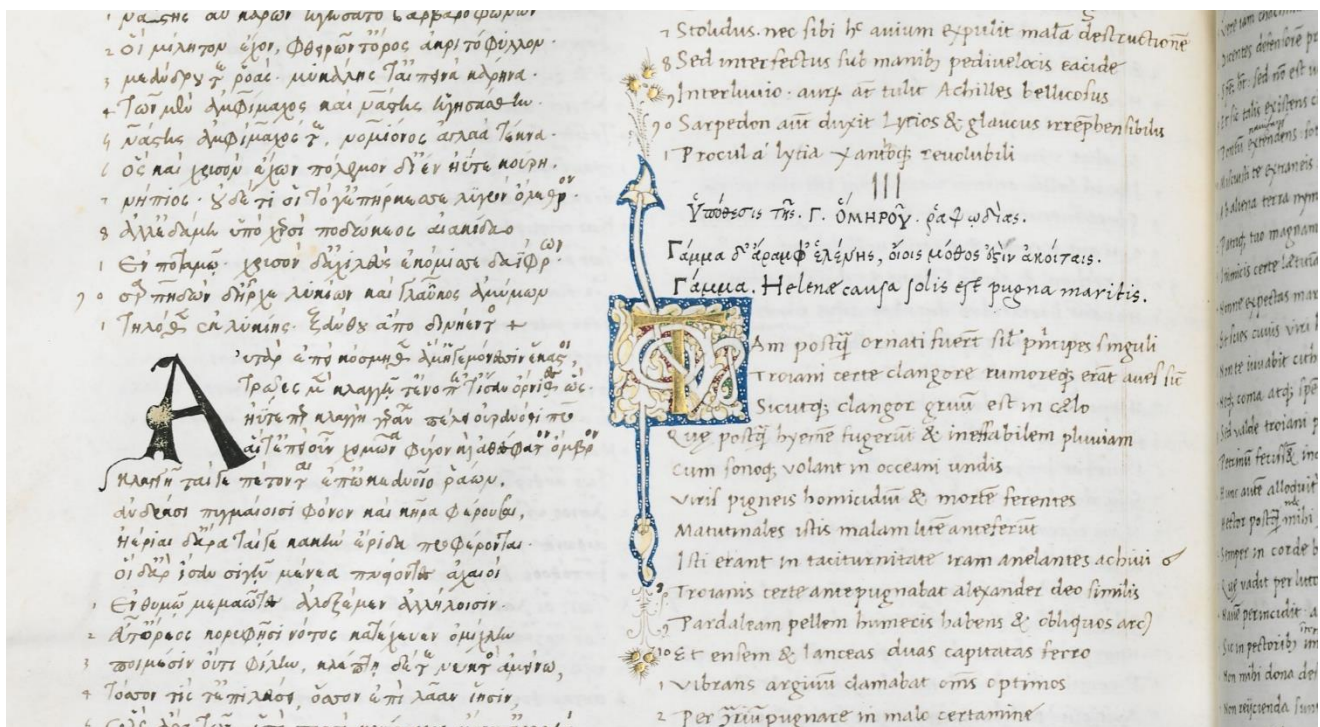


Paratexts in Premodern Writing Cultures

Ghent University
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BOOK OF ABSTRACTS



Conference venue
St Peter's Abbey
Sint-Pietersplein 9, 9000 Gent

Organisers

Floris Bernard, Kristoffel Demoen, Rachele Ricceri & Anne-Sophie Rouckhout

The ‘Paratexts in Premodern Writing Cultures’ conference is organized by the *Database of Byzantine Book Epigrams* project at the Departments of Literary Studies and Linguistics of the Faculty of Arts and Philosophy at Ghent University.

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Abstracts

The Euthalian Tradition to the New Testament: Precursors and Textual Strategies

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The Euthalian system of paratexts is endemic to the New Testament's manuscripts, appearing in some configuration in nearly every Greek copy of Acts, the Catholic Epistles, and Pauline Epistles from the sixth century onward. Its persistent presence in the Greek New Testament is only equalled by its critical neglect. This paper examines the underlying traditions that contributed to the production of certain Euthalian elements, focusing especially on the quotation lists and the system's relationship to the New Testament itself. The Euthalian system codified a cacophony of existing traditions, creating a perduring apparatus that influenced readings of the New Testament for over a millenium.

The Paracontents / Paratexts of the Gospels and Their Chronological Distribution on the Basis of the Nine PTB Categories: A Tentative Statistical Study

ANDRIST, PATRICK
(Ludwig Maximilian University of Munich)

coming soon

A Galaxy of Paratexts. 'Centripetal' and 'Centrifugal' Dynamics in the Making of Astronomical *Corpora*

ANNUNZIATA, VALERIA
(Scuola Normale Superiore Pisa)

One of the most striking features of astronomical manuscripts is the presence of a broad range of associated scholiastic apparatuses and paratexts of different types and

functions. Many of these paratexts were originally ancillary material which was either inspired by or travelled alongside a main text that was conceived as ‘canonical’ and authoritative. Canons set standards and attract other kinds of texts that are deemed worthy of transmission and keep “gravitating” around a main text just like the stars in a galaxy are kept together by centripetal forces around a nucleus. Although originated as subordinate material, at a later stage many of these paratexts started to have a parallel and independent textual transmission for a process of “centrifugal” dissemination, as a result of the dismemberment of running commentaries or exegetical works.

The paper will especially focus on a case-study: the *corpus* of paratexts circulating with the astronomical poem ‘*Phaenomena*’ of the Hellenistic author Aratus of Soli, which is a major collection of both scientific and literary texts written until the late Paleologan age; its last edition was made by Ernst Maass in 1898 and still needs further investigation. The study of the transmission of these paratexts intended to supplement or refine the subject matter of Aratus’ poem allows diving into the dynamics of the making of *corpora* of paratexts.

The Corpus of Paratexts in Constantine Akropolites’ Authorial Manuscripts

AVOGARO, DAVIDE

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The learned Byzantine author Constantine Akropolites (1254/55–1323/24) collected a large part of his vast literary production in an edition originally organised in three volumes, of which only the first two are preserved today: respectively, the idiographic manuscripts Hierosol. S. Sepulcri 40 and Ambros. H 81 sup. In this paper I propose to analyse the rich apparatus of paratexts that the author placed in the two manuscripts, including, specifically, the titling of the works, a Prologue preceding the first volume, an introduction to the Encomium to Constantine and Helena, nine book epigrams and twenty-five cover letters, referring to the volumes of the edition or to specific works. In the first part of my presentation, I will offer a concise overview of the paratexts, proposing a classification according to their formal structure, their layout and their position within the edition. In the second part, I will move on to examine the themes around which the authorial discourse developed within them is built. My aim will be to demonstrate how Akropolites actively uses paratexts to draw a precise authorial self-portrait and to suggest in advance the overall meaning to be derived from the reading of his works. In the last part, I will address some of the issues posed by the paratexts, e.g., why, in the authorial manuscripts, about half of the works are untitled; why cover letters and book epigrams refer to only a limited number of them; why, in the Ambrosian codex, a later reader systematically scraped off the authorial *sphragis* from the epigrams. Through this paper, I will show how the paratexts, despite not having attracted much scholarly attention so far and still being partly unpublished, offer us valuable insights into the way Akropolites

conceived his literary activity, and allow us to gain a better understanding of the composition and early circulation of his works.

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1st Person Plural Verbs and Intercultural Dialogue in the Iliadic Scholia

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The Iliadic scholia, as a highly consequential paratextual corpus, originated over centuries and across the Eastern Mediterranean: Ptolemaic Alexandria, ancient philosophical schools, scattered scholars and educational institutions all contributed. Yet the scholia’s multifarious authorship and the uncertainty surrounding their transmission to the Byzantine age obscure their original cultural context: a chorus of anonymous ghosts offer only words. Today, we are aided by modern collation of manuscripts and papyrological material,¹ but these were unavailable to writers of the principal extant manuscripts in the 10th to 13th centuries, who were faced with text alone. The identity of the chain of excerpters and compilers before this time remains unknown,² and this paratext’s context was absent for those Byzantine readers.

In addition, the scholia often deploy an authoritative tone, effectively saying “this is how to understand the *Iliad*”, and even when presenting alternatives or equivocating they leave little space for interpretation by the reader. This paper, however, will explore one way in which this usual procedure is subverted: the role of 1st-person-plural verbs. The scholiasts’ use of these verb forms, I shall argue, invites the reader, across chronological and cultural divides, into their argumentative process. Sometimes they merely discuss “our” text of Homer without readerly input, but they often invoke “our” common everyday experiences: Σ *Il.* 15.14a bT appeals to *our* habit of blaming those nearby when *we* err. Not only does this invite reader and scholiast to become characters within the paratext (unlike the monumental and impassive text of Homer which dominates the page) but it

also creates a cross-cultural bridge. The earliest scholiasts³ used these verbs to bridge some of the divide between their readers' experiences and the Homeric text; these portions of the paratext were initially a way, through a formal device, to access the main text more fully. In the perhaps 1000 years that followed, however, these verbs were implicitly endorsed by generations of scribes even as their culture became distant from the scholiasts'; the first-person-plural verbs nonetheless invite cultural engagement. This paper will therefore explore the role of these verbs in creating an intrinsically intercultural paratext, and in rejecting, through a formal feature, the separation of reader and written word found in the Homeric text.

Notes

1. Most importantly the editions of Erbse (1968-88) and van Thiel (2014).
2. The highly influential study by Schironi (2018) traces the origins of A scholia (a subset or 'family' of scholia) but is limited to examining the earliest scholarly processes involved.
3. Either the composers of the scholia or those who placed them in margins as paratext.

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Greeting and Farewell to Pollux

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The textual tradition of Pollux' *Onomasticon* has not yet been studied in depth, despite the important advancements made by Eric Bethe (1895; 1900–1937, vol. 1). While undertaking a systematic investigation of the entire manuscript tradition of the *Onomasticon*, I have been able to identify all the witnesses which contain two short, and very interesting, epigrams in dodecasyllables which were added to Pollux' text during its transmission. These epigrams are included in Cougny (1890, 3.222) and in *DBBE* (32481 and 25943), but they are worthy of more sustained attention. I will provide a new edition and a more reliable text, which results from the examination of all manuscript witnesses. My paper aims to present this new text and other relevant progress. Firstly, I have been able to reconstruct how and when these epigrams were written and copied and also to recover an interesting emendation made by Costantinus Lascharis in his handwritten copy of Pollux. Secondly, it was possible to reconstruct how the text was arranged in the most

ancient witnesses, i.e. by placing two verses in a row. Thirdly, these two epigrams should most likely be dated to the Palaeologan Age and their circulation should be traced back to a shortened redaction of the *Onomasticon* which was produced in the Palaeologan period and served as a sort of *vulgata* in the late Byzantine era up to the early Renaissance. Finally, it is worth examining in full the similarities in format, context, and formulary between these epigrams and other similar poetic compositions.

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Opening Remarks

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This introductory paper is structured around three main areas: the history of the *Database of Byzantine Book Epigrams* (DBBE) project, the examination of paratexts across different cultures, and an introduction to the conference.

First, we sketch the history of the DBBE project, which has pioneered with the collection and analysis of Byzantine book epigrams. Started as an exploration in a pilot project, the DBBE has evolved into a recognized scholarly resource, addressing challenges such as defining its scope, balancing transcription versus edition of paratexts, and integrating with other academic projects. We briefly outline the project's development, its methodologies, and its contributions to the study of premodern paratexts.

Second, we give an outline of the importance of studying paratexts. Recent scholarship has highlighted their increasing relevance in manuscript studies, emphasizing textual materiality and the complexity of manuscript culture. While Gerard Genette's definition serves as a foundation, diverse evidence and usages necessitate a nuanced approach, recognizing paratexts as thresholds between text and materiality, and as texts dependent on a main text. Paratexts reveal the socio-economic and cultural contexts of manuscripts, offering insights into the roles of scribes, readers, and the unique circumstances of each manuscript's creation and use.

Finally, we introduce the rationale behind the conference, which aims to deepen the academic appreciation of paratexts in premodern contexts. The conference will address topics such as the chronological boundaries of paratexts, their visual presentation, and

their role in reader engagement. By encouraging a cross-language, comparative analysis that enhances our understanding of how paratexts function in different cultural contexts, the conference seeks to contribute to a more nuanced understanding of paratexts in manuscript studies, as well as to foster future collaborations.

The Pseudo-Ovidian *Argumenta Vergiliana* in the *Anthologia Latina* (1-2 R): Methods and Purposes of a Paraintertextual Relationship

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In the framework of Latin paratexts, one of the most interesting examples – but still poorly understood – is the corpus of the *Argumenta Vergiliana* in Riese's *Anthologia Latina* (1-2 R). They are hexametric epigrams that summarize and introduce Vergil's *Eclogues*, *Georgics* and *Aeneid* in the manuscripts, where they are ascribed to Ovid due to a pseudo-epigraphic preface. The main feature of these metrical paratexts is that they are based on re-use and reworking of Virgilian material (partly also Ovidian), in which the anonymous author shows poetic ability and originality. The aim of this research is to investigate through several examples the features of this relationship with Virgil's main texts, and especially its purposes from a paratextual perspective, with specific attention to the school environment in Late Antiquity. For this reason, it is meant to consider the definition of 'paraintertextuality', that concerns both textual relationships, and to examine the relationship between paratextuality and intertextuality in the development of a literary product endowed with evident practical purposes but also its own literary autonomy. Furthermore, the *Argumenta* not only constitute a paratextual apparatus to Vergil's works, such as in the famous *Vergilius Romanus* (Vat. lat. 3867), but they also show an autonomous tradition as a single poem: therefore, it becomes necessary to retrace the original editorial structure of the *corpus* and to understand how it interacted with Virgilian exemplars in the textual tradition. From this perspective, the study of the *Argumenta Vergiliana* becomes a valuable opportunity to conduct a research based on an interdisciplinary approach between palaeography, codicology and philology. Indeed, these short poems concern many research topics, such as the terminological problem, the different layouts in the manuscripts, the need of further analysis, and the peculiar textual relationship with the main text.

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***Synopsis Scripturae Sacrae* (CPG 2249) in Eton College Library MS. 144 codex: the fortune of an ancient biblical paratext in the Protestant world of Modern Age**

DI GIUSEPPE, GIADA

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Synopsis Scripturae Sacrae (hereafter *SynPsAth*, CPG 2249), attributed to Athanasius of Alexandria (4th century), is a collection of short notices on the Old and New Testaments, usually attested as introduction to biblical catenae in some manuscripts. This paratextual document is important not only for the history of the composition of the biblical canon in the first centuries of Christianity but also for its reception during the Modern Age, which is the focus of this work.

Firstly, this proposal attempts to analyse the history of one of the most important witnesses of the *SynPsAth* tradition - Eton, College Library, MS. 144 (Bl.5.13) - to provide insights on the actual circulation of the pseudo-Athanasian paratext during the Modern Age. We will consider a time slot spanning from the manuscript creation in the 14th century to its acquisition by Eton College Library in 1748.

Secondly, the work points out the fortune of *SynPsAth* in the field of Protestantism, likely due to this paratext proposing a biblical canon similar to the Protestant one. In fact, by examining the history of this manuscript, we uncover a common Protestant background shared by most of its owners and an extensive network connecting prominent Protestant figures of that era. As an example, we discuss Beatus Renanus

(1485-1547), a Dominican priest, who initially sympathised with Martin Luther and had close ties with Erasmus of Rotterdam.

Finally, to corroborate the significance of *SynPsAth* within the Protestant context, we focus our attention on the 16th century, when this paratext experienced a renewed interest. This is evident in the production of critical works based on the Eton codex, such as the first Latin translation by the Reformer Musculus (1556), as well as an excerpt from *SynPsAth* serving as introduction to the Latin translation of the *New Testament* by Erasmus of Rotterdam (1522).

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Peter Riga's *Aurora* and Its Paratexts

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Being the most popular Latin verse Bible of the later Middle Ages (it was written in 1180-1200), the *Aurora* was copied, read, and studied throughout Western Europe. In fact, this medieval bestseller is still preserved in over 470 manuscripts dated to the 13th–15th centuries. The engagements with Riga's *magnum opus* include expansion, translation, and commentary – activities which create a complex textual transmission and, in the process, provide the poem with numerous paratexts, mostly in verse, but some also in prose. These texts are added not only at the beginning and the end of Riga's poem, as can be expected, but also throughout, thus framing not only the work as a whole, but occasionally also its individual components (i.e. biblical books).

This paper proposes to examine the various paratexts to the *Aurora* which are written, on the one hand, by anonymous medieval readers reacting to Riga's work, and on the other, by Aegidius of Paris, Riga's younger contemporary and self-appointed reviser who reworked the *Aurora* not once, but twice. Aegidius's engagement with the *Aurora* in particular offers remarkable insights into how at least one medieval reader positioned himself and his own work against the person and the poem of his famous and influential predecessor.

The paratextual positioning of Servius's commentary

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Ancient commentaries on literary texts form particularly complex paratexts, straddling the threshold between the textual and the extra textual. On one level, a commentary is an extended text in its own right, but its entire existence depends on another text, the literary work on which it comments. Commentaries thus presume that their readers have access to the literary text on which they depend. On another level, pre-modern commentaries are fluid, since readers and writers can construct and adapt these paratexts to suit their needs and resources.

The commentary of Servius on Virgil's poetry is a fascinating case study through which to evaluate the paratextual nature of ancient commentary. Servius worked as a grammaticus in Rome during the late fourth and early fifth centuries, and his commentary on Virgil arose from his professional practice in the classroom. However, for the next millennium, his commentary took on an independent existence beyond the classroom context, as it became a reference text for reading Virgil. Readers could use it for finding out background and clarifying meaning, but copyists could — and did — adapt, expand and contract its content to serve their purposes, depending on whether they presented it alongside or independently of Virgil's verse. The variety of display and presentation of the commentary (with or without Virgil's text, with or without other, later commentaries on Virgil) has fundamentally shaped and changed our understanding of the commentary. I propose to examine several pre-modern presentations of the commentary to show how its visual display changes both its content (what is included and excluded) as well as its relationship with those texts it shares space with on the page. In so doing, I aim to show the fluid reception of this paratext and the ways it interacts with competing texts.

Legenda eius require in libro dominicali. Using paratext to access a network of books

FURLAN, ELISA

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Medieval liturgy was characterised by a distinct fluidity. Far from being fixed and immovable, it adapted and changed along with the needs of medieval communities, and liturgical texts were undergoing such adaptations as well.

When it comes to paratext in liturgical manuscripts containing collections of patristic sermons and hagiographical texts, I would like to explore how paratext was employed by monastic communities as a support to navigate the performance of their liturgical duties. Did the compilers develop strategies to find their way through the vast amount of textual possibilities offered for the celebration of saints' feasts?

Through a very interesting case-study, in this paper I propose to investigate how medieval compilers could put together a complex as well as accurate system of interlaced references by means of specific paratextual elements, specifically titles and marginal annotations.

The manuscript SUBIACO, BIBLIOTECA DEL MONUMENTO NAZIONALE DI SANTA SCOLASTICA, ms. 4, IV¹, written in the 13th century, most likely in Subiaco's Monastery, is a Latin hagiographical lectionary compiled with a specific liturgical aim. Its margins are enriched by an overabundant system of marginal annotations which, as clearly marked by different coloured inks, are the work of several hands in a sort of participative process of collaboration between different copyists. The very practical indications they give are not

limited to the liturgical occasions for which the texts had to be read, but also refer to the detailed ways of identifying those texts also in the other liturgical books owned by the community.

By reconstructing this sort of 'compass-system', therefore, I would like to outline how the compilers were able to disentangle among the many choices left open by the medieval liturgy, and demonstrate the combined and synergic use of other liturgical books that is revealed by this fascinating manuscript.

Notes

1. For the codicological description see <https://manus.iccu.sbn.it/cnmd/0000049164> (consulted 13/11/2023).

Interplay of Book Culture and Poetic Creativity in Byzantine Book Epigrams: Unveiling Linguistic Threads and Palaeographic Trends

GIANNIKOU, KYRIAKI & LAURO, ELEONORA
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This presentation will focus on 'scribe-related' Byzantine book epigrams found in New Testament manuscripts originating from Southern Italy and Constantinople from the 10th to the 13th century. Based on data and metadata stored in the *Database of Byzantine Book Epigrams* (DBBE), the presentation will unfold in two parts.

The first part of this presentation will focus on the material and historical entanglement of these book epigrams, based on an examination of paleographical and textual features. Scribe-related occurrences can help to shed light on the identity, cultural background and literary competences of the individuals producing manuscripts in specific historical contexts. However, the content of these metrical paratexts is not the only source of insights. The material features of book epigrams (e.g. type of ink, script, layout) contribute to a deeper understanding of the writing habits of identifiable social groups. A comparative analysis of New Testament manuscripts from Southern Italy and Constantinople will further elucidate regional and cultural specificities in book epigrams.

In the second part of the presentation, the focus will shift to the examination of formulaic elements present in the same DBBE sub-corpus. First, the corpus will be contextualised within the broader scope of research concerning formulaicity. Despite the acknowledged formulaic nature of Byzantine book epigrams,¹ the distinctive characteristics of this historical, written corpus presents challenges to the application of already established methodologies for analysing formulaic language. Specific instances of formulaic language within the subset, delineated by the aforementioned chronological, geographical, and genre-specific parameters, will then be explored. The

analysis will be facilitated by the utilisation of node-graph visualisations. Through this approach, potential correlations between these two pivotal centers of manuscript production and consumption within the Byzantine world are anticipated to be discerned. Additionally, the extent to which formulaic elements may be attributed to individual monastic or scribal origins will be discussed.

Notes

1. Bernard, F. and Demoen, K. 'Book epigrams'. In Hörandner, W., Rhoby, R. and Zagklas N. 2019. *A companion to Byzantine poetry*. Brill, 404-429.

Paratexts in Syriac Liturgical Manuscripts

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(Austrian Academy of Sciences)

As being used regularly in prayers, Syriac liturgical manuscripts include many paratexts which sometime have been categorized generally as colophons and marginalia. These paratexts have a wide range of representations, such as to ask for short prayers by the scribes from the readers, and sometime even the readers or others have documented some notes, either to be recorded or asking for prayers from anyone who would find their notes in the future. In some cases, 'hidden' paratexts could also exist in the Syriac manuscript tradition, such as when scribes had written their names with a few words to pray for them inside ornaments and other sorts of decorations at the beginning of texts. Finally, while Syriac liturgical manuscripts can contain prayers in multi languages (such in Arabic but in Syriac scripts, a phenomenon known as "Garshuni") sometimes metrical short poems can be also found in different languages and scripts. This paper will shed a light on the paratexts, colophons and marginalia in the Syriac book tradition.

From Paratext to Prosimetrum: The Changing Status of Paratextual Poetry in the Armenian *Alexander Romance*

MACFARLANE, ALEX
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The *Alexander Romance*, translated into Armenian c.5th century CE, survives in many later medieval manuscripts with its prose narrative accompanied by original Armenian poetry. These poems, known as *kafas*, were set apart from the main text by many means, including: poetic meter, linguistic register, ink colour, page layout, and their contents, which elaborated or commented upon the events happening in the narrative. They were not part of the story, which hewed close to its early Greek original, but provided supplementary material. The separable nature of the *kafas* is exemplified by their circulation in some manuscripts detached from the prose narrative entirely.

By the end of the medieval period, manuscripts preserved a new version of the Armenian *Alexander Romance*: a shorter, more 'folk' version of the tale. In it, the paratextual *kafas* had changed in function: many became part of the storytelling, so that the tale only makes sense with prose and poetry combined. This paper examines the journey of the *kafas* in the Armenian *Alexander Romance* from paratextual poetry to prosimetrum. It also considers them in comparison to other tales in the medieval Armenian literary tradition that contain *kafas* (poems of the same meter), as a likely influence on their trajectory. The life of the Alexander *kafas* provides insight into one potential outcome for medieval paratexts: entering the text to which they were originally positioned alongside.

PARAHeB: Understanding the Paratexts of the Hebrew Bible

MARTÍN-CONTRERAS, ELVIRA
(Spanish National Research Council)

Medieval Hebrew Bible manuscripts often feature marginal annotations known as Masora, primarily studied for textual content, overlooking their format, location, and variations across manuscripts. These annotations are often perceived merely as "guardians" of the biblical text, but this view limits our understanding of their relationship with the biblical text. Furthermore, the diverse arrangements and numbers of annotations across manuscripts are often neglected. Some manuscripts also include other paratextual elements like glosses and decorations that share space with the Masora in the margins, yet their functions and interactions remain unexplored.

The project *PARAHeB: Understanding the Paratexts of the Hebrew Bible* dares to challenge this notion by exploring the broader implications and multifaceted

relationships between the Masora and other paratextual elements with the biblical text. Employing a comparative approach that examines selected manuscripts representing diverse paratextual settings, we aim to provide a more nuanced understanding of the fundamental role and profound impact of these paratextual elements in codifying knowledge and fostering a deep appreciation of the Hebrew biblical text.

I will present the PARAHēB project and one of its intended pioneering outcomes: the creation of a comprehensive database designed for the in-depth study of paratextuality. This innovative tool will offer advanced search functionalities that go beyond simple listings, accommodating both Hebrew and non-Hebrew manuscripts embellished with paratexts. Its availability will be of great help to researchers in this field, as it will enrich the exploration of paratextual complexities.

Tzetzes on Ptolemy, the Ocean and the winds. Textual and diagrammatic paratexts in the medieval transmission of Tzetzes' *Histories* (VIII.581-625; 646-677)

MARTINS DE JESUS, CARLOS
(University of Granada)

John Tzetzes (c. 1110 – post 1180) is one of the best-known and most controversial didactic poets of mid-Byzantium, a literate and true scholar that preserved valuable information from ancient Greek literature and scholarship, both in his works and self-commentaries of them. His *Histories* (also called *Chiliades*, ‘Thousands’, after the modern misleading division of the text into thirteen 1000-line “books”) are a collection of 668 *topoi* discussing literary, historical, geographic, and mythological issues, originally aiming to comment on his own letters, addressed both to his friends and to fictitious persons. Comprising a total of 12.759 fifteen-syllable political verse, they are, in several occasions, our only source for several ancient and contemporary texts, authors, and mythological versions, which would have been completely lost without his scholarly work. P.L. Leone’s edition (1968, 22007) describes and collates a total of 21 codices – seven of which are full copies–, to conclude a double recension in the medieval transmission of the work. Of these codices, only five transmit the scholia (originally written by Tzetzes himself, and afterwards reproduced and added by subsequent scribes), dating from the late-thirteenth century to the second half of the fifteenth century.

This paper focuses on a group of diagrams on the names and positions of the oceans and the winds that are copied, with almost no changes, in four of these codices (VBAO in Leone’s edition), side to Tzetzes’ discussion on “the eastern Oceanus” (story 212) and “the side of the wind Zephyrus” (story 215). By considering Tzetzes’ acquaintance and work upon Ptolemy’s *Geography* as well as the role of these diagrammatic scholia in twelve-century Byzantium and other manuscripts directly related to the author, I shall

look for the manuscript origins of these particular diagrams, their scientific background and the possibility of a Tzetian authorship for them.

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Book Epigrams on the Church Fathers in Latin Manuscripts. A Preliminary Study

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Many medieval manuscripts, both Latin and Greek ones, contain religious and theological texts. Amongst them, the works of the Church Fathers hold a central position. As their texts were highly appreciated because of their spiritual value, they are often accompanied by laudatory epigrams. Many epigrams on the Church Fathers which are preserved in Byzantine manuscripts have been collected in the DBBE. Several of these poems were critically edited and thoroughly studied. Similar epigrams in Latin, however, have never been collected or studied on a comparable scale.

However, if one starts looking into manuscript catalogues and (digitalized) manuscripts, a lot of, often unpublished, Latin material can be found. For this talk, I would like to show, on the one hand, the evidence of this textual material on the Church Fathers and, on the other hand, to indicate the relevance of this corpus for the study of Greek book epigrams on the same topic.

In this presentation, I will especially focus on epigrams on the four great Western Church Fathers (Ambrose, Augustine, Jerome and Gregory the Great). In traditional Christian iconography, they are often presented together as the Western counterpart of four Eastern Church Fathers (John Chrysostom, Basil the Great, Gregory of Nazianzus and Gregory of Nyssa). Because these saints have a similar, highly respected status in East and West, we can compare epigrams written in their honour.

In this comparison between epigrams on Eastern and Western Church Fathers, the following questions will be addressed:

- Is there a thematic overlap regarding the content / message of the poems? Are these saints addressed in a similar way?
- Are there signs of differences in book culture between Latin and Byzantine manuscripts?
- Are there signs of influence of Greek epigrams on Latin ones or vice versa?

***Titulus finalis, Subscriptions and Total Stichometry* to the Gospels of Mark in Cyrillic manuscripts of Tetraevangelia**

OSTAPCZUK, JERZY
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Most of the Cyrillic manuscripts of Tetraevangelia except of four Gospel books feature some additional texts (i.e., paratexts). They can be found before or at the end of each Gospel book. In case of the texts that follow Gospel books the three following can be enumerated: *Titulus finalis*, *Subscription* and *Stichometric data*. All these three paratexts that follow Gospel of Mark in the Church Slavonic tradition will be the subject of this presentation. More than 200 Cyrillic manuscripts of Tetraevangelia, dated to 11th-17th centuries, in various recensions of Church Slavonic language, i.e., (Middle-)Bulgarian, Serbian, Macedonian, East Slavonic, will be researched.

The results obtained in the study of Greek manuscripts of Tetraevangelia, presented in the publication *The Subscriptions to Mark's Gospel and History of Reception* written by C.T. Elmelund and T. Wasserman (to be published in *New Testament Studies* {4/2023}), will serve as supplementary comparative source data.

Using Other Texts as Paratext: On the Early 19th-century Appropriation of King Jasvant Singh's Philosophical Works

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King Jasvant Singh I ruled on Jodhpur/Marwar (present-day Rajasthan) in the middle of 17th c. CE. He was an important political figure, closely connected to the Mughal imperial court. A patron of poets and artists like many of his contemporaries, he was also an author in his own right. The majority of his works, composed in the North Indian literary vernacular known as Brajbhasha, deal with Vedānta philosophy, inspired by the interpretation of the sacred Upaniṣads. This paper seeks to delve into a facet of the reception of his works which has escaped their edited version, published in 1972, with

Vishwanathprasad Mishra as editor. The scribal colophons of several of the manuscripts consulted, located in Jodhpur, are short, and offer little information. The paper shows that such scribal colophons may not so much guide us at the level of close reading but are still sites of cultural and historical transaction. By complementing the colophons with other works transmitted in the same bundle of those by the ruler or present in the same repository – making them function as epitext – the paper suggests that Jasvant’s texts were copied as part of the intellectual project of the Nath Yogis, a religious tradition which was trying to shape not only the politics but also the history of the Jodhpur dynasty on their terms in the early 19th c..

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An Unpublished Poem on Georgius Choeroboscus

SANDRI, MARIA GIOVANNA
(Scuola Normale Superiore Pisa)

Georgius Choeroboscus (second half of the 8th century) was one of the greatest Greek grammarians¹. Although mainly known for his commentaries on Hephaestion’s *Enchiridion*, the *Psalms* and Theodosius’ *Canons*, Choeroboscus also wrote a treatise on tropes (i.e., by and large, rhetorical figures)². Considering that at least 84 manuscripts of this text survive to date, Choeroboscus’ *On tropes* was the most widespread treatise on tropes in the Byzantine age.

MS Marcianus gr. Z 512 (coll. 678) transmits Georgius Choeroboscus’ *On tropes* at ff. 58v– 61r. This codex is a miscellany that can be approximately dated to the late 13th century, its main handwriting being a typical instance of *Fettaugenmode*. In the lower

margin of the first two folios of Choeroboscus' *On tropes*, a later hand (possibly of the early 14th century) wrote a short encomiastic poem on the author of the treatise, entitled "Στίχοι εἰς τὸν Χοιροβοσκόν". In short, the author of the poem, by addressing Choeroboscus directly with the vocative, enters into an imaginary dialogue with the grammarian and asks him about the origin of his name. This poem, comprising eight dodecasyllables in total, is so far unknown to scholars and unpublished; to my knowledge, no other poem dedicated to Georgius Choeroboscus exists.

The aim of this paper is to offer the first critical edition of this poem. After presenting the critical text, the poem will be analysed in its contents and aims. When, where and why did it originate? Was it made up by the anonymous scribe of the *Marcianus* codex, or rather copied by him from another source? What was its function and what was its relation with Choeroboscus' *On tropes*, in the margins of which the poem was copied? What was its value as a paratext?

The poem will also be related to other similar examples of encomiastic poems of the Byzantine period. For example, a good parallel is found in an encomiastic poem on Porphyry, which has been recently edited by M. Tomadaki³. Just as Tomadaki's poem – which is partly built upon the alliteration between the adjective πορφύρεος *et sim.* and the name of the dedicatee of the encomium –, this poem on Choeroboscus is based upon the repetition of terms related to the word ὁ χοιροβοσκός, literally the 'swineherd'.

Notes

1. On Choeroboscus see esp. C. Theodoridis, "Der Hymnograph Klemens *terminus post quem* für Choeroboskos", *ByzZ* 73.2 (1980), 341–345; Alpers, K., "Die griechischen Orthographien aus Spätantike und Byzantinischer Zeit", *ByzZ* 97.1 (2004), 1–50: 19; F. Pontani, "Scholarship in the Byzantine Empire (529–1453)", in: F. Montanari, *History of Ancient Greek Scholarship. From the Beginnings to the End of the Byzantine Age*, Leiden – Boston 2020, 373–529: 392–395.
2. I have recently edited all the surviving Greek treatises on tropes in *Trattati greci sui tropi. Introduzione ed edizione critica*, Berlin – Boston 2023 (see chapter 7 for Choeroboscus' treatise).
3. "An unpublished poem on Porphyry", *ByzZ* 111/3 (2018), 777–792.

Unveiling Layers of Meaning: The Role of Glosses in Old Babylonian Literary Manuscripts

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In the Old Babylonian period (c. 1894–1595 BCE), multilingualism was essential for the inhabitants of the Mesopotamian region in all aspects of their lives. In this multilingual society, knowledge of foreign languages was thus indispensable for the literate. The education of the elite therefore focused not only on learning the writing system but also on mastering the Sumerian language. This emphasis was not arbitrary, as Sumerian was an esteemed cultural language that formed the basis of the writing system, even without native speakers.

Education in the Old Babylonian school was conducted in Sumerian, mainly using monolingual Sumerian texts of lexical and literary content. Apart from in formal education, Sumerian also retained its prominent role in culture and magic. These three institutions—school, religion, and magical therapeutic practice—have yielded over 7000 manuscripts and fragments from this era.

In the aforementioned Sumerian manuscripts, annotations in the form of glosses were sometimes included. The content of these annotations is diverse: alongside Akkadian translations and approximations, there are also Sumerian glosses, pronunciation aids as well as textual variants. Previously, glosses were often seen merely as aids required by low-skilled scribes to understand the studied text. Under these assumptions, discrepancies were interpreted as errors attributed to the ignorant or untalented scribes. In my presentation, I will attempt to reconsider these prejudices and reinterpret the glosses as the legacy of educated scribes. Moreover, I will demonstrate that the glosses of Old Babylonian literary manuscripts offer insights into the philological hermeneutics of their time.

Delineating Paradise: Charts, Maps, and Paratextuality in a Thirteenth-Century Syriac Manuscript

THOMAS, MARIA
(VU Amsterdam)

Mushe Bar Kepho (d. 903) was a West Syrian bishop and writer from Beth Raman, a city north of Tagrit in modern-day Iraq.¹ His works deal with a variety of subjects such as predestination, free will, angelology, Aristotle's *Dialectics*, and for the interest of this paper, paradise. This text was written towards the end of the ninth century or at the very beginning of the tenth century, in a period which signaled transition between Late

Antiquity and the Middle Ages proper.² Yonathan Moss points out that “in certain respects Bar Kephā’s work is more similar to literature written four centuries after him, at the height of the Middle Ages, than to the literature written four centuries before him, at the height of Late Antiquity.”³

The earliest extant witness to Mushe’s treatise “On Paradise” is Beinecke Syriac MS 10. It is a thirteenth-century manuscript, 250 folios long, that contains eight works by Mushe and a short account of his life. The manuscript was copied in 1225 by a monk called Joseph in the monastery of Barsaumo in Mardin (modern-day Turkey). The treatise is divided into three books and incorporates several diagrams, charts, and maps. In this paper, I will examine these elements of the manuscript and answer the following questions: how do these elements interact with the main text? How does it, through its form and content, contribute to a reader’s experience of the text and the manuscript?

Notes

1. James F. Coakley, “Mushe bar Kipho,” in *Mushe bar Kipho*, edited by Sebastian P. Brock, Aaron M. Butts, George A. Kiraz and Lucas Van Rompay (Gorgias Press, 2011; online ed. Beth Mardutho, 2018), <https://gedsh.bethmardutho.org/Mushe-bar-Kipho>.
2. Moss, Yonatan. “Scholasticism, Exegesis, and the Historicization of Mosaic Authorship in Moses Bar Kephā’s ‘On Paradise.’” *The Harvard Theological Review* 104, no. 3 (2011): 325–48. <http://www.jstor.org/stable/41234089>.
3. Ibid.

The pointing hands of the manuscript *Neapolitanus IV D 48*, Seneca’s tragedies

UGLIANO, DENISE

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A book is a trace of the memory of its readers, its collectors and its libraries. «Annotating a text is a long job that requires patience, but it is never boring»¹. The ancient reader must really have thought so: he always read with a pen in his hand ready to leave signs of attention. For this reason the annotations are therefore the material sign of the bond between reader and book: «Avec la note, nous touchons sans doute à l'une, voire à plusieurs des frontières, ou absences de frontières, qui entourent les champs, éminemment transitionnel, du paratexte»². At the same time, therefore, these signs constitute the para-text, the threshold that welcomes us and leads us to the text. The Manuscript IV D 48 contains the corpus of Seneca’s ten tragedies according to branch A of the manuscript tradition. It belongs to the National Fund of the “Biblioteca Nazionale Vittorio Emanuele III”, Naples. It is a parchment manuscript, in a good state of preservation, illuminated in the Bolognese area. As we can read from the *ex libris*³ at f. 169v, the codex belonged to the Neapolitan humanist Antonio Seripando (1476-1531), by inheritance of Aulo Giano Parrasio (1470-1522). His library passed through his brother

Girolamo, an Augustinian cardinal (1493-1563) to the Neapolitan convent of “San Giovanni a Carbonara”, annexed after 1799 to the “Biblioteca Borbonica” (nowadays “Biblioteca Nazionale”)⁴. The codex features several glosses and small pointing hands and hand-gloves by at least two hands: a thinner one that creates figurative *marginalia* too and the other one thicker, more pronounced. After distinguishing paleographically the hands, I aim to analyse the passages that the readers bring to attention: philological notations, passages considered significant for the characters involved or the structure of the discourse. In this way it will be possible to understand their preferences as readers.

Notes

1. P. Stoppelli, *The Art of Philologist in 15 Points*, «Prassi Ecdotiche della Modernità Letteraria» 7 (2022), <https://doi.org/10.54103/2499-6637/17914>.
2. Gérard Genette, *Seuil*, Paris 1987, p. 293.
3. Ex Iani Parrhasii testamento.
4. <https://www.bnonline.it/it/324/possessori/3783/seripando-antonio>.

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- C. Tristano, *Liber/Libra. Il mercato del libro manoscritto nel medioevo italiano*, Roma, 2005, p. 166.

Flattering Garments and Counterfeit Habits. Augustinian Paratexts in the Early Modern World

URLINGS, SAM
(KU Leuven)

Even as the debt the early modern era owes to the thinking of Augustine of Hippo (354-430) has come into focus in more recent scholarship, much of the wide-ranging impact of the Church Father's writings remains to be explored. The present paper zooms in on two paratextual strands that have been largely glossed over in the literature, and yet form strong indications of Augustine's influence on the intellectual world of the Renaissance and Reformation. Firstly, the manuscript of Augustine's *De civitate Dei* that was in the possession of Florentine chancellor and humanist Coluccio Salutati (1331- 1406) is packed with marginal notes and annotations, by his own hand as well as by later readers: soon to be published for the first time, these marginalia provide unparalleled insight into the ways in which the *City of God* was reappropriated at the dawn of the Italian Renaissance.¹ Secondly, at some distance from Trecento Florence, English Catholic priest Tobie Matthew (1577-1655) found himself embroiled in a confessional controversy when, in 1620, he published his overtly Catholic translation of Augustine's *Confessiones* alongside a lengthy preface and extensive marginal postils. The latter serve as tools "which which may give some light," as Matthew explained, "even to the obscurest places" of the text, but they simultaneously steer the reader towards a particular interpretation.² It is precisely this employment of the paratext that unites the two figures at either side of the early modern era: both Salutati and Matthew illustrate that to annotate Augustine is to "apparell the body" of the Saint with a particular "garment", in Matthew's words, be it flattering or a counterfeit habit, and thus to skew the reader's perception in a certain manner.³ As such, to better understand them means not just to come to a more comprehensive view of Church Father's enduring importance, but also to better grasp the nature of the paratext – in manuscript or printed form – generally.

Notes

1. S. Urlings, "In the Margins of the City of God. Coluccio Salutati's Annotations in Reading Augustine", *Augustiniana* 73.1 [forthcoming].
2. T. Matthew, "Preface to the Reader", in A. Augustine, *The Confessions of the Incomparable Doctour S. Augustine*, English trans. by Id., 1620, 12.
3. Ibid. 8.

An Experiment in Comparative Paratextology: Verses and Colophons Greek and Armenian Gospel Books

VAN ELVERDINGHE, EMMANUEL
(UCLouvain)

A common thread across the different cultures that made up the medieval Christian world was the gradual enrichment of Gospel books over time by a number of paratextual and artistic features. Some features hint at a history of contacts and parallel evolutions, while others tend to be more specific to a given culture or milieu. This paper focuses on two paratextual genres – book epigrams and scribal colophons – naturally given to variation and creativity to explore the ways in which the Gospels were framed in Byzantine and Armenian book culture.

The Metrical Paratexts of the *Metaphrasis Psalmorum*

VARCA, MATTEO DOMENICO
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The *Metaphrasis Psalmorum* – a hexametric paraphrase of the Greek *Psalter* of disputed authorship, composed in Late Antiquity – has been handed down in a large number of manuscripts with some metrical paratexts introducing the rendering of the single Psalms. Such paratexts, edited together with the text of the *Metaphrasis* by A. Ludwich in 1912, have received little scholarly attention, often being dismissed as trivial 'interpolations'. Such a definition, however, misses the true nature and function of these paratexts, which must be related to the fortune and readership of the work rather than to its composition. The scholars dealing with the text of the *Metaphrasis*, in any case, cannot ignore the contribution of such paratexts to the history of the transmission of this work, given their pervasiveness in its manuscript tradition. My paper will therefore attempt to provide some coordinates for the reading of a stratified *corpus* that is very complex in terms of chronology and morphology. An attempt will be made, through metrical, stylistic and linguistic analysis, to define, where possible, chronological relations between the texts handed down; particular attention will be paid to the texts with a greater plausibility of antiquity and to their relations with possible literary models; moreover, the points of contact between the tradition of the *Metaphrasis* and that of the Greek *Psalter* will be taken into account in order to distinguish loans and original creations.

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The Function of Titles in the Process of Compiling Books in Early China (mid 5th c. BCE—2nd c. CE): The Case of the *Zhuangzi*

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Many titles in early Chinese texts function as mere names rather than performing other functions that we tend to take for granted, such as indicating the theme or the genre of the text. Investigating how and why titles came to perform functions aiding interpretation can enhance our understanding of the cultural role that written texts have played in early China (mid. 5th c. BCE–2nd c. CE). In this paper, I argue that the interpretive relationship between the title and the text underpins the unity of a complex work. The early Chinese text *Zhuangzi* exemplifies how interpretive titles enable the thematic coherence of the heterogeneous compilation on the one hand, and how the coherence effects the sense of authority on the other.

The *Zhuangzi*, a large heterogeneous compilation comprising 33 chapters, was divided into three parts named “inner chapters,” “outer chapters,” and “miscellaneous chapters.” In this paper, I show that among these three categories, only the inner chapters bear titles that consistently indicate the themes of their texts. In contrast, most of the titles in other groups only function as identifiers. The division between the three groups as well as the different functions of titles reveal the compiler’s intent of influencing the reader in interpreting the texts. The *Zhuangzi* exemplifies a shift in textual production in Early China: the interpretation of written texts comes to rely less on a direct transmission from teacher to student, moving towards less context bound author-reader communication.

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