex R is a Psalter: it does not contain the reference-texts.

[2] The name *reginensis* derives from the fact that the manuscript belonged to Kristina, Queen of Sweden (1626-1689).

[3] H. Schneider, «Die biblischen Oden seit dem sechsten Jahrhundert», in *Bib* 30(1949), 239-272.

[4] A. Rahlfs – R. Hanhart (edd.), *Septuaginta. Id est Vetus Testamentum graece iuxta LXX interpretes. Editio altera*, Stuttgart 2006.

[5] A. Rahlfs (ed.), *Psalmi cum Odis*. Septuaginta: Vetus Testamentum graecum Auctoritate Academiae Litterarum Gottingensis editum X.1, Göttingen ³1979; the Book of Odes is also present in the edition edited by Swete: H.B. Swete, *The Old Testament in Greek According to the Septuagint. Vol. II: 1 Chronicles-Tobit*, Cambridge 1907.

The most studied Ode is the *Prayer of Manasseh*. However, besides this prayer, the book of Odes has received little scholarly attention. The more detailed studies, to my knowledge, include those of James Mearns[6] and Heinrich Schneider,[7] who both focused on the liturgical use of the Odes by Christians. More recently, C. Dogniez, M. Casevitz, and M. Harl published articles on this book,[8] and Jeremiah Coogan edited the entry for the THB project.[9]

Other scholars make only passing references to this Book.[10] The NETS translates only the *Prayer of Manasseh*, whereas the *Septuaginta Deutsch* translates the entire book on the basis of Rahlf's edition. They have not been published in the *Bible d'Alexandrie* Series.

It is significant that these texts of the Odes are not simply copies of the biblical texts. Rather, they present many interesting variants of

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[6] J. MEARNS, *The Canticles of the Christian Church, Eastern and Western, in early and medieval times*, Cambridge 1914.

[7] H. SCHNEIDER, «Die biblischen Oden im christlichen Altertum», in *Bib* 30(1949), 28-65.

[8] C. DOGNIEZ, «Pour une poïēsis de la compilation: Les Odes du Psautier grec», in G. BONNEY – R. VICENT, *Sophia – Paideia. Sapienza e Educazione (Sir 1,27). Miscellanea di studi offerti in onore del prof. Don Mario Cimosa*, Roma 2012, 165-180; EAD., «Les Odes ajoutées au Psautier dans la Septante comme actes de langage», in M.K.H. PETERS (ed.), *XIV Congress of the IOSCS, Helsinki, 2010*, Atlanta, GA 2013, 645-662; M. CASEVITZ, «Sur les comparaison dans les Odes de la Septante», in M. LOUBET – D. PRALON (edd.), *EUKARPA. Etudes sur la Bible et ses exégètes réunies par Mireille Loubet et Didier Pralon en hommage à Gilles Dorival*, Paris 2011, 67-72; M. HARL, «Le statut incertain du Chant de la vigne (Isaïe 5,1-7) chez Origène et dans les listes anciennes de cantiques bibliques», in LOUBET – PRALON (edd.), *EUKARPA*, 97-106 ; M. HARL, *Voix de louange. Les cantiques bibliques dans la liturgie chrétienne*, Paris 2014 ; J. KNUST – T. WASSERMAN, «The Biblical Odes and the Text of the Christian Bible: A Reconsideration of the Impact of Liturgical Singing on the Transmission of the Gospel of Luke», in *JBL* 133(2014), 341-365; J. MILLER, *"Let us Sing to the Lord": The Biblical Odes in the Codex Alexandrinus*, PhD Diss., Milwaukee, WI 2006.

[9] J. COOGAN, «Biblical Odes», in M. HENZE – F. FEDER (edd.), *Textual History oft he Bible*, Vol. 2C, Leiden 2019, 533-566.

[10] W. KRAUS, «Die Septuaginta als Brückenschlag zwischen Altem und Neuen Testament? Dtn 32 (Odae 2) als Fallbeispiel», in H.-J. FABRY – D. BÖHLER (edd.), *Im Brennpunkt: Die Septuaginta. Band 3*, Stuttgart 2007, 266-290; A. PIETERSMA, «The present state of the critical text of the Greek Psalter», in A. AEJMELAEUS – U. QUAST (edd.), *Der Septuaginta-Psalter und seine Tochterübersetzungen: Symposium in Göttingen 1997*, Göttingen 2000, 12-32; M.N. VAN DER MEER, «Review of W. Kraus and M. Karrer (eds.). *Septuaginta Deutsch: Das griechische Alte Testament in deutscher Übersetzung*», in *BIOSCS* 42(2009), 111-117, 114; the NETS translates only the *Prayer of Manasseh*, whereas the *Septuaginta Deutsch* translates the entire book; an introduction with translation into Italian is in P. SACCHI (ed.), *La Bibbia dei LXX. Vol. III Libri poetici*, a cura di C. Martone, Brescia 2013, 403-453.

their source texts that can shed light on the textual history of the man-
uscripts containing the Odes.

This article aims to make some preliminary text critical observa-
tions. I will consider only the textual variants from Ode 3 (the *Song
of Hannah*) *vis-à-vis* its biblical reference-text (1Sam 2,1-10) in or-
der to show the differences between the Ode textual tradition and the
one from which it is taken, focusing on the manuscript Rahlfs 55, also
called «Leo Bible».[11]

Ode 3 according to Göttingen Septuaginta (*Psalmi cum Odis*, edidit A. Rahlfs, Göttingen 1967)	**1 Sam** according to Rahlfs editio minor
προσευχὴ Αννας μητρὸς Σαμουηλ ¹ ἐστερεώθη ἡ καρδία μου ἐν κυρίῳ ὑψώθη κέρας μου ἐν θεῷ μου ἐπλατύνθη ἐπ᾽ ἐχθρούς μου τὸ στόμα μου ηὐφράνθην ἐν σωτηρίᾳ σου ² ὅτι οὐκ ἔστιν ἅγιος ὡς κύριος καὶ οὐκ ἔστιν δίκαιος ὡς ὁ θεὸς ἡμῶν οὐκ ἔστιν ἅγιος πλὴν σοῦ ³ μὴ καυχᾶσθε καὶ μὴ λαλεῖτε ὑψηλά μηδὲ ἐξελθάτω μεγαλορημοσύνη ἐκ τοῦ στόματος ὑμῶν ὅτι θεὸς γνώσεων κύριος καὶ θεὸς ἑτοιμάζων ἐπιτηδεύματα αὐτοῦ ⁴ τόξον δυνατῶν ἠσθένησεν καὶ ἀσθενοῦντες περιεζώσαντο δύναμιν ⁵ πλήρεις ἄρτων ἠλαττώθησαν καὶ οἱ πεινῶντες παρῆκαν γῆν ὅτι στεῖρα ἔτεκεν ἑπτά καὶ ἡ πολλὴ ἐν τέκνοις ἠσθένησεν ⁶ κύριος θανατοῖ καὶ ζωογονεῖ κατάγει εἰς ᾅδου καὶ ἀνάγει ⁷ κύριος πτωχίζει καὶ πλουτίζει ταπεινοῖ καὶ ἀνυψοῖ ⁸ ἀνιστᾷ ἀπὸ γῆς πένητα καὶ ἀπὸ κοπρίας ἐγείρει πτωχὸν τοῦ καθίσαι αὐτὸν μετὰ δυναστῶν λαοῦ καὶ θρόνον δόξης κατακληρονομῶν αὐτοῖς	¹ ἐστερεώθη ἡ καρδία μου ἐν κυρίῳ ὑψώθη κέρας μου ἐν θεῷ μου ἐπλατύνθη ἐπὶ ἐχθροὺς τὸ στόμα μου εὐφράνθην ἐν σωτηρίᾳ σου ² ὅτι οὐκ ἔστιν ἅγιος ὡς κύριος καὶ οὐκ ἔστιν δίκαιος ὡς ὁ θεὸς ἡμῶν οὐκ ἔστιν ἅγιος πλὴν σοῦ ³ μὴ καυχᾶσθε καὶ μὴ λαλεῖτε ὑψηλά μὴ ἐξελθάτω μεγαλορρημοσύνη ἐκ τοῦ στόματος ὑμῶν ὅτι θεὸς γνώσεων κύριος καὶ θεὸς ἑτοιμάζων ἐπιτηδεύματα αὐτοῦ ⁴ τόξον δυνατῶν ἠσθένησεν καὶ ἀσθενοῦντες περιεζώσαντο δύναμιν ⁵ πλήρεις ἄρτων ἠλαττώθησαν καὶ οἱ πεινῶντες παρῆκαν γῆν ὅτι στεῖρα ἔτεκεν ἑπτά καὶ ἡ πολλὴ ἐν τέκνοις ἠσθένησεν ⁶ κύριος θανατοῖ καὶ ζωογονεῖ κατάγει εἰς ᾅδου καὶ ἀνάγει ⁷ κύριος πτωχίζει καὶ πλουτίζει ταπεινοῖ καὶ ἀνυψοῖ ⁸ ἀνιστᾷ ἀπὸ γῆς πένητα καὶ ἀπὸ κοπρίας ἐγείρει πτωχὸν καθίσαι μετὰ δυναστῶν λαῶν καὶ θρόνον δόξης κατακληρονομῶν αὐτοῖς

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[11] For an analysis of this manuscript: P. CANART (ed.), *La Bible du Patrice Léon: Co-
dex Reginensis Graecus 1. Commentaire codicologique, paléo-graphique, philologique et
artistique* (Studi e Testi 463), Vatican City 2011.

Ode 3 according to Göttingen Septuaginta (*Psalmi cum Odis*, edidit A. Rahlfs, Göttingen 1967)	**1 Sam** according to Rahlfs editio minor
[9] διδοὺς εὐχὴν τῷ εὐχομένῳ καὶ εὐλόγησεν ἔτη δικαίου ὅτι οὐκ ἐν ἰσχύι δυνατὸς ἀνήρ [10] κύριος ἀσθενῆ ποιήσει τὸν ἀντίδικον αὐτοῦ κύριος ἅγιος μὴ καυχάσθω ὁ σοφὸς ἐν τῇ σοφίᾳ αὐτοῦ καὶ μὴ καυχάσθω ὁ δυνατὸς ἐν τῇ δυνάμει αὐτοῦ καὶ μὴ καυχάσθω ὁ πλούσιος ἐν τῷ πλούτῳ αὐτοῦ ἀλλ᾽ ἢ ἐν τούτῳ καυχάσθω ὁ καυχώμενος συνίειν καὶ γινώσκειν τὸν κύριον καὶ ποιεῖν κρίμα καὶ δικαιοσύνην ἐν μέσῳ τῆς γῆς κύριος ἀνέβη εἰς οὐρανοὺς καὶ ἐβρόντησεν αὐτὸς κρινεῖ ἄκρα γῆς δίκαιος ὢν καὶ δίδωσιν ἰσχὺν τοῖς βασιλεῦσιν ἡμῶν καὶ ὑψώσει κέρας χριστοῦ αὐτοῦ	[9] διδοὺς εὐχὴν τῷ εὐχομένῳ καὶ εὐλόγησεν ἔτη δικαίου ὅτι οὐκ ἐν ἰσχύι δυνατὸς ἀνήρ [10] κύριος ἀσθενῆ ποιήσει ἀντίδικον αὐτοῦ κύριος ἅγιος μὴ καυχάσθω ὁ φρόνιμος ἐν τῇ φρονήσει αὐτοῦ καὶ μὴ καυχάσθω ὁ δυνατὸς ἐν τῇ δυνάμει αὐτοῦ καὶ μὴ καυχάσθω ὁ πλούσιος ἐν τῷ πλούτῳ αὐτοῦ ἀλλ᾽ ἢ ἐν τούτῳ καυχάσθω ὁ καυχώμενος συνίειν καὶ γινώσκειν τὸν κύριον καὶ ποιεῖν κρίμα καὶ δικαιοσύνην ἐν μέσῳ τῆς γῆς κύριος ἀνέβη εἰς οὐρανοὺς καὶ ἐβρόντησεν αὐτὸς κρινεῖ ἄκρα γῆς καὶ δίδωσιν ἰσχὺν τοῖς βασιλεῦσιν ἡμῶν καὶ ὑψώσει κέρας χριστοῦ αὐτοῦ

The text of the Song of Hannah has been object of many studies,[12] in particular for the differences between MT, LXX and the Qumran fragment 4QSamᵃ, but these discussions cannot be part of this paper. Here I will focus only on the differences in the textual tradition of the Book of Odes.[13] The critical text of the Göttingen edition mostly fol-

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[12] See e.g.: D.N. Freedman, «Psalm 113 and the Song of Hannah», in *EI* 14(1978), 56*-69*; T.J. Lewis, «The Songs of Hannah and Deborah: ḤDL-II ("Growing plump")», in *JBL* 104(1985),105-108; T.J. Lewis, «The textual history of the Song of Hannah: 1 Samuel II 1-10», in *VT* 44(1994), 19-46; S.D. Walters, «Hannah and Anna: The Greek and Hebrew Texts of 1 Samuel 1», in *JBL* 107(1988), 385-412; A.L. Warren, «A Trisagion Inserted in the 4QSamᵃ Version of the Song of Hannah, 1Sam 2,1-10», in *JJS* 45(1994), 278-285; D. Barthélemy (ed.), *Critique textuelle de l'Ancienne Testament. Vol. 1: Josué, Juges, Ruth, Samuel, Rois, Chroniques, Esdras, Néhémie, Ester*, Fribourg- Göttingen 1982, 139-145; P.K. McCarter Jr, *I Samuel* (AncB 8), Garden City, NY 1984, 65-76; E. Tov, «Different Editions of the Song of Hannah and of Its Narrative Framework», in M. Cogan – B.L. Eichler – J.H. Tigay (edd.), *Tehillah le-Moshe: Biblical and Judaic Studies in honor of Moshe Greenberg*, Winona Lake, IN 1997, 149-170 (= *The Greek and Hebrew Bible: Collected Essays on the Septuagint*, Leiden 1999, 433-455).

[13] Knust – Wasserman, «The Biblical Odes and the Text of the Christian Bible», 350: «Differences between the A text's Ode 3 (1 Kgdms 2:1–10 = 1 Sam 2:1–10 MT) and this song in its biblical context are equally suggestive. Adopting the perspective of H.J.M. Milne and T.C. Skeat, Miller observes that a single scribe (scribe 2) copied all of the song-related material in the manuscript, including the Hypothesis of Psalms, the Periochae of Psalms, the Canons of Psalms, and the Book of Odes. By contrast, a

lows the text of the Codices Alexandrinus and Veronensis, but the *apparatus* quotes manuscript 55 many times. In the verse 3 we find a slight difference between the Göttingen Rahlfs 1967 edition and Hanhart's 2006 edition:

> Rahlfs 1967: καὶ θεὸς **ἑτοιμάζων** ἐπιτηδεύματα αὐτοῦ (participle masculine) as in 1Sam
> Hanhart 2006: καὶ θεὸς **ἑτοιμάζον** ἐπιτηδεύματα αὐτοῦ (participle neuter).

The neuter, according to 2006 edition, recurs only here in the whole Bible. The masculine recurs other four times (plus one in the Psalms of Solomon) and translates one time the Hebrew verb *tkn* nifal (here, in the Song of Hannah), and three times the verb *kwn* hifil in Psa 64,7 and Jer 28,15; polel in Habakkuk 2,12.[14]

According to Rahlfs edition, the two biggest differences between the Ode 3 and its reference-text 1Sam 2,1-10 are in verse 10:

Ode 3,10	1Sam 2,10
μὴ καυχάσθω **ὁ σοφὸς ἐν τῇ σοφίᾳ αὐτοῦ** καὶ μὴ καυχάσθω ὁ δυνατὸς ἐν τῇ δυνάμει αὐτοῦ καὶ μὴ καυχάσθω ὁ πλούσιος ἐν τῷ πλούτῳ αὐτοῦ	μὴ καυχάσθω **ὁ φρόνιμος ἐν τῇ φρονήσει αὐτοῦ** καὶ μὴ καυχάσθω ὁ δυνατὸς ἐν τῇ δυνάμει αὐτοῦ καὶ μὴ καυχάσθω ὁ πλούσιος ἐν τῷ πλούτῳ αὐτοῦ
αὐτὸς κρινεῖ ἄκρα γῆς **δίκαιος ὤν**	αὐτὸς κρινεῖ ἄκρα γῆς

a) Let us start with the second variant (δίκαιος ὤν: «He will judge the ends of the earth **because he is right**»). It seems to be clearly a gloss, and it is present in several manuscripts, including Alexandrinus and 55. Curiously, according to the Cambridge critical edition (Brooke – McLean – Thackeray) in 1 Sam this gloss is present also in the manuscript 55, but is absent in the Alexandrinus.

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different scribe (scribe 1) copied all of the biblical books from which the Odes were drawn, with the exception of 1 Kgdms 2:1–10, Hannah's Song. Ode 3 therefore offers the unique example of a song transcribed by a single scribe both in the Odes and in its biblical context, yet even here there are important differences between the Ode and the biblical book. Miller lists fourteen points of variation in this song, characterizing all but one as "suggestive" of different sources for the Odes and their biblical counterparts. Thus, even when the same scribe copied both the Ode and the biblical book, the texts diverge, and in significant ways».

[14] See *Septuaginta Deutsch*, 904: translates but does not comments.

b) The first variant is more intricate. According to Rahlfs' *apparatus*, the manuscript tradition of the Ode seems to be unanimous on the reading (ὁ σοφὸς ἐν τῇ σοφίᾳ αὐτοῦ), maybe because of influence from Jeremiah 9,22-23.[15] In 1Sam the variant of the Ode (ὁ σοφὸς ἐν τῇ σοφίᾳ) is attested in the Lucianic tradition (minuscule manuscripts b o c₂ e₂), in the minuscules d (Rahlfs 44) and p (Rahlfs 106),[16] in the *Vetus Latina*, and in the Syro-Hexapla of Jacob of Edessa.

Now let us investigate the variants of the manuscript 55 between Ode 3 and its reference-text in 1Sam.[17]

Ode	1 Sam
προσευχὴ <u>Αννης</u> μητρὸς Σαμουηλ ¹ ἐστερεώθη ἡ καρδία μου ἐν κυρίῳ ὑψώθη κέρας μου ἐν θεῷ μου ἐπλατύνθη <u>στόμα μου</u> ἐπ᾽ ἐχθρούς μου εὐφράνθην ἐν σωτηρίῳ σου ² ὅτι οὐκ ἔστιν ἅγιος ὡς <u>ο</u> κύριος καὶ οὐκ ἔστιν δίκαιος ὡς ὁ θεὸς ἡμῶν <u>καὶ</u> οὐκ ἔστιν ἅγιος πλὴν σοῦ ³ μὴ καυχᾶσθε καὶ μὴ λαλεῖτε ὑψηλὰ <u>εις</u> <u>υπεροχην</u> μηδὲ ἐξελθ<u>ε</u>τω μεγαλορημοσύνη ἐκ τοῦ στόματος ὑμῶν ὅτι θεὸς γνώσεων κύριος καὶ θεὸς ἑτοιμάζων ἐπιτηδεύματα αὐτοῦ ⁴ τόξον δυνατῶν ἠσθένησεν καὶ <u>οι</u> ἀσθενοῦντες περιεζώσαντο δύναμιν ⁵ πλήρεις ἄρτων ἠλαττώθησαν καὶ οἱ πεινῶντες παρῆκαν γῆν ὅτι στεῖρα ἔτεκεν ἑπτά καὶ ἡ πολλὴ ἐν τέκνοις ἠσθένησεν ⁶ κύριος θανατοῖ καὶ ζωογονεῖ κατάγει εἰς ᾅδου καὶ ἀνάγει	¹ ἐστερεώθη ἡ καρδία μου ἐν κυρίῳ ὑψώθη κέρας μου ἐν θεῷ μου ἐπλατύνθη ἐπ᾽ ἐχθρούς μου το στόμα μου εὐφράνθην ἐν σωτηρία σου ² ὅτι οὐκ ἔστιν ἅγιος ὡς <u>ο</u> κύριος καὶ οὐκ ἔστιν δίκαιος ὡς ὁ θεὸς ἡμῶν καὶ οὐκ ἔστιν ἅγιος πλὴν σοῦ ³ μὴ καυχᾶσθε καὶ μὴ λαλεῖτε ὑψηλὰ <u>εις</u> <u>υπεροχην</u> μηδὲ ἐξελθατω μεγαλορημοσύνη ἐκ τοῦ στόματος ημῶν ὅτι θεὸς γνώσεων κύριος καὶ θεὸς ἑτοιμάζων ἐπιτηδεύματα αὐτοῦ ⁴ τόξον δυνατῶν ἠσθένησεν καὶ οτ ἀσθενοῦντες περιεζώσαντο δύναμιν ⁵ πλήρεις ἄρτων ἠλαττώθησαν καὶ οἱ πεινῶντες παρῆκαν γῆν ὅτι στεῖρα ἔτεκεν ἑπτά καὶ ἡ πολλὴ ἐν τέκνοις ἠσθένησεν ⁶ κύριος θανατοῖ καὶ ζωογονεῖ κατάγει εἰς ᾅδου καὶ ἀνάγει

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[15] Jer 9,22: τάδε λέγει κύριος μὴ καυχάσθω **ὁ σοφὸς ἐν τῇ σοφίᾳ αὐτοῦ** καὶ μὴ καυχάσθω ὁ ἰσχυρὸς ἐν τῇ ἰσχύι αὐτοῦ καὶ μὴ καυχάσθω ὁ πλούσιος ἐν τῷ πλούτῳ αὐτοῦ. 23 ἀλλ᾽ ἢ ἐν τούτῳ καυχάσθω ὁ καυχώμενος συνίειν καὶ γινώσκειν ὅτι ἐγώ εἰμι κύριος ποιῶν ἔλεος καὶ κρίμα καὶ δικαιοσύνην ἐπὶ τῆς γῆς ὅτι ἐν τούτοις τὸ θέλημά μου λέγει κύριος.
[16] Rahlfs 44, Zittau, XV century. Rahlfs 106. Ferrara, XIV century. Both belong to the byzantine «d» family.
[17] Underlined letters: variants from Rahlfs' text of the Odes. Highlighted letters: variants between Ode n. 3 and its reference-text (1Sam).

Ode	1 Sam
⁷ κύριος πτωχίζει καὶ πλουτίζει ταπεινοῖ καὶ ἀνυψοῖ ⁸ ἀνιστᾷ ἀπὸ γῆς πένητα καὶ ἀπὸ κοπρίας ἐγείρει πτωχὸν τοῦ καθίσαι αὐτὸν μετὰ δυναστῶν λαοῦ καὶ θρόνου δόξης κατακληρονομῶν αὐ<u>των</u> ⁹ διδοὺς εὐχὴν τῷ εὐχομένῳ καὶ εὐλόγησεν ἔτη δικαίου ὅτι οὐκ <u>ἐνισχύει</u> δυνατὸς ἀνήρ <u>εν τη ισχυι αυτου</u> ¹⁰ κύριος ἀσθενῆ ποιήσει τὸν ἀντίδικον αὐτοῦ κύριος ἅγιος μὴ καυχάσθω ὁ σοφὸς ἐν τῇ σοφίᾳ αὐτοῦ καὶ μὴ καυχάσθω ὁ δυνατὸς ἐν τῇ δυνάμει αὐτοῦ καὶ μὴ καυχάσθω ὁ πλούσιος ἐν τῷ πλούτῳ αὐτοῦ ἀλλ᾽ ἢ ἐν τούτῳ καυχάσθω ὁ καυχώμενος <u>εν τω</u> συνίειν καὶ γινώσκειν τὸν κύριον καὶ ποιεῖν κρίμα καὶ δικαιοσύνην ἐν μέσῳ τῆς γῆς κύριος ἀνέβη εἰς οὐρανοὺς καὶ ἐβρόντισεν αὐτὸς κρινεῖ ἄκρα γῆς δίκαιος ὢν καὶ <u>δωσει</u> ἰσχὺν τοῖς βασιλεῦσιν ἡμῶν καὶ ὑψώσει κέρας χριστοῦ αὐτοῦ	⁷ κύριος πτωχίζει καὶ πλουτίζει ταπεινοῖ καὶ ἀνυψοῖ ⁸ ἀνιστᾷ ἀπὸ γῆς πένητα καὶ ἀπὸ κοπρίας ἐγείρει πτωχὸν τοῦ καθίσαι αὐτὸν μετὰ δυναστῶν λαοῦ καὶ θρόνου δόξης κατακληρονομῶν αὐτοις ⁹ διδοὺς εὐχὴν τῷ εὐχομένῳ καὶ εὐλόγησεν ἔτη δικαίου ὅτι οὐκ ἐν ισχύι δυνατὸς ἀνήρ <u>εν τη ισχυι αυτου</u> ¹⁰ κύριος ἀσθενῆ ποιήσῃ τὸν ἀντίδικον αὐτοῦ κύριος ἅγιος μὴ καυχάσθω ὁ φρόνιμος ἐν τῇ φρονήσει αὐτοῦ καὶ μὴ καυχάσθω ὁ δυνατὸς ἐν τῇ δυνάμει αὐτοῦ καὶ μὴ καυχάσθω ὁ πλούσιος ἐν τῷ πλούτῳ αὐτοῦ ἀλλ᾽ ἢ ἐν τούτῳ καυχάσθω ὁ καυχώμενος εν τω συνίειν καὶ γινώσκειν τὸν κύριον καὶ ποιεῖν κρίμα καὶ δικαιοσύνην ἐν μέσῳ τῆς γῆς κύριος ἀνέβη εἰς οὐρανοὺς καὶ ἐβρόντισεν αὐτὸς κρινεῖ ἄκρα γῆς δίκαιος ὢν καὶ <u>δωσει</u> ἰσχὺν τοῖς βασιλεῦσιν ἡμῶν καὶ ὑψώσει κέρας χριστοῦ αὐτοῦ

At a first glance, one notes many variants between this manuscript and the critical text of Rahlfs insofar the text of the Ode is concerned (these are marked by underlined words or letters). At same time, one can note the differences between the Ode and its reference-text within the same manuscript 55 (highlighted words).

This phenomenon of the differences of the Ode with the reference-text recurs in several manuscripts, and we obviously wonder why this happens. I think that there are at least two answers.

1) We can find the answer in the manuscript tradition of the Book of Odes. In this case, the scribe did not copy the Ode from the reference-text, but from another manuscript containing the Ode. In this case, the answer is interesting for the first manuscript containing the Odes, i.e. the Alexandrinus. Did the scribe of the Alexandrinus know another source for the Odes? Was the Alexandrinus the first manuscript of the Odes? Did a collection of Odes exist before the Alexandrinus? Furthermore, in this case a text critical study of the Odes might be possible, as a reconstruction of the manuscript tradition is possible, as Rahlfs did. As J. Coogan writes, we know that biblical

songs circulated independently before collections of odes were cre-
ated, thus the existence of biblical Odes was probably antecedent to
their first appearance in the Alexandrinus. J. Knust and T. Wasserman
write that «As Miller[18] has decisively shown, Alexandrinus's collection
of Odes was almost certainly copied from a distinct exemplar, and thus
an Odes collection must have been circulating some time before the
great maiuscle was copied».[19]

    2) Another answer could derive from the liturgical use of the Odes.
The scribe could know, theoretically, the Odes by heart because of the
worship. In this case, we wonder if a text critical reconstruction is pos-
sible, as, theoretically, every copyist might write the Odes according
to his own liturgical use of the Odes.

    I try to follow the first solution as a working hypothesis.[20] Consid-
ering the Book of Odes in the same ways as the other biblical books,
despite the fact that the differences between the Odes and their refer-
ence-texts exist, opens the door to a number of different suggestions.
    Thus, I analyze the variants that in Ode 3 – in the manuscript 55
with respect to the reference text – are present in 1Sam in other man-
uscripts. I suggest which traditions converged in the text of the Odes
in the manuscript 55, in order to recognize a possible textual type tra-
dition in the text. In other words, I think that a text critical study of
the Odes is possible if we take in to considerations not only the text

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    [18] MILLER, *"Let us Sing to the Lord"*.
    [19] KNUST – WASSERMAN, «The Biblical Odes and the Text of the Christian Bible»,
349.
    [20] KNUST – WASSERMAN, «The Biblical Odes and the Text of the Christian Bible»,
364, concludes: «Textual variations that can be ascribed to "liturgical influence" are
commonly treated as late, secondary accretions to what were once more pristine liter-
ary texts. When it comes to the biblical Odes, however, the issues of late versus early
and variable versus stable may need to be revised. As oral performances, the Odes need-
ed to be sung at the right times and places, in the right way, with the right rhythm, in
the right language and with the right lyrics, a conclusion that is confirmed by the early
documentary witnesses surveyed here. While it may have been possible to place these
songs in a variety of diverse collections and to label them in any number of ways, litur-
gical singing helped to stabilize the song text even as paratextual features remained vari-
able. Indeed, the commitment to a stable text, if not to a particular arrangement of texts,
extended even beyond Greek-speaking contexts. Over time, these songs became so well
known, so integral to Christian worship, that singers continued to sing them in Greek,
even when Greek was no longer fully understood. Thus, with the exception of Co-
dex Alexandrinus, the Zürich Psalter, and the Leo Bible, all the earliest witnesses to the
Greek text of the Odes were copied by scribes with limited Greek understanding who
nevertheless preserved well-established and earlier forms of the Greek text».

of the Ode, but also the reference-text because it witnesses the textual growth of the same text.

ἐπλατύνθη στόμα μου ἐπ' ἐχθρούς μου: A, lucianic, a n x
ἐν σωτηρίῳ σου: b' (lucianic), c –f m p- t w x z a₂
καὶ οὐκ ἔστιν: lucianic, d e f – x z a₂
μηδὲ ἐξελθετω: M, rell (55 correction); ἐξελθατω: B A N (55 *prima manu*)
ἐκ τοῦ στόματος ὑμῶν: most attested; ημῶν: N c g 55 p e₂ (lucianic)
οι ἀσθενοῦντες: b' (lucianic), rell
τοῦ καθίσαι: N, rell; καθίσαι: B M g i y a₂ b₂
αὐτων: 55 correction, a₂
οὐκ ἐνισχύει: B A b' f i m w x z
ποιήσει: in the majuscule codices the difference is not evident, as the subscribed iota was written as final capital iota. In any case, ποιήση is attested only in the minuscles a h. But the subscribed iota is not present in the ms 55.
ὁ σοφὸς ἐν τῇ σοφίᾳ αὐτοῦ: lucianic, d p
εν τω συνίειν: a – f m – p s w x z c₂ e₂

This review shows the fluidity of the text of the Ode and the complexity of a possible reconstruction of the manuscript tradition of the Ode n. 3 in the manuscript 55. I point out these data:

1) *In this Ode, different traditions flow*. The comparison between manuscripts, shows that there is no a textual family belonging to Ode n. 3 in ms 55. We can note three variants in common with the whole Lucianic tradition. We find variants in common with the Hexaplaric tradition (manuscript minuscule c [376] for example), as well as with Byzantine or Catena texts. This means that we cannot consider the Ode n. 3 in ms 55 as part of a precise textual family, but we can this text testifies to different textual traditions, and different traditions flow in this text.

2) *Sometimes the Ode attests the most common variants* and this means that, broadly speaking, the Ode n. 3 in ms 55 does not testifies a precise textual family as well. The quality of the variants and of mistakes in particular, can difficulty taken into consideration for the textual history of the reference-text. In other words, the fluidity of the text of the Ode and the quality of the variants does not help in my opinion the reconstruction of 1Sam 2,1-10.

3) Consequently, we cannot establish with certainty which textual type the ms 55 belongs to. However, a more detailed study of the

Odes could identify better these traditions in order to attempt a critical edition of the book of Odes.

In my opinion, this means that a text critical study of the Odes is possible, despite the witnesses of a great range of types flowing in the manuscript tradition of this biblical book.

One can wonder if the critical study of the twelve biblical Odes can be done regardless of the text-critical study of the reference-texts. In my opinion, the textual history of the Odes can be studied as other biblical books, but the comparison with reference-texts might help to understand the textual traditions of the manuscript transmission of the Odes.

However, the oldest text of the Odes does not necessarily coincide with the reference-texts, because we can recognize a different tradition between the books from which the reference-texts derive, and the Odes.

At same time, Ode 3 cannot be taken into consideration for reconstructing the textual history of its reference texts. Maybe one can use Odes traditions as evidence for a recension of the reference-texts. This means they are not straightforward witnesses, but they still have something to offer if carefully analyzed.

The Ode in principle demonstrate an editorial revision (or a gradual process of liturgical modification?) of the reference text, and different text types in the manuscripts, which can shed light on the reception, but not on the textual history, of its reference texts.

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Parole chiave

Libro delle Odi – Cantico di Anna – 1Sam 2,1-10 – Critica testuale – ms Rahlfs 55

Keywords

Book of Odes – Song of Hannah – 1Sam 2,1-10 – Textual criticism – ms Rahlfs 55

Sommario

Il Libro delle Odi è una raccolta di 14 inni usati nella liturgia cristiana che appare nei manoscritti a partire dal V sec. Le Odi non sono semplici copie del testo da cui sono tratte, ma presentano varianti interessanti rispetto a essi; tuttavia non sono state studiate con particolare attenzione. Questo articolo prende in considerazione le varianti dell'Ode 3 (il «Cantico di Anna») rispetto al testo da cui è tratta (1Sam 2,1-10) all'interno dello stesso manoscritto, il codice Rahlfs 55.

Summary

The Odes are a collection of 14 hymns used today in some Christian liturgies that appears in manuscripts only starting in the 5th century. This biblical book has received little scholarly attention. The texts of the Odes are not simply copies of the biblical texts. Rather, they present many interesting variants of their source texts. This article deals with the textual variants from Ode 3 (the «Song of Hannah») *vis-à-vis* its biblical reference-text (1Sam 2,1-10) in order to show the differences between the Ode textual tradition and the one from which it is taken, focusing on the manuscript Rahlfs 55.