

**A Brief Introduction to
This Digital Reproduction of
Codex Boernerianus**

**presented by:
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2007**

**[note: the images in this PDF file are compressed via the PDF process,
and display not the original CD quality]**

image 090 - coded

For years I desired a GOOD copy of codex 012. All I possessed was a microfiche copy, and reading many of the Latin portions in that microfiche was frustrating. 35mm film copies of the manuscript leave much to be desired, as they were poor reproductions of the facsimile edition.

For years I tried to acquire a better copy. Whenever I saw a copy of the 1909 facsimile edition offered for sale, I attempted to purchase it (them) but was always too late (the sales occurred in Europe).

Finally, in 2007, I found an excellent copy of the 1909 edition. One which was in pristine condition; no marks, no tears, no missing pages, cover original and fully intact! Not only this, but the printing was of excellent quality. Truly a copy worthy of preservation for all students, for now and future generations. Though I created this digital copy for my own personal use and work on I Corinthians, I realized that others could certainly use a copy.

This particular facsimile edition had lain in a library (a very non-Christian institution); since 1910, the volume was checked out only once. It lay unused. Thus it remained in fine condition. Today it is now being shared with all, via the coöperation of the CSNTM website!

As concerns the published volume: it was a very fine production, the color reproduction reflects some of the best I have ever seen for a facsimile edition. The heavy brown paper simulates parchment quite well. The first 12 pages (up to about Romans 5 or 6) are in full (possibly manipulated) color. From then on, the text is printed in a single ink color, a color which may match the original brown ink of the primary script.

In Germany, the Lowlands and England, from the 1890s unto 1910, there were about 30 printing processes being used and developed for printing color. The one used for this work seems to be a photogravure process, using photographic plates and then perhaps relying upon Le Blond's process for printing color. Yet, the method for **this** facsimile edition remains mysterious!

On page 24 (or image #24 of the CD) we read:

Die Ausmalung der großen Buchstaben usw. mit Farben ist nur in den ersten Blättern nachgebildet. Im übrigen wurden die Farben, die im einfachen Lichtdruck verschmiert und daher störend erschienen, durch Retouchierung von der Wiedergabe ausgeschlossen.

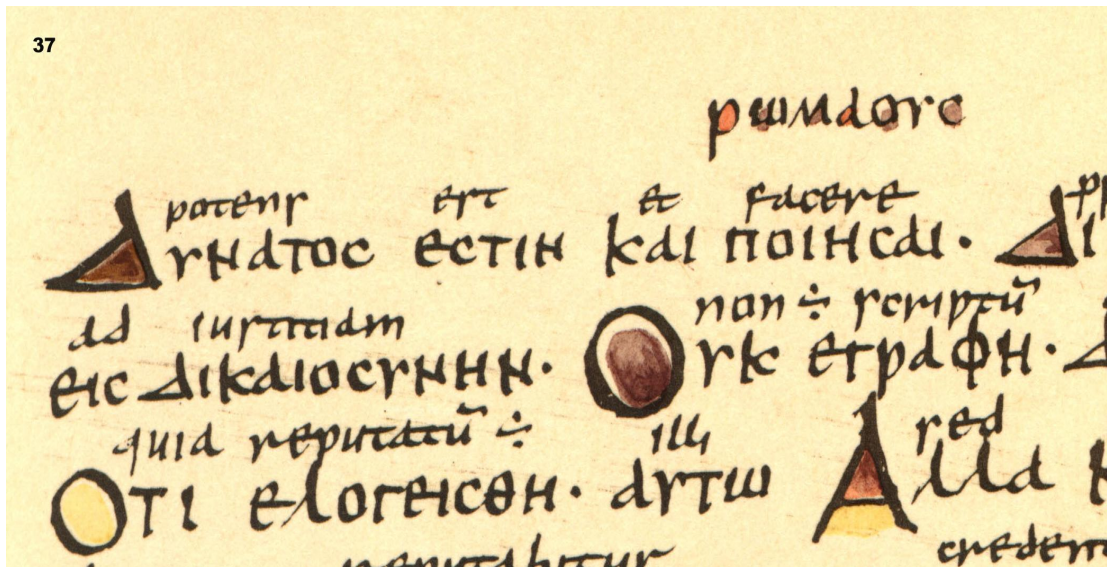
From Reichardt's introduction.

It would seem that a "retouching" did occur. It was done during the "Wiedergabe" or "reproduction", and that color was "ausgeschlossen" or "removed". Nevertheless, one might ask HOW was the color removed? I propose that it was removed via the printing/production process, described above. It is very hard to image that someone manually removed each color from each of the ornamented letters by hand on each of the 175 or so pages!

Just recently, however, I was kindly informed by Dr. Wasserman (a Swedish scholar), that Dr. Trobisch indicates that in the initial colored folios, that the colors were added **by hand** after the printing! Careful examination of the CD images indicates that this may actually be the case. But it is difficult to determine.

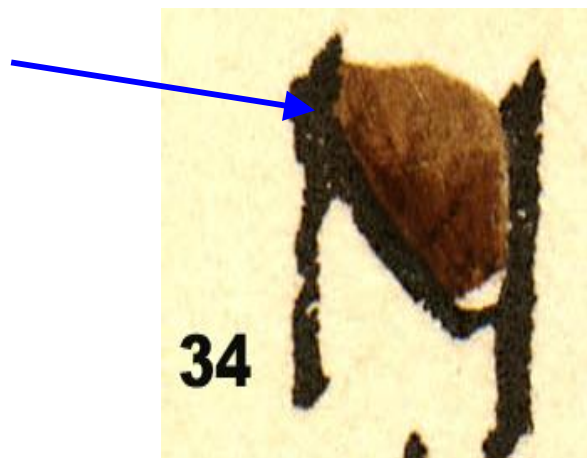


If one looks closely at this letter (from image #34, on the CD), in the right side stroke of the alpha, some of the original ink has flaked off. However, we see in the areas (two small openings), in the tiny flaked off regions, we see the brown color of the added color! This brown would not be filling those tiny openings had this color been added when the manuscript was created. The flaking indicates age and use; later, much later this color was added. It is suggested by Dr. David Trobisch that the colors were added by hand to each facsimile edition. To positively prove that each facsimile edition was hand colored, we should compare two editions! [Even using these images compared with another printed edition]. Until then, I myself am uncertain how the colors were added, via a Le Blond printing process, or by hand.



Now in this sample above, we note a color placed very low in the "o" in the header **Rwma^ous**. Now had this been a printed color, we would suspect that it was out of register (alignment), but the other positionings of this same color seem to be typically placed. Thus, this color was misplaced (too low) possibly by hand, and may not be part of a fixed printing plate.

One more sample of the flaking phenomenon:



Notice the brown ink filling the flaked spaces in the upper left.

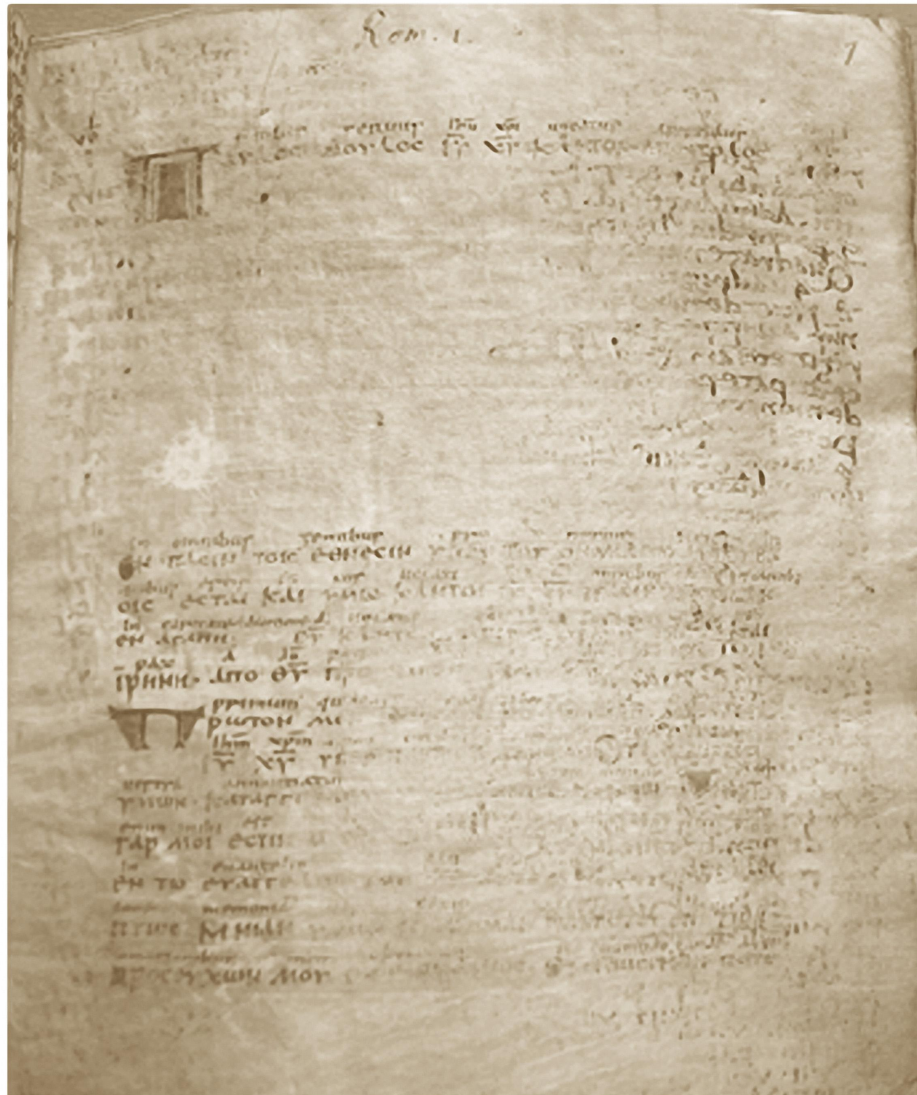
Nevertheless, the resulting plates are magnificent! The detail is immaculate! For example, we have noted that even the flaking has been captured, as well as numerous hair follicles seen on the hair sides of the parchment. All of which has been preserved in this digital edition.

In the original printed edition, the thick paper made the volume about one inch thick for 120 pages! The paper is similar to 80 pound stock! The upper edge was gold gilded, and the whole volume was Smyth sewn. Encased within solid boards fully covered with a fine soft leather! The production was almost worthy of its contents. It is recommended that remaining volumes be treated with much respect, they are rare and valuable. This digital copy may also serve to help preserve the remaining copies (as certainly the original printing plates [or rollers] are no longer existing).

Much has been written as concerns this manuscript (and other Latin bilingual manuscripts). Much more will be written. Codex 012 was apparently written in the monastery of St. Gall in Switzerland, by Irish monks. Circa 850-900 A.D.. The monks were well versed with Latin, but poor in Greek. Eventually, the manuscript came to rest in Dresden (Sächsische Landesbibliothek) Germany. During WW II, it was placed for safekeeping in a basement or cellar in the Japanese Palace [per Dr. Trobisch]. In that basement it suffered severe water damage. Some claim that the Allied bombing of Dresden caused a crack to occur in the basement, allowing water to seep in. However, no one seems to know for sure how the water entered the basement, perhaps the basement already had a preexisting crack?

At any rate, the present condition of the manuscript is one in which numerous words have been washed away, and numerous pages show water damage. Some pages show offset from adjoining folios, the offsets have mingled with the stained Biblical text to leave a jumbled

pattern of letters and words in proper and in reverse orders. Below is a sample image (very low resolution) of the first folio of Romans, showing the damage:



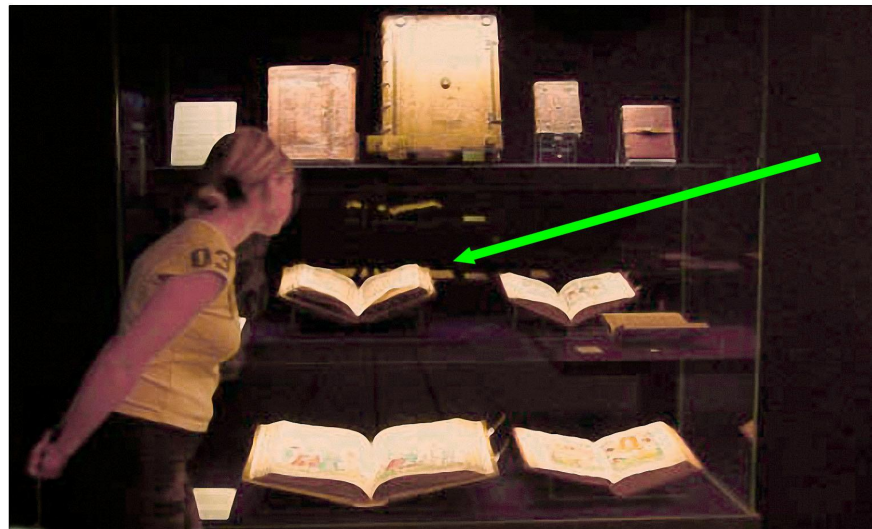
Romans 1:1, as 012 now appears [adapted from a low-res black and white photo]. Note most of original text is washed away, and extensive offset has been transferred from opposite leaf.

An ongoing attempt to rescue what remains is being attempted by Dr. Trobisch. However, for all intents and purposes, the 1909 facsimile

edition is our **best** resource today. Dr. Trobisch plans to publish what remains, enhanced via Multi-spectral Imaging. Progress reports on his efforts are scarce, yet we are told to expect a new facsimile edition, hopefully it can add to our knowledge of 012.

The page sizes [of codex 012] **match** those of volume one of this apparent set (volume one being codex 037, by the same scribes). I suspect that this volume (012) was the second volume, and perhaps a third was planned for the remaining New Testament. As concerns the title for the epistle to the Laodiceans, apparently no Greek exemplar existed, though room is left for inclusion of the Latin and Greek text, and possibly for the Epistle to the Hebrews. It seems that the Latin exemplar did contain this spurious epistle to the Laodiceans.

The volume (012) today lies in state at the museum in Dresden, (Sächsische Landesbibliothek), below it is shown in its case (circa 2003):



Codex 012, resting in its case at the Dresden Buchmuseum (SLUB).

Photo borrowed from: *Dresdner Universitäts Journal*, July 2003.

It is opened to a fairly good leaf, with not too much damage; below is another low resolution image of the open codex on display:



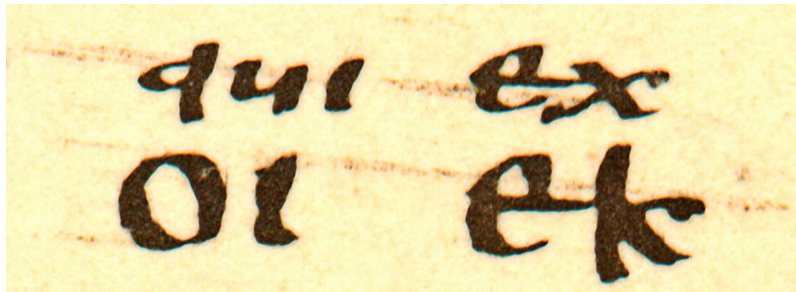
A low resolution image of 012, opened at folio 58. One can detect water damage, especially on the upper portions; yet it seems that most of the manuscript has suffered some severe to moderate water/blotting damage.

In this present digital archive copy, all pages were scanned in full color. All images scanned at 100% size, no size changes occurred of the text or script. All images are 600 DPI, high resolution. No words or marks are missing. Each image has had some cropping, and each has been made brighter, for viewing enhancement. The codex contains 111 folios [or 198 pages]. 99 of which are reproduced in this facsimile edition. The other pages (both before and following the Biblical text) are of later added extraneous Latin materials, an apparent commentary in Latin on Matthew's gospel.

This archival edition (CD) you are now viewing is and will be one of the very best resources for accessing this manuscript. It is as good as possessing the facsimile edition itself (perhaps better, as zooming in does not require a magnifying lens!).

Paleographically speaking and as for my personal opinion, I see lots of Coptic influences in these Insular-produced manuscripts. [More on this aspect later.]

Below, is a detail showing a smear of the not-yet-dried ink. This is in the full color portion of the facsimile edition. Via the smear you can clearly see the original color of the **printing** ink, a nice dark brown: it is difficult to tell when the smear was made, when it was written or printed? I suspect it was made during the modern printing.

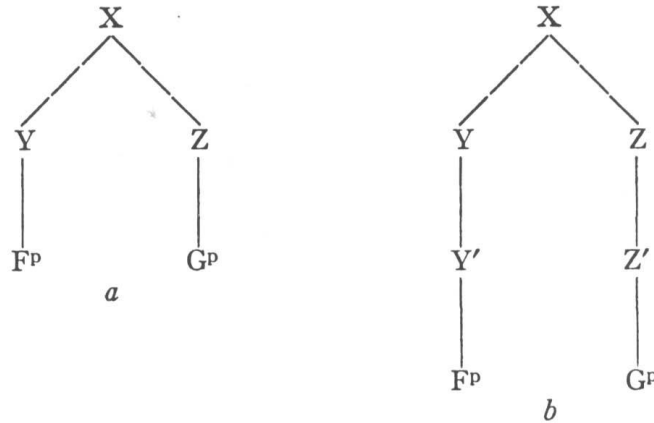


As an object of study codex 012 offers plenty to the discerning textual critic. But as with all objects of study, it remains simply an object unless the critic greatly esteems the Biblical text—its meaning and import. Without a relationship with the Lord Jesus Christ, this manuscript is simply of a plain uninspired academic interest.

May study of this and many more Biblical manuscripts bring you closer to the Cross of Jesus Christ.

In closing, I leave you with the words (below) of one critic concerning this manuscript, he leaves good advice: [William Henry Paine Hatch, *On the Relationship of Codex Augiensis and Codex Boernerianus of the Pauline Epistles*. Harvard Studies in Classical Theology, Vol. 60, 1951]. A number of these observations have also been made by others, including Dr. Reichardt, all seem to stem from Scrivener and Matthaei.

The accompanying stemmata will help to make the relationship of the two manuscripts clear. The present writer prefers the second (*b*). The letter X is used to designate the common ancestor of F^p and G^p.



VII. THE COMMON ANCESTOR OF F^p AND G^p

It is possible to make a few observations in regard to the common ancestor of F^p and G^p — a codex which has without doubt perished.

1. The Greek text of X was 'Western.'
2. The words were probably not separated in the Greek text of X.
3. The Greek text of X was probably written in sense-lines.
4. X probably did not have the doxology at the end of the Epistle to the Romans. If G^p is a better representative of X than F^p, either the doxology or a vacant space large enough to contain it was probably found at the end of Chapter xiv in X.
5. X was probably a Graeco-Latin manuscript.
6. The Latin text of X was probably of the Old Latin type. The Greek and Latin texts were probably on alternate pages, as in Codex Bezae (D) and Codex Claromontanus (D^p); or they may have occupied parallel columns on the same page, as in Codex Laudianus (E^a) and Codex Augiensis (F^p). The Latin version was probably not written above the Greek text, as in Codex Sangalensis (Δ) and Codex Boernerianus (G^p).

We know nothing about the date or provenance of X. The manuscript may have been contemporary with Codex Bezae (D) or Codex Claromontanus (D^p), and it may have been copied in the same region. Some scholars think that the two manuscripts just mentioned were produced in Egypt, and it is possible that X was also of Egyptian origin. Egypt had a bilingual population; and consequently bilingual copies of the Gospels, Acts, and Epistles, many of which were written in sense-lines, were much in vogue.³⁰ Moreover, the so-called 'Western' text was current in Egypt in early times.