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Alessandro Bausi, Paola Buzi, Javier Del Barco,
Emiliano Fiori, Marilena Maniaci,
Eugenia Sokolinski

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Research projects

Editing Paratexts: Observations from the New Testament's Titles*

Garrick V. Allen, University of Glasgow, Kimberley A. Fowler, University of Groningen, Kelsie G. Rodenbiker, Maxim Venetskov, Martina Vercesi, and Lily Su, University of Glasgow

This article explores the complex theoretical and practical issues involved in editing paratextual features in Greek New Testament manuscripts and the many possible critical research questions to which this type of collaborative work contributes. Reflecting on the ongoing work of the 'Titles of the New Testament' (TiNT) project based at the University of Glasgow, we outline the challenges involved in working digitally with a large and heterogenous manuscript corpus and discuss some of the editorial steps we have taken to enable the construction of a titular search tool and our own research questions on this corpus. We ultimately conclude that our digital editorial practices stand in a long line of annotating activity that can be traced back as far as the scribes and craftspeople who produced the manuscripts we continue to explore in this project.

Introduction

The overarching goal of the project 'Titles of the New Testament: A New Approach to Manuscripts and the History of Interpretation' (TiNT) is to orient New Testament scholarship, and scholarship on ancient textual traditions more generally, toward the manuscripts as neglected points of evidence for important critical questions.¹ This issue is particularly acute for New Testament scholarship, which has a well-established editorial tradition and which is often undergirded by theological ideas about the special significance of the

* Research for this publication received support from the TiNT project, funded by the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (grant agreement No. 847428).

1 On the project see Allen and Rodenbiker 2020 and Allen et al. 2021. See also the project website, <www.kephalaia.com> (last accessed 6 November 2023). Other projects have also worked in this direction, including the 'Paratexts of the Bible' (ParaTexBib) project. See Wallraff and Andrist 2015 and <<https://www.manuscripta-biblica.org/about/>> (last accessed 15 December 2023).

‘original’ text.² Our approach is not designed to undermine but to supplement the ongoing production of critical editions, which remain invaluable tools for scholarship on ancient texts and their manuscripts; in many disciplines they continue to be perceived as the apex of scholarly achievement. Editions have always been tools to interrogate the manuscript and textual tradition, even if they have not always been treated as such. Today, changes to the media of editions have created a renewed urgency to find ways to resituate manuscripts at the centre of scholarly praxis. The changing modalities of access to editions, along with their growing complexity as combinations of images, metadata, commentary, and other markup, means that manuscript literacy will be a key skill required to use editions to their fullest potential. Responding to the *Editio Critica Maior* editions of the New Testament that are continuing to emerge, the TiNT project explores one aspect of the New Testament’s manuscripts afresh, examining a body of evidence that is overlooked by, and indeed quite foreign to, many biblical scholars. Unlike much traditional text critical scholarship on the New Testament, this project is not concerned with accessing hypothetical ‘original’ forms, but rather utilising each manuscript witness as a unique instance of the texts’ history, seeking structures within the tradition to make new judgments about its transmission and reception.

Because the Greek tradition of the New Testament is so vast, encompassing around 3,500 artefacts produced from the second to the twentieth century in hundreds of different locations,³ the TiNT project focuses on one feature that is common to most manuscripts: titles. The morphology of the title in the Greek New Testament is complex.⁴ The intricacies of the titular tradition are found not only in the fluidity of their texts, but also in the different types of titles (inscriptions, subscriptions, intertitles/*kephalaia*, running titles), their various layouts and aesthetics, artistic elements (e.g., script, colour profiles, illuminations, location, text shape patterns), and the different literary works transmitted alongside the New Testament (e.g., prologues, lists, *kephalaia* tables, cross-reference systems, commentaries, liturgical tables, epigrams, other early Christian and Byzantine literature). Although the titles received in modern published Bibles suggest stability and standardisation, there is nothing static about the New Testament’s titular tradition, even if its flexibility is constrained by traditional guardrails.

2 On this discourse, see the classic article by Epp 1999.

3 This number does not include lectionary manuscripts, which we do not examine in this project because they have their own unique titular and segmentation strategies. Of course, many ‘continuous text’ manuscripts have liturgical elements associated with the lectionary tradition, on which see Paulson 2018.

4 See for example Allen 2020, 44–73.

The variegated nature of the New Testament's titles provides an ideal data set for bringing new evidence to bear on old critical questions. We use information gleaned from our digital editing of the titles to engage six areas of research: (1) the diachronic development of paratextual traditions associated with the New Testament; (2) the perception of provenance and imagined geographies; (3) the relationship between bibliography and canonical ideologies; (4) the aesthetics of paratextuality and its influence on interpretive practices; (5) the role of scribes and other craftspeople in the transmission and interpretation of the New Testament from the second century onward; and (6) the role of *kephalaia* traditions in textual segmentation practices. These questions can of course be explored without recourse to titles, but the titles add a layer of overlooked evidence that offers new insights into these areas of interest.

To address each of these questions, researchers on our project examine the features of specific manuscripts, using 'new/material philological' approaches that engage each manuscript as a genuine witness to the tradition and to particular instances of reading and reception.⁵ Supplementing and enabling this approach, we are simultaneously building a new set of data through our editorial procedures that enable continued examination of the New Testament's titles once the project has formally concluded, by digitally editing titles using a bespoke editorial tool embedded within the New Testament Virtual Manuscript Room (NTVMR).⁶ To date (about three years into the five-year project) we have produced over 30,500 unique annotations for titles. We plan to have our markup and verification completed by the end of 2024. Our editorial work allows us to survey the nearly entire manuscript tradition, create new forms of metadata, and identify manuscripts for closer scrutiny. Each non-lectionary manuscript in the *Kurzgefasste Liste* will receive a titular profile comprised over various annotations (see below), permitting scholars to see at least a portion of the titles embedded in that manuscript and additional information about each entry.⁷ At the same time, scholars will be able to search for features across the corpus, using this data to inform research questions, even those that go beyond the focus of our project.

Editorial Tool and Manuscript Profiles

Our editorial approach to the New Testament's titles prioritizes the aggregation of as much data as possible related to the textual and aesthetic context

5 On 'new philology', see Lied 2021, 22–32.

6 <<http://ntvmr.uni-muenster.de/>> (last accessed 10 February 2022).

7 On the *Kurzgefasste Liste* see Aland et al. 1994 and an updated version online at <<https://ntvmr.uni-muenster.de/liste>>.

of these titular traditions.⁸ Given that the Greek New Testament tradition is so extensive, we developed four manuscript profiles of various scopes that capture a range of details pertinent to each manuscript: minimal, standard, maximal, and maximal New Testament. The majority of manuscripts receive a minimal profile, which captures data on the inscription and subscription titles of each New Testament work in a given manuscript. This profile does not track ‘non-biblical’ material or any other form of the title, such as intertitles or running titles. Standard profiles include information on every inscription and subscription in a manuscript, including all prefatory material, such as canon tables or the beginning of a list of *kephalaia* or prologues/*hypotheses*, and non-New Testament works (Old Testament, Patristic treatises, prologues, etc.). As with the minimal profile, standard profiles also disregard titular forms located within a work, like *kephalaia* and running titles. Maximal profiles account for every form of every title in a given manuscript, including the inscriptions and subscriptions for all New Testament and non-New Testament works, running titles, and intertitles. Due to the labour involved in producing a maximal profile, we reserve these for particularly important manuscripts or those relevant to the research being carried out by team members. Maximal New Testament profiles catalogue every form of every title, but only for New Testament works within a given manuscript, ignoring all ‘non-biblical’ or prefatory material. These four profiles allow us to capture titular data from every manuscript while prioritising more substantive profiles for manuscripts of particular interest to the research projects being carried out by members of our team.

Our editorial space in the NTVMR has also been designed with a broad scope of features in mind. Aside from transcribing the text of each title, we also document the title type (inscription, subscription, intertitle, or running title); tag the work to which the title is affixed; its folio or page number; its location on the page and its justification vis-à-vis the main text; artistic features such as a headpieces or tailpieces, illuminations, and animal (zoomorphic), plant (phytomorphic), anthropomorphic, geometric, and/or architectural details; whether the script appears to be the same hand and size as the main text; and whether the title is segregated from the main text, for example through negative space, indentation, or any number of glyphs such as an *obelus*, *paragraphos* (horizontal line that often extends into the right or left margin), tilde (~), or even a line fill string of glyphs (such as the diplé >). Our descriptions of each titular form are fulsome.

8 For the complete transcription guidelines of the TiNT project, see <<https://eprints.gla.ac.uk/242534/>> (accessed 8 November 2023). See also Allen and Rodenbiker 2020.

We also note any titular paratexts that impinge upon the space of the title. These items include stichometric notations, colophons, Eusebian canon tables, *Euthaliana*, *liturgica*, corrections, page numbers, drollery, tachygraphy, non-Greek script, textual segmentation, and *catenae*/commentary. After the title is transcribed in the transcription field, we then mark up further structural and aesthetic features of the formulations, including features like breaks in the lines of text, corrections, abbreviations (like numerals or *nomina sacra*), ornamentation such as colour, or punctuation. In essence, each entry that comprises transcribed text, metadata that describes the state of the text, and a marked-up image.

Even with this somewhat maximalist approach of our editorial tool, working to contextualise the text of the title within the broader paratextual and formal ecosystem of the folio on which it appears, the particularity of each manuscript often presents a challenge to the process of editing. Some features do not easily fall into one of the groupings we envisioned. In some cases, features can be added manually to ensure that we capture as much data as possible: under the category of artistic feature or titular paratext, for example, the editor can tick the ‘other’ box and provide a brief description. Our editorial tool remains strategically pliable, such that features can be added throughout the editing process. In two of the entries described below, for example, the text is inscribed in the shape of a cross, preventing a straightforward transcription with line breaks into the manuscript editor. Since a pattern emerged across several manuscripts, we added a ‘cruciform’ feature to the ‘artistic element’ category in our markup tool so that this feature can be catalogued across the whole corpus of Greek New Testament manuscripts. The flexibility of our data entry tool is crucial to our editorial approach, which aims to catalogue as much paratextual detail on each entry as possible. Still, the idiosyncrasy of material artifacts remains a feature of the manuscript tradition and presents a welcome challenge to the process of cataloguing such a vast amount of data. We have come to recognise that our editorial work is an essentially interpretive process, one that mirrors the realities of the New Testament’s own transmission.

Project Research Questions

In addition to this collaborative editorial work, team members are also engaged in their own research projects, informed in part by the new data we gather and our own inductive engagements with the manuscripts. These projects cover parts of every New Testament subcollection and a variety of languages, particularly Greek, Latin, and Coptic. Their focus ranges from the analysis of the *Euthaliana*, a common but remarkably varied paratextual sys-

tem of segmentation and summarisation, across hundreds of manuscripts, to a comparative approach to gospel titles and paratextual conventions in the Greek New Testament and the Nag Hammadi Codices.

Garrick Allen's research focuses on the Euthalian tradition. Although some attention has been directed to this complex and highly flexible set of paratexts attached to Acts and the New Testament epistolary literature,⁹ it has been explored much more sparsely than its cognate system for the gospels: the Eusebian apparatus.¹⁰ The system of Euthalian paratexts is comprised of lists, cross-reference systems, prefatory texts, and text segmentation traditions. Although the origins of the tradition remain unclear, parts of it appear in nearly every Greek copy of Paul's letters and the Praxapostolos. Exploring the titular tradition of the New Testament more broadly enables the exploration of how this ubiquitous system interacts with other persistent paratexts (like the titles) and how these items are configured in individual manuscripts. Instead of relying on Zacagni's 1698 edition of the Euthalian features, the TiNT project offers the space to explore the transmission of these items within the broad scope of the New Testament's manuscript tradition.¹¹

Martina Vercesi's work analyses the convergence of Latin and Greek traditions, evaluating the impact of the intellectual exchange of the two language traditions on the textual transmission and paratextual realities of the New Testament.¹² Because Greek and Latin manuscripts of the gospels have often been considered separately, the interactions of the two language cultures and their combined influence on the New Testament's transmission and reception history remains unexplored. Her work seeks to understand what the points of contact between these two languages in the manuscripts tell us about how scribes organised the text and about the mutual influences of one language tradition upon each other. This multilingual approach recognises the New Testament as a product of persistent cultural encounter and interaction. The data collected in our editorial process informs this project by identifying locations of post-production multilingualism in the form of annotations, allowing us to better explore the boundaries of paratextual transmission across linguistic traditions.

Kimberley Fowler, formerly a postdoctoral researcher on the TiNT project, works primarily with gospel manuscripts to compare the paratextual conventions found in the New Testament to Coptic manuscripts that preserve non-biblical texts, with special focus on the Nag Hammadi Codices. Paratexts

9 See, e.g. Willard 2009 and Blomkvist 2012.

10 See, e.g., Wallraff 2021; Crawford 2019; Coogan 2023.

11 See Zacagni 1698. For his work in this area to date, see Allen 2022; Allen, 2023; Rodenbiker and Allen 2023.

12 For an overview of the Latin tradition, see Burton 2013.

remain a relatively neglected source of information not only in New Testament manuscripts, but also in those containing other early Christian material. While extant titles in manuscripts such as the Nag Hammadi Codices, the Dishna Papers, and Codex Tchacos have been catalogued and explored by various scholars,¹³ larger-scale treatments of the interpretation and implications of paratextuality within extra-canonical Christian literature remain limited. Within this project, the roles of paratextual material on both sides of the canonical boundary can be compared and illuminated, with attention directed towards the ways paratexts function in the transmission of individual textual traditions and the competitive literary environment of early Christianity. Paratextual features are spaces in which information can be included within a manuscript without altering the main body of its text, and thus paratexts often provide information additional to the text itself, especially when comparing across linguistic traditions.¹⁴

Kelsie Rodenbiker focusses on titles to the Catholic Epistles as instantiations of apostolic tradition.¹⁵ Titles of works often include honorific titles for significant apostolic figures. James and Jude, for example, are both called ἀδελφόςθεος ('brother of God') in some instances, likely in a development and clarification of Jude's proem identifying this work's traditional author as Jude, the brother of James (Jude 1:1).¹⁶ Reflective of a similar impulse to provide additional information about another apostolic figure, multiple manuscripts identify Peter as κορυφαῖος τῶν ἀποστόλων ('chief of the apostles') and others note that one or both of the Petrine epistles were written from Rome, where Peter is traditionally said to have met his end.¹⁷ The TiNT project's editorial tool, and eventually its search functions, allow for such con-

- 13 The PATHs database documents and describes all Coptic biblical and non-biblical titles between the third and twelfth centuries CE: <<https://atlas.paths-erc.eu/titles>> (accessed 10 October 2023). See, for example, Poirier 1997; Buzi 2005, 79–84; and Dias Chaves 2016.
- 14 On Paratextuality, see the classic work by Genette 1997. For Greek manuscripts in particular, see Andrist 2018.
- 15 See, for example, Rodenbiker 2022; Rodenbiker 2023.
- 16 Gregory-Aland (hereafter GA) 1875 (Athens, EBE 149, *diktyon* 2445, 47v (James); GA 945 (Athos, Dionysiou Monastery 37, *diktyon* 20005) 306r (James) and 322r (Jude); GA 1739 (Athos, Great Lavra Monastery B 064, *diktyon* 27116) 32r (James) and 43v (Jude). See also Allen and Rodenbiker 2020, 273.
- 17 GA 43 (Paris, Bibliothèque de l' Arsenal 8410, *diktyon* 491001) 59r and GA 2243 (Athens, EBE 222, *diktyon* 2518) 237r. Noting where a letter was written and often who carried it are conventional aspects of manuscript subscriptions. Only a few post-Byzantine manuscripts note that both 1 Peter and 2 Peter were written from Rome: GA 2243, 240r and 242r; GA 1751 (Athos, Great Lavra Monastery K 190, *diktyon* 28499) 52v and 55v. Many other subscriptions to 1 Peter in earlier manu-

nections to be made between otherwise apparently disparate manuscripts that share common features. These convergences can in many cases be further traced to early Christian commentaries and/or now-extracanonical literature: James is also identified as ἀδελφόθεος and Peter is called the κορυφαῖος τῶν ἀποστόλων in the *Clementina*, a possible indication of associated source material for these later-affixed titles, but also simply an instance of shared tradition that is reflective of the apostolic reputations surrounding the figures of James and Peter as early Christian leaders.¹⁸ Titles are one space in which the traditions surrounding early Christian figures of prestige continue to be developed, distilled, and transmitted.

Maxim Venetskov, who recently joined the TiNT project, specialises mainly on the liturgical traditions pertaining to the gospels and apostolic works as they emerged in the Byzantine manuscript corpus from the ninth century onward. While the lectionaries have been studied by several scholars,¹⁹ a rich and complex system of readings integrated into the majority of the New Testament manuscripts is a *terra incognita* despite the fact there exists a wide range of marginal marks²⁰ and liturgical tables in many continuous-text New Testament manuscripts. These liturgical lists include *synaxaria*, *archoteleia*, *eklogadia*, *kanonaria*, and *menologia*.²¹ Liturgical annotations are frequently interwoven with the titles of the New Testament works, working in tandem to indicate the beginning and end of a work and testifying to the visual and aesthetic significance of the practical everyday life of sacred texts in the Byzantine liturgical cycle.²² Investigating the diverse and abundant liturgical

scripts include that the letter was written from Rome. For Petrine subscriptions see B. Aland et al. 2013, 202 and 261.

18 Cf. *Letter of Clement to James* 19:2; *Epitome de gestis S. Petri* (PG 2:148). John Chrysostom also used this title for Peter, cf. *De Maccabaeis*, PG 50:632 and *Oratio Secunda*, PG 63.

19 See especially Nelson 2016; Gibson 2018; Paulson 2018.

20 For a survey of marginal marks used for liturgical purposes, see notably van Lopik 2018, 154–156, 159–160.

21 For a princeps edition established mainly on the basis of GA 411 (tenth century, Venice, Biblioteca Nazionale Marciana gr. I, 18 = 1276, *diktyon* 70114), see Gregory 1900, 365–384.

22 We have identified many occurrences where titles are intermixed with liturgical indications: for example, regarding the gospels, the announcement of the Gospel according to Matthew is directly followed by the start of liturgical reading/pericope on the Sunday of the Holy Fathers, one week before the Nativity of Christ: εὐαγγέ[λιον] κατὰ μ[α]τθαῖον καὶ κυ[ριακή] τῶν ἁγίων π[ατέ]ρων (eleventh century, GA 756, Paris, Bibliothèque nationale de France, Suppl. gr. 1083, *diktyon* 53747, 3r); and regarding the Apostolos, the end of the liturgical reading on Thursday of the fourteenth week after Pentecost is followed by the subscription to 2 Corinthians:

material incorporated into the manuscripts opens up new perspectives on the interpretation and performance of the New Testament text. Because liturgical calendars can highlight popular ecclesial events or saints venerated in specific locales, the study of these liturgical features also offers insight into the identification of geographical areas for the production and transmission of both concrete copies and manuscript clusters, including locations like Constantinople, Palestine, Asia Minor, Cyprus, or southern Italy.

Lily Su's doctoral research focuses on the paratextual features of the manuscripts containing the Pauline Pastoral Epistles. These three letters are widely regarded to be pseudonymous based on the statistical analysis of their linguistic peculiarities relative to the Pauline letters considered to be authentic. But when paratextual features such as titles are brought to bear on critical notions of pseudepigraphy as an ancient compositional practice, the previously overlooked role of the manuscript evidence emerges as a key source of authorial tradition. For example, the subscriptions to 1 Timothy preserved in the majority of manuscripts have *λαοδικείας* as the place of its composition. And yet, the word *λαοδικείας* is not mentioned in the letter's main text. Ancient scribes and readers might have noticed the problematic nature of the letter, but they used paratexts to defend 1 Timothy as an authentic Pauline letter written from Laodicea mentioned in Col 4:16. Su's focus on ancient manuscripts and compositional practices provides a new critical vantage point for understanding anew the transmission and reception of the Pastoral Epistles.

The Manuscripts

In addition to our ongoing research projects and larger critical questions, we are also interested in analysing the manuscripts in their own right as objects worthy of study beyond the texts they happen to carry. Although the possible examples of our observations are numerous, we want to comment upon the issue of the decorative shaping of titles in some manuscripts because it connects the textual, aesthetic, and layout issues that we seek to capture in our markup, especially since text layout features tend to be ignored in classical editorial practice.

GA 15 and Marking Titular Shape

Some of the challenges encountered when working through the complexities of manuscripts, and the possibilities that TiNT's editorial tool offers for representing them, are illustrated in the eleventh-century minuscule GA 15 (Paris,

τέλος τῆς δ' (= Τετάρτης)· καὶ τῆς πρὸς κορινθίους β' ἐπιστολῆς· ἢ πρὸς κορινθίους β' ἐπιστολῆ, ἐγράφη ἀπὸ φιλίππων· διὰ τίτου καὶ λουκᾶ· στίχοι, ψο' (twelfth century, GA 2412, Chicago, University of Chicago Library, Ms. 922, diktyon 13015, 77r).

Bibliothèque nationale de France, grec 64, *diktyon* 49625).²³ Consisting of 225 folia, this manuscript contains the four gospels preceded by Eusebius's *Epistle to Carpianus* (1v–3r). The letter is presented in colourful decorative frames adorned with birds, following the accompanying canon tables (3v–8r) that are similarly gilded with red, green, blue, and gold and featuring a diverse array of creatures both human and non-, mythical and real. This copy also includes liturgical annotations throughout with ekphonic notation and concludes with both synaxarion (204r–212v) and menologion (213r–225r) liturgical reading lists.²⁴ Each gospel is preceded by illuminations that correspond to each evangelist, and the first folios of each gospel include miniatures specific to each narrative. At the beginning of Matthew, Jesus's ancestors Abraham, Isaac, Jacob, Judas, King David, his son Solomon, Joachim and Anna appear; at the beginning of Mark, the prophet Isaiah, John the Baptist, John's baptism, John's meeting with Christ, and John's preaching to the people are depicted; at the beginning of Luke we see the evangelist, his addressee Theophilus, the prophet Zachariah, his wife Elizabeth, and the scenes with Zachariah before the birth of John the Baptist; and at the beginning of John the images include God the Father, Christ, John the Baptist preaching to the Jews, Christ with the Jews who did not recognise him, and Christ with the Gentiles who were converted. The manuscript also features a series of empty canon tables following John's Gospel (198v–302r) that are elaborately illustrated in a similar fashion to those at the beginning of the codex. While by no means a feature exclusive to this witness,²⁵ these features exemplify GA 15 as a living document that was supplemented and adapted over the course of its life as a functional object. The unfinished canon tables are just one of the various production layers preserved in the manuscript.

GA 15 also has complex titular formulations that are often challenging to transcribe within our project guidelines. Matthew is the first New Testament work in the manuscript (10r–11v),²⁶ with an elaborate inscription in an intricate, colourful frame that occupies the majority of the page (10r), ornamented with plants, four birds, and geometric patterns. This title (represented in fig.

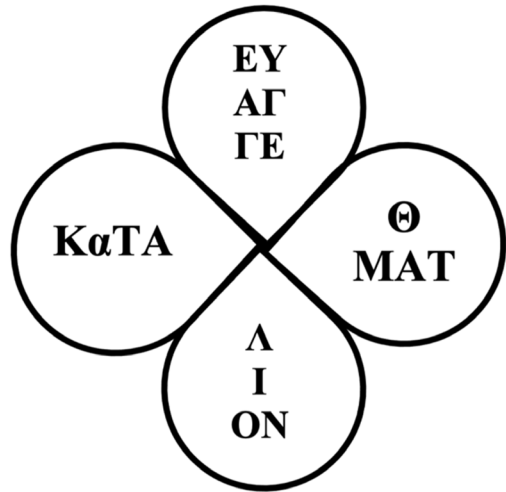
23 Digital images available at <<https://gallica.bnf.fr/ark:/12148/btv1b105157462/f20.planchecontact>>. See further Gregory 1900, 132.

24 On this tradition and its relationship to other gospel paratexts, see Royé 2013.

25 For other empty canon tables, see, for example, GA 263 (Paris, Bibliothèque nationale de France, grec 61, *diktyon* 49622, 1r–4r; the Latin MS 5463 (British Library, Codex Beneventanus), 4r–v (<https://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_5463_fs001r>); and the Ethiopic Abbā Garimā Gospel 1, 6r–v (<<https://w3id.org/vhml/readingRoom/view/132896>>, accessed 6 November 2023).

26 On folio 12r the text of Matthew begins again, this time preceded by a simpler headband in the *Blütenblatt* style.

Fig. 1. Representation of the inscription to Matthew in GA 15 (10r).



1) that precedes the work illustrates well the fact that the particular aesthetics of paratexts are not always straightforward to capture digitally, especially when text is written in such a way as to visually represent shapes or forms. However, the TiNT project tool is sufficiently flexible to capture the layout information, ensuring that the aesthetic diversity employed in such inscriptions (both within an individual manuscript and when compared with others) is not overlooked, even when the formula itself is a common one.

In this case, the inscription εὐαγγέλιον κατὰ ματ[θαῖον] ('Gospel according to Matthew'),²⁷ is composed in a cruciform shape and divided between four petal-shaped segments in the centre of the frame (fig. 1). The letters are gilded and written entirely in uncial script apart from the first alpha of the word κατὰ, a common ligature that doubles as space-saving device that keeps this word intact in one line. The difficulty here is how to transcribe this title in such a way that the words remain unbroken and readable in the transcription while conveying that their physical arrangement requires the formulation to be first read vertically (from top to bottom) and then horizontally (from left to right). The word εὐαγγέλιον ('gospel') is written vertically with its first six letters in the topmost segment and its final four letters in the bottom segment. The letters are in groups of two over six lines, apart from the lambda and iota, which occupy their own lines.

While the editorial tool allows for transcriptions to indicate when words are divided over more than one line, in this case the situation is complicated

²⁷ The inscriptions to Luke and John, but not to Mark, are also presented in cruciform layout (inserted in less refined bands than that preceding Matthew).

further by the fact that εὐαγγέλιον occupies lines 1–3 and 5–7, with κατὰ ματθ[αῖον] (according to Matthew) interrupting it on line 6. The simplest way for us to enter this in the tool is as follows:

εὐ-
 αγ-
 γέ-
 λ-
 ι-
 ον
 κατὰ ματθ[αῖον]

In the manuscript, the words κατὰ ματθ[αῖον] intersect with εὐαγγέλιον, but in order to maintain readability in the transcription the vertical and horizontal elements of the title are entered consecutively. The cruciform layout of the title is still important to acknowledge, however, and this type of data can be recorded in the editorial tool under the ‘Artistic Feature’ subheading. Originally, because this type of text presentation is somewhat rare, it did not have its own pre-existing option for selection and would have to be entered as ‘Other’ in the ‘Artistic Element’ part of the editorial tool, with ‘cruciform text’ written in manually in the accompanying text box. However, after encountering this textual arrangement on a number of occasions the editorial tool was augmented to include ‘cruciform text’ as a listed selection option.²⁸ While individual paratextual features and the idiosyncratic realities of individual manuscript have presented a challenge for the transcription process, TiNT’s adaptable editorial tool offers the flexibility to capture data such as this in creative ways.

GA 9 and Titular Cruciformity

Another, even more complex, example of titular variation and shape are the individual and collective gospel titles found in GA 9 (Paris, Bibliothèque nationale de France, grec 83, *diktyon* 49645), a witness from the twelfth century (copied in 1167 by Solomon of Notos) containing the text of the four canonical gospels. These titles provide significantly more detail about the gospel writers than their well-known short titles, and the manuscript also presents a combined gospel subscription in cruciform shape in addition to prologues to the gospels, canon tables, *kephalaia* lists, and liturgical material placed on the final pages. The titles play a substantial role in the overall paratextual

28 We have identified several other manuscripts where the inscriptions to the gospels are also executed in a cruciform shape, namely, GA 7, 89, 121, 178, 212, 226, 520, 558, 895, 925, 1035, 1191, 1194, 1394, 2281, 2507, 2905.

structure of the manuscript. The following are the individual inscriptions to the gospels, apart from John's which is written by a post-production hand:²⁹

εὐαγγέλιον συν θε[ε]ῶ τοῦ ἁγίου ἀπο[στόλου] κ[αί] εὐα[γγελιστοῦ] μι[α]τ[θ]αίου τοῦ
τελώνου κε[φάλαιον] πρῶτον

The Gospel with God of Saint Matthew the Apostle, Evangelist, the Tax Collector.
Chapter one

εὐαγγέλιοι συν θε[ε]ῶ β' τὸ κατα μάρκον ἐκτεθὲν εὐαγγελιστοῦ κεφάλαιον πρῶτον

The second Gospel(s) along with God according to Mark set out by the Evangelist.
Chapter One

εὐα[γγέλιον] συν θε[ε]ῶ τρίτον τοῦ ἁγίου ἀποστόλου καὶ εὐαγγελιστοῦ λουκᾶ
κε[φάλαιον] πρῶτον

The third Gospel along with God of Saint Luke, Apostle and Evangelist. Chapter
One

A few features of these inscriptions stand out. First, an unusual *nomen sacrum* is used for Matthew; the only other *nomen sacrum* used for an evangelist is that of John, a pattern reflected in the tradition more broadly (although there is debate internal to our team about what actually constitutes a *nomen sacrum* in some of these instances). Second, these titles add information on the order of the gospels: Mark is the second (β') and Luke the third (τρίτον). Finally, it is worth noticing some differences in the evangelists' description; Matthew and Luke are called 'apostle and evangelist,' whereas Mark is only 'evangelist.'³⁰ Unfortunately, we no longer possess the first hand of John's inscription to be able to provide a comprehensive picture, since the folio that contains it (and John 1:1–14, 216r–v) is part of a supplemental restoration from the fourteenth century.

In addition to the unusual formulations in the inscriptions, the manuscript also contains a combined subscription for the gospels as a whole located immediately after the end of John and before the liturgical lists of the *synaxarion* and a short *menologion* (271v) (fig. 2).³¹ In most copies, this information

29 It reads τὸ κ[α]τ[ὰ] τ[ὸ] ἰω[άννην] ἅγιον εὐαγγέλιον ('The Holy Gospel according to John'), which is also repeated in the upper margin (κ[α]τὰ τ[ὸ] ἰω[άννην] ἅγιον εὐαγγέλιον).

30 This information may reflect early Christian tradition about Mark's secondary authority via Peter's oral discourse preserved by Eusebius and attributed to Papias and Clement of Alexandria (cf. Eusebius, *Hist. eccl.* 2.15.1–2 [Papias], 3.39.15 and 6.14.6–7 [Clement]). It is worth noting that the scribe elevated Luke to the status of an apostle, even though according to other traditions, Luke is the companion of Paul and not necessarily an apostolic figure himself (e.g. Irenaeus, *Haer.* 3.1.1).

31 Subscriptions are also present for both Matthew and John. See also Elmelund and Wasserman 2023a.

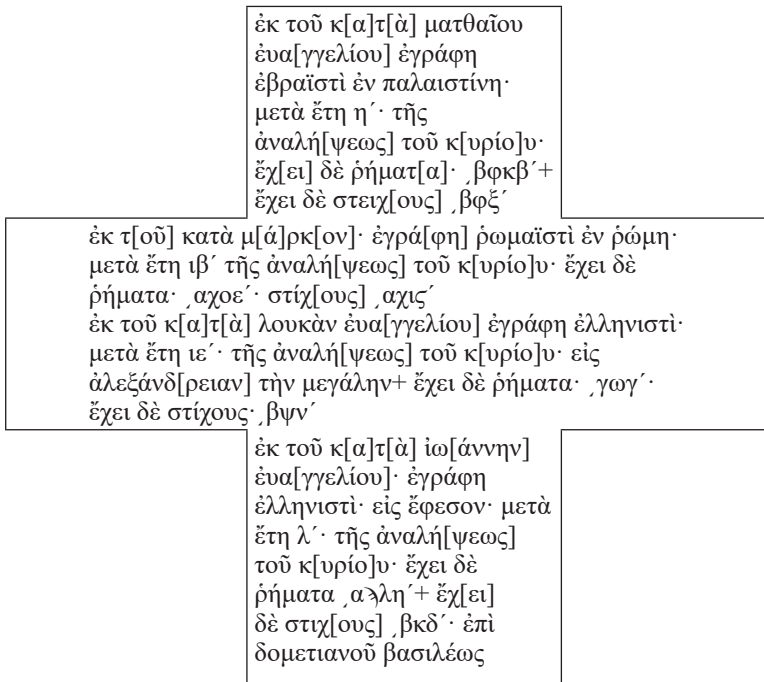


Fig. 2. Transcription of cruciform gospel subscriptions in GA 9 (Paris, Bibliothèque nationale de France, grec 83, *diktyon* 49645), 271v.

(or at least parts of it) are preserved in the individual subscriptions to each gospel, but these subscription texts are also persistently mobile.

From the Gospel according to Matthew written in Hebrew in Palestine; after eight years from the Lord's Ascension (having 2522 sentences and 2560 lines).

From [the Gospel] according to Mark; written in Latin in Rome; after twelve years from the Lord's Ascension (having 1675 sentences and 1616 lines)

From the Gospel according to Luke written in Greek; after fifteen years from the Lord's Ascension in the great Alexandria (having 3803 sentences and 2750 lines)

From the Gospel according to John written in Greek in Ephesus; after thirty years from the Lord's Ascension (having 1938 sentences and 2024 lines) during the reign of Domitian.

These aggregated paratexts inform the reader about the date, location, and language of the gospels' composition (also presenting the numbers of *stichoi* and sentences/phrases in each text). The origin of these paratexts is unknown, and research on the subscriptions to other parts of the New Testament is only

beginning to emerge.³² However, various permutations of these subscriptions are common in the minuscule gospel manuscripts.³³ Despite their omnipresence in the tradition, more work must be undertaken on the origins, transmission, and effects of these subscriptions, along with their relationship to the rest of the Greek tradition and other forms of framing in Greek literature more broadly.

These brief examples from GA 15 and 9 begin to show the complexity of the project's markup procedures and editorial agenda, especially our efforts to combine text, aesthetic, and layout information.

Conclusion

Overall, our ongoing editorial work is designed to create new evidence for some larger critical questions pertaining to the New Testament and to the study of ancient literature transmitted in manuscript cultures more broadly. The inductive process at the foundation of this project enables us to capture the small details that are commonly overlooked in traditional transcriptions of entire works that (for good reason) tend to avoid paratextual material where possible. But these details are not explored in isolation. Our database and print editions will also make it possible to identify patterns and structures across the tradition, like the traditions of various kinds of cruciform textual layout explored above. The project is focused both on small, apparently unique details and on a higher-level view of the larger data set.

The flexibility of the editorial tool and the collaborative editorial structure we've adopted, where each manuscript is marked up by one person and verified by another, gives us the tools to capture data on each title relevant to our questions and to account for the complexity of the New Testament's manuscript transmission. Although the fact that our editorial work is an inherently subjective, interpretive process might lead researchers to question the reliability of the data, it is precisely this creative flexibility that allows us to capture data that is not well accounted for elsewhere in the history of scholarship and to make this data searchable and therefore more functional. In this way our project is of a kind with the many anonymous scribes, readers, and annotators whose graphic residues we are seeking to understand and contextualise.

32 In his monumental work, von Soden 1911, 301–327 provides a basic list of variants for these formulae which relate in many ways to the prologues of the gospels. These subscriptions are also mentioned in Nelson 1980, 93–104. See also Thorp and Wasserman 2023; Elmelund and Wasserman 2023b.

33 In this case, the entire formulation is treated as a subscription to the gospels as a corpus, using the same markup protocols as described above.

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