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Garrick V. Allen and Kelsie G. Rodenbiker

Titles of the New Testament (TiNT)

A New Approach to Manuscripts and the History of Interpretation

The primary goal of the project “Titles of the New Testament” (TiNT) is to aggregate and analyze a rich body of information embedded within the manuscripts of the Greek New Testament that is not readily available to scholars who engage the tradition through the medium of the critical edition: the title in all its forms.¹ Although structures exist within the titular tradition, titles are not stable entities. Their variance in wording, form, and aesthetics provides substantial and unexplored data for important disciplinary questions, and analyzing titles helps us to create new contexts for interpreting the New Testament based on its own manuscripts and to supplement modes of editorial praxis that focus exclusively on reconstructing an “original” text, pointing to the critical value of manuscripts beyond their contributions to text-critical reconstruction.

TiNT brings manuscripts to the center of scholarly engagement by asking new questions of old artefacts, focusing on a ubiquitous and flexible set of features that influence interpretation and reflect ongoing engagement with the tradition. Cognitive scientific research has demonstrated that entitling – be it of literature or visual art – influences perceptions of the work,² and New Testament scholars continue to engage the title as a res-

1 The TiNT project received funding in 2019 from European Research Council (ERC) under the European Union’s Horizon 2020 research and innovation programme (grant agreement No. 847428). The project will run for 60 months from 1 September 2020. The team is currently comprised of Garrick Allen (principal investigator) and Kelsie Rodenbiker (post-doctoral researcher), in partnership with the ADAPT Centre in Dublin. Another post-doctoral researcher and two PhD students will join the team in September 2021.

2 E.g., M.B. Franklin, “‘Museum of the Mind’: An Inquiry into the Titling of Artworks,” *Metaphor and Symbolic Activity* 3.3 (1988), 157–174; M.B. Franklin, R.C. Becklen, and C.L. Doyle, “The Influence of Titles on How Paintings Are Seen,” *Leonardo* 26.2 (1993), 103–108; H. Leder, C.-C. Carbon, and A.-L. Ripsas, “Entitling Art: Influence of Title Information on Understanding and Appreciation of Paintings,” *Acta Psychologica* 121 (2006), 176–198; G. Maiorino, *First Pages: A Poetics of Titles* (University Park, Pa.:

ervoir of reception or as a part of larger paratextual systems.³ This project takes this trend to its logical conclusion, attempting (at least initially) to digitally edit and aggregate every form of every title in every non-lectionary manuscripts in the *Kurzgefaßte Liste* (ca. 3,500 manuscripts), creating a searchable dataset that can be used to engage a range of questions central to the discipline.

1 What Is a Title?

A title is one of those supposedly self-explanatory features that is nonetheless difficult to define with precision. For this project, we define titles as descriptive, summative, or explanatory formulations that are graphically distinct from the main text of work, set off by positioning, differences in script, artistic emphasis, ink color, or other features. Titles may appear at the beginning or end of a work, and also within works, entitling textual segments or appearing as running titles. For example, each of the 72 *kephalaia* of the late antique Andrew of Caesarea commentary of the book of Revelation are entitled, and each keys readers to perceive these textual segments in particular ways. Titles are omnipresent components to every non-fragmentary manuscript, and the morphology of the title in the New Testament is complex.

In addition to the fact that the texts of particular titular forms are not stable,⁴ there are at least seven basic titular forms that constitute the evidence for the project. Most obviously, the project analyzes the text and positioning of the (1) inscription (*titulus initialis*) and (2) subscription (*titulus finalis*) of each work in a codex. These forms delineate works in a

Pennsylvania State University Press, 2008); L.H. Hoek, *La marque du titre* (Berlin: de Gruyter, 1981).

3 E.g., M. Hengel, *Die Evangelienüberschriften* (Heidelberg: Universitätsverlag, 1984); S. Gathercole, "The Titles of the Gospels in the Earliest New Testament Manuscripts," *ZNW* 104 (2013), 33–76; M. Wallraff and P. Andrist, "Paratexts of the Bible: A New Research Project on Greek Textual Transmission," *EC* 6 (2015), 237–243. See also P. Buzi, "Titoli e colofoni: Riflessioni sugli elementi paratestuali dei manoscritti copti saidici," in *Colofoni Armeni a Confronto*, ed. A. Sirinian, P. Buzi, and G. Shurgaia (Rome: Pontifical Institute, 2016), 203–217.

4 The book of Revelation, for example, has 53 different titles that create 44 unique English glosses. See G.V. Allen, "Paratexts and the Reception History of the Apocalypse," *JTS* 70 (2019), 600–632; id., *Manuscripts of the Book of Revelation: New Philology, Paratexts, Reception* (Oxford: Oxford University Press, 2020). See also the variety of inscription and subscription titles aggregated in the *ECM* editions of the Catholic Epistles and Acts, a quantity that far exceeds those available in the Nestle-Aland hand editions.

single manuscript and provide interpretive information on its content, author, and date of composition, among others. Cataloguing these forms also creates a basic enumerative bibliography of the works within a codex. (3) Running titles also appear, usually in the upper margin of a folio of medieval and early modern manuscripts (less frequently in earlier Greek exemplars).⁵ Another important titular tradition that has not yet been analyzed with consistent rigor is (4) tables of contents.⁶ This refers not only to any title that identifies the table as such, but also to the titles enumerated therein. Each New Testament work has its own *kephalaia-titloi* tradition that offers insight into perception of the significance of particular text segments. Cataloguing the titles of textual segments in tables of contents is also important because these titles re-appear within the text space of some manuscripts. These (5) intertitles directly impinge on reading processes, including textual segmentation and perceptions of content. The titles for the various (6) prologues, prefaces, tables, epigrams, lexica, and summaries also inform the project's objectives. Their titular profiles have never been systematically examined on this scale (nor have many of their texts), which is surprising since these works are ingrained facets of transmission. These items are structurally significant for understanding the rhetoric of a codex and provide evidence for the sociology of a manuscript's transmission. Finally, (7) commentary titles – the particular titular formulations of particular commentary traditions – are also embedded aspects of a large quantity of New Testament manuscripts. Very few manuscripts will preserve all varieties of the title, but every non-fragmentary witness will preserve at least one form, providing a basis of analysis that is common to the corpus as a whole.

We should note that there remains some debate in biblical studies regarding the scope or boundaries of the title. For example, the ParaTexBib project led by Martin Wallraff in Munich distinguishes between a final title

5 E.g., Codex Bezae. See D.C. Parker, *Codex Bezae: An Early Christian Manuscript and Its Text* (Cambridge: Cambridge University Press, 1992), 13–23.

6 One table of contents, the stichometry inserted into the sixth-century Codex Claromontanus (GA 06), has traditionally been dated to the fourth century and used as evidence for a New Testament collection like the one that became canonical. E.g., B.M. Metzger, *The Canon of the New Testament: Its Origin, Development and Significance* (Oxford: Oxford University Press, 1997), 230, 310 n. 9; E.L. Gallagher and J.D. Meade, *The Biblical Canon Lists from Early Christianity* (Oxford: Oxford University Press, 2018), 183–186. However, the list (most likely mistakenly) omits Philippians, 1–2 Thessalonians, and Hebrews, and the later addition of six obeli alongside Judith, 1 Peter, and four now-extracanonial texts, indicates that the original list also included Barnabas, the Shepherd, the Acts of Paul, and the Revelation of Peter. The table of contents in Claromontanus provides evidence for important disciplinary questions like the development of canonical ideologies.

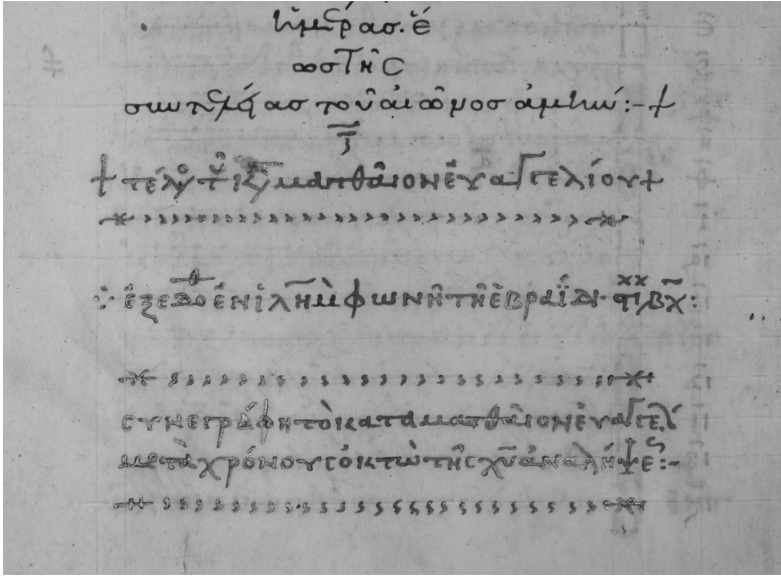


Fig. 1: CBL W 139 (GA 2604), 119v (© Trustees of the Chester Beatty Library, Dublin)

(*titulus finalis*) and a subscription (*subscriptio*), a formulation that provides further contextual information about the work or its author even if it is often juxtaposed to titular formulations. This choice is influenced by the syntactic codicological focus of the project and its use of the Pinakes database.⁷ A good example of this distinction is found at the end of Mark in CBL W 139 (GA 2604), an early-twelfth-century Gospel codex at the Chester Beatty in Dublin (see fig. 1):

τελος του κατα ματθαιον ευαγγελιου
 εξεδοθη) εν ιλημ φωνη τη εβραιδι
 συνεγραφη το κατα ματθαιον ευαγγελιστη
 μετα χρονους οκτω της χυ αναληψεως

*End of the Gospel according to Matthew
 Published in Jerusalem in the Hebrew languages
 Written by Matthew the Evangelist eight years after Christ's Assumption*

Although this formulation includes three distinct phrases (and a *stichoi* notation) set apart from one another by the use of dividing lines of non-

⁷ See <https://pinakes.irht.cnrs.fr/>. On syntactic codicology, see P. Andrist et al., *La syntaxe du codex: Essai de codicologie structural* (Turnhout: Brepols, 2013).

alphabetic glyphs, the TiNT project will treat all of this information as part of the title. In a technical sense, the title here is “(end of) the Gospel according to Matthew” because this phrase functions as the label for the entire work. However, the aesthetics of the following contextual information are identical (gold script), creating a visually coherent textual unit. The content of this unit is also coherent because each part focuses on identifying an author and the context of literary production. While it may be better to distinguish between the first line of this formulation as the *titulus finalis* and the following material as a kind of subscription for some research questions, especially when codicological questions are in the foreground, it is more important for the questions of the TiNT project to take all of this information as elaborations on the title and the authorial identity that it articulates. There is further work to be done on the terminology used in New Testament studies to describe its complicated titular traditions, but TiNT takes a maximalist view of the scope of titular formulations, influenced both by the aesthetics and content of the formulation.

Titles represent an underexplored and valuable source of data that directly impact reading experiences. The textual, spatial, and artistic aspects of titles are essential components of the ways that literature signifies because titles are persistent features that provide information pertaining to past perceptions of the context, purpose, authorship, date, and location of composition for New Testament works, among other features. The omnipresence of titles in this tradition has been equaled only by its critical neglect. Bruce Metzger famously referred to New Testament titles as “misinformation” because they challenge consensus on key critical issues, and because the New Testament has been (in some quarters) viewed as a timeless text free from paratextual interference.⁸ Instead of viewing titles and their information as the “misinformation” of fallible tradents, titles are the genuine products of real interpretive engagement. They are avenues to comprehending the ways that real communities interpreted and contextualized their sacred texts; they reveal synchronic information on the structure, enumerative bibliography, potential reading pathways, and reception of literary works in a single artefact, as well as diachronic information that can be used to trace developments in titular apparatuses within the corpus across time. Working with titles lays bare the fallacy that literary works are only immaterial texts to be reconstructed, emphasizing instead the idea of a work as a negotiation between material, paratext, and text

8 B.M. Metzger, *Manuscripts of the Greek Bible: An Introduction to Paleography* (Oxford: Oxford University Press, 1981), 40; id., *Canon* (see n. 6), 301–304.

which never attains a perfected or stable form.⁹ Finally, the variance of titles demonstrates that the paratextual and material aspects of transmission are fundamental to the New Testament's essential substance, its reception, and the aesthetics of its design, and that the discipline needs to reflect, or at least acknowledge, this complexity.¹⁰ TiNT's focus on the titles of the New Testament creates a substantial body of evidence to address enduring disciplinary questions.

2 New Philology, Data Aggregation, Critical Aims

This approach to the manuscripts is predicated on a New Philological sensibility that takes seriously each manuscript as a genuine instantiation of the tradition. Building upon the descriptive paratextual theory of Gérard Genette,¹¹ and more recent developments of the ParaTexBib project and other cognate manuscript cultures,¹² TiNT views the New Testament not primarily a disembodied text to be reconstructed and then interpreted, but an omnibus of its manuscripts. When construed in this way, a variety of new contexts are created for interpretation, which leads to a deeper understanding of the fundamental variability of the New Testament as a material tradition.

In order to open up new contexts for interpretation, we must first gather all relevant information on the New Testament's titles. This process is localized in our own digital project workspace nested within the New Testament Virtual Manuscript Room (NTVMR). We are currently working with the Development Lab of the ADAPT Centre in Dublin and the Institut für Neutestamentliche Textforschung (INTF) in Münster¹³ to customize the existing "add feature" tool, a feature of the NTVMR that allows users to mark up images. When a title is identified, team members will place a box

⁹ See further P. Eggert, "Text-Encoding, Theories of the Text, and the 'Work-Site,'" *Literary and Linguistic Computing* 20 (2005), 425–435.

¹⁰ See H.W. Gabler, "From Arguments to Design: Editions in Books and beyond the Book," in *Textual Scholarship and the Canon*, ed. H.W. Gabler, P. Robinson, and P.V. Subačius (New York: Rodopi, 2008), 159–177.

¹¹ G. Genette, *Paratexts: Thresholds of Interpretation*, trans. J.E. Lewin and R. Macksey (Cambridge: Cambridge University Press, 1997).

¹² E.g., P. Andrist, "Toward a Definition of Paratexts and Paratextuality: The Case of Ancient Greek Manuscripts," in *Bible as Notepad*, ed. L.I. Lied and M. Maniaci (Berlin: de Gruyter, 2018), 130–149; L.I. Lied and H. Lundhaug, eds., *Snapshots of Evolving Traditions: Jewish and Christian Manuscript Culture, Textual Fluidity, and New Philology*, TU 175 (Berlin: de Gruyter, 2017).

¹³ See <https://www.adaptcentre.ie> and <https://ntvmr.uni-muenster.de>.

around it in the digital image and input other information, including its text, aesthetics, location, and other data specific to the form of that title. This process will create titular profiles for each manuscript that consist of marked up digital images and complex metadata, integrated with other digital tools and forms of metadata already available on the NTVMR. These profiles will then be exported via an API to our own website where the data can be further customized on the back end as necessary. Eventually, the searchable profiles that we create will be publicly available to all researchers through our own site and also as one of the digital tools embedded in the NTVMR. Our ambition is to create a comprehensive profile for each non-lectionary Greek manuscript, but should this prove untenable, we will create basic profiles for each manuscript (consisting of inscription and subscription titles) and more in-depth profile for a particular subset of the tradition, perhaps focusing on the Catholic Epistles.

The Catholic Epistles – James, 1–2 Peter, 1–3 John, and Jude – comprise a distinct sub-collection (sometimes associated with Acts), alongside the four Gospels and the Pauline corpus, but they remain one of the most neglected and disputed sub-collection in the New Testament. Focusing editorial attention on this corpus allows us to redress their marginal status within the New Testament corpus. This collection was first identified as a set of seven letters by Eusebius in the early fourth century (*Hist. eccl.* 2.23.25). Only fragmentarily preserved through the fourth century, the sevenfold collection remained a “virtual” reality in our current manuscript evidence until the compilation of the Codices Sinaiticus and Vaticanus, and, even then, the Catholic Epistles lingered at the edges of the developing New Testament collection.

The Catholic Epistles are sometimes referred to as the “General Epistles” when collocated with Hebrews, but this division is historically and materially unfounded as a way to distinguish them from the Pauline corpus. The Catholic Epistles and Hebrews did not inhabit the same material collection in the evidence as we now have it until Codex Vaticanus. Hebrews almost always circulated among or at the end of Pauline material, despite its anonymous address and the ancient questions over its Pauline authorship.¹⁴ The Catholic Epistles were instead combined with Acts to form an Apostolic collection (Praxapostolos), an organization that is still evident in New Testament manuscripts that arrange the Catholic Epistles before the

¹⁴ Manuscripts include \mathfrak{P}^{46} and the Codex Claromontanus (GA 06); Athanasius names the fourteen Pauline epistles, with Hebrews listed before the Pastorals (*Ep. fest.* 39.18). For ancient discussion of Hebrews’ authorship, see Eusebius, citing Origen (*Hist. eccl.* 6.25.11–14) and Clement of Alexandria (*Hist. eccl.* 6.14.2–4).

Pauline corpus.¹⁵ Particularly in the fourth century, the Catholic Epistles were a significant wrench in the gears of the developing New Testament canon: 1 Peter and 1 John were universally accepted and quickly put to use to underscore the legitimacy and authority of the Gospels of Mark (said to be based on Peter's teaching) and John, while the five remaining letters were called into question by the likes of Eusebius on the basis of their potential pseudepigraphy.¹⁶ All seven Catholic Epistles are included in Athanasius's famous New Testament list, their genuineness taken for granted in a text entirely contemptuous of pseudepigraphy, though their inclusion here is not indicative of a teleological trajectory, nor of the completion of the New Testament canon – as our project maintains. TiNT project data provides new evidence for the complex bibliographic and canonical issues associated with the Catholic Epistles, among other issues of critical concern.

Because of their complex transmission, the Catholic Epistles are a useful example for our project's principle aims (see also below). For one, this focus highlights the intersection of manuscript production and the issues of canonicity and textual authority, a point brought to the fore in their entitling and traditional descriptions. In the Bodmer Miscellaneous Codex, for example, the complete texts of Jude and 1–2 Peter – the only extant example of a cluster of Catholic Epistles prior to the pandect codices of the fourth century – are combined with other now non-canonical literature and share a scribe with 3 Corinthians and the eleventh Ode of Solomon.¹⁷ The Bodmer copies of 1–2 Peter offer particularly extensive paratextual content such as corrections and scribal notes, colophons, glyphs, and *nomina sacra*. These features often specifically call attention to the titles. For example, an epsilon is inserted slightly above Ιο(υ)δα in the (mis)title of Jude; glyphs and colophons highlight the titles and endings of 1–2 Peter, and the subscription of 2 Peter is encircled by a box. The paratextual at-

15 Codex Vaticanus has such an order, as does Athanasius's list in *Ep. fest.* 39.18. This order is also adopted in the recent Tyndale House Greek New Testament.

16 See, for example, Eusebius, *Hist. eccl.* 3.25.3; Dionysius (via Eusebius) on Johannine literature (*Hist. eccl.* 7.25.1–27); Jerome notes the existing doubt over James, 2 Peter, and Jude, but includes all seven Catholic Epistles among the "holy scriptures" (*Vir. ill.* 1, 2, 4, 9).

17 On P⁷² and the Bodmer Miscellaneous Codex, see T. Wasserman, "Papyrus 72 and the Bodmer Miscellaneous Codex," *NTS* 51 (2005), 137–154; B. Nongbri, *God's Library: The Archaeology of the Earliest Christian Manuscripts* (New Haven: Yale University Press, 2018), 157–215; id., "The Construction of P. Bodmer VIII and the Bodmer 'Composite' or 'Miscellaneous' Codex," *NovT* 58 (2016), 394–410; D. Horrell, "The Themes of 1 Peter: Insights from the Earliest Manuscripts (The Crosby-Schøyen MS 193 and the Bodmer Miscellaneous Codex containing P⁷²)," *NTS* 55 (2009), 502–522.

tributes contained within and alongside titles offer clarifying and interpretive information, hinting at the production and use of the manuscripts.

On a more basic level, there is also a remarkable amount of textual variation present in the titles of the extant manuscripts of the Catholic Epistles, some of which is already aggregated in the recent *Editio Critica Maior*. Some variants account for more minor differences in word order (επιστολη ιουδα vs. ιουδα επιστολη) while others offer more significant information about the author of the letter (e. g., ιουδα επιστολη καθολικη αδελφου ιακωβου; αλλος αδελφοθεος τα δ ιουδας ευσεβεεσσιν; επιστολη του αγιου ιακωβου του αδελφοθεου). The latter examples are particularly compelling: αδελφοθεος, “brother of the Lord,” is a titular feature for both James and Jude in multiple manuscripts, suggesting an intentional linking of James and Jude, which constitutes further reflection on the prescripts of both letters. James is identified in the main text of NA²⁸ as “a servant of God and the Lord Jesus Christ” (Jas 1:1) while Jude’s prescript reads “Jude [...] brother of James” (Jude 1:1).¹⁸ More critical connections and questions such as these will arise from the comprehensive compilation of data our project seeks to aggregate, and we suspect that our inductive engagement with the manuscripts will raise new questions we have yet to consider. Examining the titles of a collection like the Catholic Epistles provides new data for interrogating enduring critical questions.

For the moment, we will use our searchable manuscript profiles to inform research into six broad areas that will be carried out by the project team, some of which we have just touched on in relationship to the Catholic Epistles. These areas include (1) the diachronic development of titular traditions; (2) the reception of authorship, date, and context of production; (3) enumerative bibliography and the question of canon; (4) the expressiveness of spatial and artistic dimensions of titles; (5) titles, colophons, and scribes; and (6) segmenting and interpretation.

Research on the first area (the diachronic development of titles) examines inscriptions and subscriptions to understand the development of interpretive traditions related to particular biblical books and their bibliographic contexts. Titles also allow for the quantitative comparison of these formulations, assisting in identifications of locations and chronologies of production, scribal networks, and the genetic relationships between witnesses.

¹⁸ James is titled αδελφοθεος in GA 945, 104C, 1501, 1739, 1875; Jude is titled αδελφοθεος in GA 431, 945, 1739C, 2243, 2492.

Inscriptions, for example, have been pointed to as evidence for establishing the boundaries of textual families, like the book of Revelation's Complutensian text.¹⁹ But titles also function as barometers of interpretive pressures. Titles of the book of Revelation are more effusive in contexts where its authority is challenged, like in the early Byzantine period, or where the development of critical scholarship challenges accepted traditions of authorship, like nineteenth-century Mt. Athos (e.g., the effusive title Athos, Panteleimonos 110, copied in 1847).²⁰ Building this set of data identifies what aspects of the work were perceived to be essential to its interpretation. This research area leans on the fact that titles represent historically contextualized objects that are "artifacts of reception or of commentary."²¹

Second, the project explores perceptions of provenance embedded in titles, like authorship, date, location, and language of composition. This information allows us to explore the imagined geography, chronology, and authorial personae behind the production of the New Testament in various reading cultures. These questions gave rise to historical-critical scholarship and they remain central to the discipline. But this research area complicates the consensus conclusions of modern scholarship, forcing scholars to interrogate the contextual shifts that gave rise to critical scholarship and upended over a millennium of consensus embedded in the manuscripts. For example, many titles of the book of Revelation imply that its place of composition is the island Patmos mentioned in Rev 1:9. This identification suggests then that the Apocalypse is the product of a prophetic visionary experience, instead of the more cerebral intertextual artwork that modern scholarship considers it to be,²² and Patmos is often cited as a location of production also for the Gospel of John and the Johannine Epistles, even though Patmos plays no explicit role in these compositions (e.g., subscription to John in Athens, Bib. Nat. 128, GA 1416). The information provided by the titles on these issues reminds New Testament scholars that presuppositions deeply influence modes of interpretation, and that "pre-critical" interpretations can no longer be ignored as "misinformation."

¹⁹ See M. Lembke, "Der Apokalypsetext der Complutensischen Polyglotte und sein Verhältnis zur handschriftlichen Überlieferung," in *Studien zum Text der Apokalypse*, ed. M. Sigismund, M. Karrer, and U. Schmid, ANTF 47 (Berlin: de Gruyter, 2015), 33–133.

²⁰ "The Apocalypse of the Honored Evangelist, the one upon the breast, Dear, Virgin, Beloved by Christ, John the Theologian, Son of Salome and Zebedee and adopted son of the Mother of God Mary and a son of Thunder" (51v).

²¹ Genette, *Paratexts* (see n. 12), 55.

²² G.V. Allen, *The Book of Revelation and Early Jewish Textual Culture* (Cambridge: Cambridge University Press, 2017).

Transcribers who produce the titular profiles for each manuscript will tag particular items related to this area, like the presence of proper names, geographic locations, dates, and linguistic notations. The critical issues associated with provenance are more complex than traditional historical, intertextual, and genealogical methods have often acknowledged.

TiNT's third research focus explores questions of bibliography, canon, and the sociology of transmission. This area problematizes the perceived relationship between bibliographic context and canon. New Testament works were often produced in sub-groups (Gospels, Praxapostolos, Pauline epistles, and Revelation), but "full New Testament" manuscripts that reflect canonical ideals are rare.²³ Likewise, the idea of a closed and defined canon is not reflected in the corpus's titles, especially when one considers that titles often explicitly group particular works under their sub-corpora and that some New Testament works were often transmitted in codices that lack canonical rhetoric altogether, fitting in instead with a larger tradition of composite manuscripts.²⁴ And even where multiple New Testament sub-corpora exist within a single manuscript, some works may be treated discontinuously in terms of their paratextual emphasis. Titular profiles also function as enumerative bibliographies for the works within a codex, undermining perceptions of canon influenced by modern print cultures by showing the variety of paratextual and other non-biblical works transmitted alongside the New Testament.

Research area four focuses on the spatial and artistic dimension of the title, drawing upon cognitive aesthetics to better understand manuscripts as comprehensive works of art.²⁵ This analysis is not only art-historical, but examines how the ornamentation and placement of titles in the *mise en page* impinges on interpretation and structures the text.²⁶ The possible points of data for such an analysis are many, and their consideration

23 See U.B. Schmid, "Die Apokalypse, überliefert mit anderen neutestamentlichen Schriften – eapr-Handschriften," in Sigismund, Karrer, and Schmid, *Studien zum Text der Apokalypse* (see n. 20), 421–441.

24 See M. Friedrich and C. Schwarke, eds., *One-Volume Libraries: Composite and Multiple-Text Manuscripts* (Berlin: de Gruyter, 2016).

25 See B. Gaut, "Art and Knowledge," in *The Oxford Handbook of Aesthetics*, ed. J. Levinson (Oxford: Oxford University Press, 2003), 436–450; C. Baumberger, "Art and Understanding: In Defence of Aesthetic Cognitivism," in *Bilder Sehen: Perspektiven der Bildwissenschaft*, ed. C. Wagner et al. (Regensburg: Schnell & Steiner, 2011).

26 See A. Džurova, "La décoration des manuscrits grecs et slaves (IXe–XIe siècles)," *Scripta* 1 (2008), 45–59, and M. Maniaci, "Greek Codicology," in *Comparative Oriental Manuscript Studies: An Introduction*, ed. A. Bausi et al. (Hamburg: Tredition, 2015), 187–207.

recognizes that titles are not merely textual entities, but aesthetic objects whose graphic forms influence readerly engagement.

Aesthetics and color determine the functionality of the codex, among many other actors.²⁷ As artistic objects, titles are stylized among a range of features prevalent in various contexts of production, either by the deployment of illumination or penwork. Headpieces, zoomorphic or phytomorphic elements, geometric and doorpost patterns, initial letters, and other representational and non-representational features shape the way titles signify.²⁸ Art-historical studies that include (usually Byzantine) manuscripts have been fruitful in establishing traditional resemblances,²⁹ but the data provided in this area extends beyond deluxe illuminations. The spatial strategies for distinguishing titles from other sections of the artefact are particularly important in this regard. Often non-textual glyphs are deployed in a patterned way to differentiate titles from other text spaces. The coronis, diplé, diastole, and tildé are the most common, but other signs are encountered that defy categorization. These ornamental features engage titles not merely as textual phenomena, but as embodied parts of the tradition. The ornamentation of titles is more than a textual phenomenon, also assisting in plotting a text within the broader “history” of its work. This reality emphasizes the embodied nature of that tradition, particularly when the titles point toward or represent key figures from the past.³⁰ The analysis of these items creates a unique set of data for examining artistic and scribal peculiarities.

TiNT’s fifth research area explores the relationship between titles, colophons, and scribes. Titles are often intertwined with colophons in unexpected ways that alter the narrative logic of the codex and that call

27 See J. Cerquiglini-Toulet, “Conceiving the Text in the Middle Ages,” in *Rethinking the New Medievalism*, ed. R.H. Bloch et al. (Baltimore: Johns Hopkins University Press, 2014), 150–161.

28 See M.L. Agati, *The Manuscript Book: A Compendium of Codicology* (Rome: Bretschneider, 2017), esp. 326–327.

29 E.g., A. Weyl Carr, *Byzantine Illumination, 1150–1250: The Study of a Provincial Tradition* (Chicago: University of Chicago Press, 1987).

30 On “traditioning” and *exempla*, which titles contribute to at times, see H. Najman, “Traditionary Processes and Textual Unity in 4 Ezra,” in *Fourth Ezra and Second Baruch: Reconstruction after the Fall*, ed. M. Henze and G. Boccaccini, JSJSup 164 (Leiden: Brill, 2013), 99–117; H. Najman and I. Peirano Garrison, “Pseudepigraphy as an Interpretive Construct,” in *The Old Testament Pseudepigrapha: Fifty Years of the Pseudepigrapha Section at the SBL*, ed. M. Henze and L.I. Lied (Atlanta: SBL, 2019), 331–356; E. Mrozcek, *The Literary Imagination in Jewish Antiquity* (Oxford: Oxford University Press, 2016), esp. 51–85.

attention to the role of the scribe in an obvious way.³¹ Drawing on titles connected to colophons – mostly inscriptions, subscriptions, prologues, and commentary titles – this area connects the scribal craft to interpretation. Colophons do more than locate a manuscript in space and time; they offer new contexts in which to consider the intricacies of its bibliographic and textual codes, and issues surrounding class, gender, and identity embedded in the manuscripts. These last points are important because New Testament scholarship has tended to overlook manuscripts with poor paleographic profiles, focusing instead on the most intact papyri and deluxe illuminated manuscripts as representatives of Christian institutional thought. Colophons democratize ownership of the corpus and its individual texts to those who may lack institutional authority. And on a more basic bibliographic level, colophons may function as *de facto* titles when they are the only obvious distinguishing paratext between two works. For example, in TCD MS 30 (GA 61), the only paratext that distinguished the boundary between 2 Corinthians and Romans (265v) is the short refrain “grace to God in Christ Jesus the Lord” (τω θεω χαρις εν χω ιω τω κω). No explicit title is preserved, in part because the final stages of the production of the manuscript were never completed.

Our sixth and final research area examines traditions of segmentation and intertitles across the New Testament. Each sub-corpus of the New Testament accrued a traditional system of segmentation in late antiquity: the Eusebian apparatus and parallel *kephalaia-titloi* system for the Gospels; the Euthalian apparatus for the Praxapostolos and Pauline epistles; and the Andrew of Caesarea tradition for Revelation, among other less “official” traditions. While individual analyses and editions have been prepared for these systems, little has been made of the ways these systems, and especially their titular features, instill modes of interpretation.³² The choice to delineate textual segments influences interpretation, as do the presence and positioning of intertitles that suggest the content of a passage. The research carried out in this area examines the works of the New Testament in ways encouraged by the placement of titles in the manuscripts, creating a context for interpretation that differs from modern scholarly approaches and

31 See Buzi, “Titoli” (see n. 3), 203–217; A. Techasiriwan, “Locating Tai Lü and Tai Khün Manuscripts in Space and Time through Colophons,” in *Tracing Manuscripts in Time and Space through Paratexts*, ed. G. Ciotti and H. Lin (Berlin: de Gruyter, 2016), 35–58.

32 Notable exceptions, of course, exist, including M.R. Crawford, *The Eusebian Canon Tables: Ordering Textual Knowledge in Antiquity* (Oxford: Oxford University Press, 2019); M.R. Crawford and T.J. Lang, “The Origins of Pauline Theology: Paratexts and Priscillian of Avila’s Canons on the Letters of the Apostle Paul,” *NTS* 63 (2017), 125–145.

editions that is tethered to concrete material objects and the implementation of interpretive practices that accompany them.

Together, the project's six research areas contribute to two overarching objectives. First, TiNT aims to fundamentally reorient critical attitudes toward the most primary sources in the discipline by focusing on the material and paratextual aspects of manuscripts. As discussed above, the project builds a model for engaging this material by opening a new body of evidence that contributes to reception historical discourse, while simultaneously contributing information on questions that are central to historical-critical scholarship. This reorientation is essential because the use of manuscripts in New Testament studies has focused largely on the textual aspects of its rich tradition, engaging with manuscripts primarily as textual witnesses whose value lies in their ability to aid in reconstructing an *Ausgangstext*. This is surely a valuable use of this material, but manuscripts are not only textual witnesses – they are artefacts that reflect the context of their own making and traditions of interpretation.

TiNT's second objective argues for the importance of paratexts as structurally important to literature and as expressive modes of communication. Paratexts – the liminal features of all literature that mediate between text and reader – are the primary evidence for understanding what manuscripts want us to do with the texts they transmit. The variety and complexity of paratexts in the New Testament manuscripts are only beginning to be analyzed. And the depth of the New Testament's paratextuality means that manuscripts are not only for hypothesizing the earliest form of the text (although they can be), and that focusing on a key set of paratexts emphasizes the identity of the New Testament as a large set of culturally mediated text objects. The project initiates a change in how the scope of engagement and functionality of manuscripts in the discipline is conceptualized, demonstrating methods for analyzing paratextual features in an effort to examine the expressive vitality of the most primary of sources in New Testament studies.

3 Conclusion

The methodology of the project confronts pressing issues in New Testament scholarship, supplementing approaches to manuscripts that prioritize them as textual witness and developing further editorial approaches to manuscript paratexts. The project seeks to make a number of contributions to New Testament scholarship:

(1) We want to take seriously each manuscript as a witness to concrete instances of reading and interpretation. By focusing on titles, we emphasize the contextualized nature of textual transmission. Instead of viewing manuscripts only in terms of their ability to reconstruct an *Urtext*, they represent for us a contextualized instantiation of the work that is the result of human agency, culture, reading, and reception.³³

(2) The project comprehensively examines a set of data that has never before been examined on this scale as a legitimate object of study in New Testament studies, organizing a large quantity of data that will be publicly available for all researchers. The scope of our research areas is broad, requiring significant engagement with other scholars in New Testament studies and cognate manuscript cultures. To address the fact that titles are not features located only in the New Testament, we will organize a series of workshops over the life of the project that engage experts in other manuscript and early print cultures.

(3) Our inductive engagement with manuscripts provides new contexts for interpretation that have been overlooked in New Testament scholarship, though they are often better treated in research on other manuscript cultures, like the geographic and historical locations of a manuscript's production, or the reconstruction of a work's perceived context of composition.

(4) The project is inherently interdisciplinary, drawing on information from material codicology, papyrology, art history, textual criticism, Byzantine studies, biblical studies, poetics, and reception history, among others. For example, the manuscript profiles we produce build data that can be integrated with bibliographic databases like Pinakes, a site devoted to the codicology of medieval Greek manuscripts, but lacking information on many New Testament manuscripts. When compared to information catalogued in Pinakes, the structural profiles of New Testament manuscripts contribute to historical questions regarding the provenance of ancient and medieval books, taking seriously the materiality of the New Testament as a part of larger non-typographic book cultures.

(5) Our plan to publish the manuscript profiles adjacent to the *Editio Critica Maior* (ECM) digital editions in the NTVMR expands the functionality and utility of an edition initially designed to reconstruct an eclectic

³³ See also T.J. Kraus and T. Nicklas, "The World of New Testament Manuscripts: 'Every Manuscript Has a Story,'" in *New Testament Manuscripts: Their Texts and Their World*, ed. T.J. Kraus and T. Nicklas, TENTS 2 (Leiden: Brill, 2006), 1–11; L. Hurtado, *The Earliest Christian Artifacts: Manuscripts and Christian Origins* (Grand Rapids: Eerdmans, 2006).

Ausgangstext. Instead of providing information on textual history, the profiles contribute to an edition that is useful for New Philological enquiries of various kinds. This is especially true in the case of the *ECM* that already includes access to manuscript images, editorial decisions, digital transcriptions, and underlying XML code through hyperlinks in the apparatus. The publication of the profiles supplements traditional editorial praxis by demonstrating the utility of editing aspects of the tradition that are usually perceived to be ancillary.

Overall, TiNT seeks to draw attention to the critical utility of manuscripts for a range of issues by focusing in on the title as a species of paratext. Titles may be “misinformation” insofar as they contradict some conclusions of modern historical-critical scholarship, but to consider them as misinformation in every sense fails to understand that titles are the products and shapers of interpretive traditions from the second century onward. They are one of the residues of reception that are attached to manuscripts, and the TiNT project seeks to emphasize that one of the most concrete vectors for tracing the New Testament’s reception is within its own manuscript matrix.

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