Between Text and Text: The Hermeneutics of Intertextuality in Ancient Cultures and Their Afterlife in Medieval and Modern Times, **edited by Michaela Bauks, Wayne Horowitz, and Armin Lange**

Between Text and Text is the publication of the third meeting of "The Hermeneutics of Judaism, Christianity, and Islam" network, which was held September 21–24, 2009. The twenty-one chapters focus on elucidating intertextual relationships in ancient texts, despite the fact that the fragmentary nature of our knowledge of ancient literature, language, and culture makes identifying these relationships more difficult than when studying modern texts.

The volume is organized into three parts; the first part is made up of three chapters that lay out proposals for methodologies by which the intertextual study of ancient texts can be undertaken. The second part is made up of thirteen articles which examine various types of intertextual relationships in written and visual texts in the ancient period including some comparison of ancient intertextuality with that in the medieval and modern periods. The final section contains five articles considering the way intertextuality can function in cultural memory and canon.

Part 1 begins with Michaela Bauks's "Intertextuality in Ancient Literature in Light of Textlinguistics and Cultural Studies" (27–46). The chapter starts by differentiating typological (at the level of genre) from referential (the relationship of text and text) intertextuality, continues by defining the meaning of "text" precisely, and concludes by noting several difficulties particular to ancient intertextuality. Next, Gebhard Selz parses the intertextual implications of the bilingual environment surrounding the formation of the Mesopotamian writing system in his article "Texts, Textual Bilingualism, and the Evolution of Mesopotamian Hermeneutics" (47–65). Selz argues that Ancient Near Eastern cylinder seals and the logographical Sumero-Akkadian writing of early Mesopotamia are ontologically equivalent and that writing develops "in the domain of visual representations" (64). Further, Selz observes a sanctification of written materials in Mesopotamian culture which,

he suggests, is a result of an "evolutionary process leading from the divination of physical and mental objects to the objectification of the written, signs and words alike" (53). Finally, Philip Alexander, "A Typology of Intertextual Relations Based on the Manchester-Durham Typology of Anonymous and Pseudepigraphic Jewish Literature of Antiquity" (66–89), reports the intertextual implications of the Manchester-Durham Typology of Anonymous and Pseudepigraphic Jewish Literature from 200 BCE to 700 CE. Bearing in mind that "intertextuality is only one aspect of a literary profile" (72), and that individual texts can display several different types of intertextual relationships, Alexander identifies the various types of intertextual relationships present in the corpus. The categories he identifies in this piece are: explicit metatextuality (lemma + comment); implicit metatextuality (translation); verbal overlaps between non-narrative or narrative texts; the borrowing of phrases or passages from another text including quotation, allusion, and expressive re-use of another text; and the use of an antecedent text as a literary model.

Part 2 is made up of thirteen articles which identify intertextual relationships in written and visual texts in the ancient, medieval, and modern periods. This section is broken up further into three subsections, the first of which contains six articles dealing with retelling or rewriting. Markus Risch analyzes the reception history of Gen 6:1–4, the story of the Nephilim, in 1 Enoch 6–16, Jubilees 5:1–10, and 4Q252 frg. 1, col. 1, in his chapter, "Tradition and Transmission of Texts and Intertexts in the Hebrew Bible and Ancient Jewish Literature" (90–97). Risch observes that Gen 6:1–4 has a "twofold aim": the limitation of human lifespan (v. 3) and the mythical genealogy of semi-divine beings (vv. 1, 2, & 4). As this text is taken up in the early Jewish tradition, the interpretations focus on one or the other of these original aims. In the Book of the Watchers, Gen 6:3 is excised from the discussion entirely. Jubilees 5:1–10 treats Gen 6:1–4 as containing two distinct stories. Finally, 4Q252 only includes a reference to Gen 6:3, excising the mythic story entirely. Next, Jacques T. A. G. M. van Ruiten takes up the integration of the Abraham cycle as told in Genesis within the book of Jubilees ("Abraham's Death: The Intertextual Relationship Between Gen 25:7–10 and Jub. 22:1–23:8"; 98–116). Ruiten observes that Jubilees typically follows the sequential order of events in Genesis, though makes "many transpositions through addition, omission and variation" (100, cf. the table on pp. 100–102). The main focus of this chapter is on the intertextual relationship existing between the story of Abraham's death in its architext,

Gen 25:7–10, and its phenotext, Jub 22:1–23:8 (cf. the table on pp. 105–6). Rutien's conclusion is that Jubilees integrates the Genesis passage "into a completely new narrative" (114). This new narrative re-attributes the main contents of the farewell speech Isaac gave to Jacob (Gen 27:1–29) to Abraham in Jub 22:1–12, and incorporates elements from the report of Jacob's death (Gen 49:33–50:14) in its description of Abraham's death. The result is what Ruiten terms "transvalorisation," by which he means that the "'value' of Abraham changes in the new narrative, as does the 'value' of Jacob" (115), likely with the intent to emphasize the idea that Jacob and Abraham were united in life and death.

Lautaro Roig Lanzillotta, "Gospel of Thomas Logion 7 Unravelled: An Intertextual Approach to a *locus vexatus*" (117–131), uses intertextuality to explain how and why the incorporation of the simile Socrates uses to describe the tripartite soul in Plato's *Republic* 588–589 by GosThom logion 7 so thoroughly changes the hypotext. Lanzillotta identifies several types of transposition including condensation, diegetical transformation (alternation of the narrative framework), pragmatic transformation, and transmotivation. The result of these transformations is transvaluation, or the creation of a "new axiological framework" (123), which exposes the fact that the hypotext is being read differently because of "deep changes in the historical context in which it is re-read and rewritten" (131).

The next chapter, "An Attempt to Classify Different Stages of Intertextuality in the Myth of Horus at Edfu" (133–154) by Sydney H. Aufrère, explains intertextuality in the inscriptions and reliefs in the temple of Horus at Edfu. These texts contain both "internal intertextuality," that is, "links between the same elements of a literary unit" (144), and the geographic arrangement of different units—and "external intertextuality," or the importing of "external mythological context" into the texts at Edfu (146). The internal and external intertextuality result in the imposition of a re-reading of the world through the myth of Horus at Edfu.

The final two chapters in this section deal with modern instances of intertextuality and are included in the volume to show the similarity of the intertextual mechanism between ancient and modern contexts. Klaus Davidowicz, "Kabbalistic Elements in Popular Movies" (154–164) identifies several intertextual uses of the practical Kaballah—Golems, Dybbuks, and "wonder Rabbis"—in modern movies. Manfred Oeming, ("'*In kino veritas*': On the Reception of the Biblical Book of Job in the Context of Recent Cinematography" 165–179), also deals with modern cinema, focusing on the ways that

the book of Job is reworked in two feature-length films: *Adam's Apples*, directed by Anders Thomas Jensen (Denmark: M&M, 2005) and *A Serious Man*, directed by Joel and Ethan Coen (Universal City, CA: Focus Features, 2009). Oeming's analysis of these films is geared towards understanding the meaning of a text as it is "constructed by the individual recipient and interpreter" (165). It specifically considers the way in which the biblical text is put into a new context by movies, and thereby provokes and challenges the audience.

The second section in Part 2 contains three articles dealing with commentary and translation. In the first of these chapters, "Controlling Intertexts and Hierarchies of Echo in Two Thematic Eschatological Commentaries from Qumran" (182–195), George J. Brooke starts by pointing out that Kristeva's notion of "intertextuality" has come to designate two distinct concepts—explicit use of pre-existing literary traditions, and the way readers or hearers "locate [a text] in a field of references," some deliberate and others less so (182). Brooke then goes on to classify the way these types of intertextuality function in 4Q174 and 4Q177. He concludes that there is an intertextual hierarchy at play in ancient Jewish commentaries. First is the authoritative hypotext that was intentionally selected by the author. Next are the other authoritative hypotexts that the author refers to in an effort to support the interpretation. In third place are echoes of other authoritative traditions, either deliberately included by the author or not, and either recognized by the reader or not. Fourth are intertextual echoes of other traditions, and finally the echoes of other textual worlds.

Gilles Dorival, in "Biblical Intratextuality: MT-Numbers and LXX-Numbers: A Case Study" (197–203), starts by observing a historicizing trend in LXX-Numbers, namely that when compared with MT-Numbers, the Septuagint provides about forty more references to other Torah texts. Dorival argues that this is a particular type of intertextuality, and should be referred to as "intratextuality" by which he means "reference to the literary corpus which a given text belongs to" (197).

Last for this section, Margaret Dimitrova, "New Testament Quotations in a Medieval Slavonic Manuscript with Commentaries on the Song of Songs" (204–215), analyzes the translation technique used by the Medieval translator of the Slavonic translation of New Testament quotations in what is known as *catena B2* (also written as B2). The essential question is, did this translator use previous Slavonic translations, and if so which ones? Dimitrova concludes that when translating New Testament quotations in the *catena*, the

translator gave the highest authority to the Greek version of the verses included in *catena B2*, but "exploited the lexical decisions" of previous Slavonic translators (214). This method stands in some distinction to the translator's practice with the Song of Songs, where the translator introduced several changes to the pre-existing Slavonic translations.

The third section of Part 2 contains three articles which demonstrate different functions of quotation and allusion in ancient texts. First, Martin F. Meyer, "Quotations in the Writings of Aristotle" (220–232), speculates what information the various links, references, and quotations in Aristotle's preserved works have to tell about his process of text production. The results: there are scant quotations of philosophers in Aristotle's works. It is rare for written books to be explicitly mentioned, but those that are mentioned are mostly works of Plato. Finally, even when Aristotle mentions that a text was written, he quotes it in his own words, by which Aristotle clearly implies that his audience knew something about philosophy. Further, Aristotle cross-references his works some 150 times, which, Meyer argues, helps elucidate not only the chronological order of Aristotle's works but also the increasing importance of written text.

Next, in her article "Intertextuality as Discourse: The Discussion on Poetry and Poetics among Hellenistic Greek Poets in the Third Century B.C.E." (233–243), Annette Harder analyzes how and why Callimachus of Cyrene, Apollonius Rhodius, and Theocritus referenced each other's works, specifically as they dealt with the myth of the Argonauts. She concludes that the subtle references each author makes to his colleagues allow him to "define his own choices and carry on a discussion on how to write poetry fit for the modern Alexandrian setting of the third century B.C.E." (242).

Finally, Lukas Bormann, "The Colossian Hymn, Wisdom, and Creation" (244–256), applies Udo Hebel's "allusion paradigm" to Col 1:15–20. Bormann identifies allusions to Job 28; Prov 8:22–31; Sir 24; Wis 6:12–20; and 7:22–8:1; and also to Plato's *Timaeus*, via its Middle Platonic interpretation in Cicero's *de natura deorum* which likely came to Colossians through Philo's *de opificio mundi*. Bormann describes each of the allusions to the biblical text in detail and identifies that the allusions create "a matrix of creation from the viewpoint of the wisdom tradition" (253). The wisdom tradition is framed by references to the creator, an agent of God or mediator, and to creation itself. Yet, Bormann concludes that when this frame is applied to Christology, each of the attributes is adapted towards the idea of elevating Christ to the throne of God.

The final section of Part 2 contains Andreas Wagner's chapter, "Typological, Explicit, and Referential Intertextuality in Texts and Images of the Old Testament and Ancient Israel" (260–269), dealing with genre and motif, specifically elucidating the benefit of applying intertextuality as a method to some often-studied sections of the Hebrew Bible. Wagner considers specifically the prophetic words of woe, the כה אמר formulas, and the raised or outstretched arm motif, which frequently occur in ANE depictions and the Hebrew Bible. From these brief case studies, Wagner concludes with four theses: 1) Intertextuality cannot be restricted to a synchronic study: diachronic perspectives are essential; 2) Intertextuality cannot be confined to the consideration of the textual tradition, but must include images; 3) Intertextuality explains the formation, translation, exegesis, and expansion of the Old Testament better than classical models (religious history, literary history, form criticism, redaction criticism); and 4) Connecting biblical texts to pre-texts frees the text from the necessity of identifying "the intention of one author" (269).

Part 3 contains five articles considering the way intertextuality can function in cultural memory and canon. The first chapter, "The Astrolabes: An Exercise in Transmission, Canonicity, and Para-Canonicity" (274–287), by Wayne Horowitz, traces the transmission of several Mesopotamian astronomical texts which relate a consistent astronomical principle—one star rising in each of three stellar paths during each of the twelve months of the year which fixed the annual calendar—which, however, appear in different formats: circular and list. Horowitz terms the faithful transmission of key materials over a thousand years, albeit with a certain amount of variability, as "para-Canonicity" (287). Next, Stefan Alkier articulates the semiotic function of the various forms of intertextuality inherent in reading the Christian biblical canon in his chapter, "Reading the Canon Intertextually: The Decentralization of Meaning" (289–303). Aliker suggests that intertextual reading of the biblical canon is inherently dialogical in that it sets non-harmonized textual voices together. Consequently, canon increases and does not limit potential meanings found in the biblical text. Felicia Waldman in "Turning the Interpretation of the Text into Text: Written Torah and Oral Torah in Jewish Mysticism" (304–314), considers various mystical interpretations of the revelation of the oral and written Torah at Mount Sinai. She concludes that while it is likely that oral and written Torah had equal status earlier in the tradition, the kabbalists came to understand the Oral Torah to be of much more significance than the written Torah. Anisava L. Miltenova, "In-

tertextuality in the Orthodox Slavic Tradition: The Case of Mixed-Content Miscellanies" (315–328), considers intertextuality in the South Slavonic miscellanies with "unstable" or mixed content; that is those with non-liturgical application and unidentifiable principles of arrangement. Milenova argues that these miscellanies actually demonstrate a certain amount of stability, like the inclusion of the same works in the same order, and therefore suggests that the "apparent free selection and arrangement of texts in mixed-content miscellanies turns out to be illusory" (317). Finally, Armin Lange and Zlatko Pleše investigate the function performed by texts in intercultural encounters, specifically considering acculturation and cultural resistance, in their chapter, "Text between Religious Cultures: Intertextuality in Graeco-Roman Judaism" (329–350). The work of Aristobulus of Alexandria and the so-called Letter of Aristeas are taken as case studies, each of which demonstrates a different way of navigating the process of acculturation. The Letter of Aristeas, they argue, presents the Greek translation of Torah to the Jewish reader as sacred scripture through intertextual reference to the public reading of the Torah in Exodus 24:3–7. To the Greek reader, Aristeas presents the Greek translation as the point of origin for Alexandrian textual scholarship. Aristobulus presents Moses "not only as the source of Greek philosophical thought but also everything of value in Greek poetry" (337). At the same time, Aristobulus argues from the other direction that Greek philosophy provides an interpretative key for unlocking hidden secrets in the Torah.

Having described the form and scope of the text, an assessment of its impact remains. The introduction to the volume begins with the observation that the validity of Kristeva's intertextuality is hardly questioned today, but at the same time "the study of ancient intertextuality has also particular difficulties to address" (11). The studies throughout the volume demonstrate these difficulties, but also show potential benefits for unpacking intertextual references in ancient texts. Laying behind many of the articles is a thinly veiled criticism of the historical-critical method—this becomes most clear in Bauks's argument that original author, setting, and text do not, or cannot exist (29–30), and also in the four theses with which Wagner concludes his contribution (267–269), and in Alkier's article on canonical intertextuality.

The variety within the volume also deserves particular commendation. The articles in this edition contain analyses of biblical and non-biblical texts of various languages—at least Greek, Hebrew, Aramaic, Akkadian, Slavonic, and Coptic—from different time periods—ancient, medieval, and modern—and from a variety of locations. It also considers "text" relatively broadly, in-

cluding canonical and non-canonical texts, manuscript and printed editions, and even images. In the end, these contributions show the wide applicability of intertextuality and show that the mechanics of determining and explaining intertextual relationships are substantially the same across a wide swath of literature.

Several articles point out that intertextuality has come to mean several different things in biblical studies (cf. esp. 27–29; 73–81; 116–118; and 181–182). The variety of scope and direction of the articles included in this volume confirm the various ways in which "intertextuality" can be understood. There is a lot of conceptual overlap between the articles, some of which the editors have pointed out in the introduction—particularly the types of intertextuality proposed by Alexander, and Horowitz's idea of para-canonicity. Because of the diversity inherent to the discussions of intertextuality, the volume would have benefited from a more specific program of mentioning these overlaps and parallels, and some standardization of terminology and approach taken in each chapter. Further, individual articles elicit different models for understanding "intertextuality." In addition to Kristeva's meaning, some articles are based on Genette's adaptation of Kristeva's method (particularly Bauks, Risch, Ruiten, Lanzillotta, Aufrère, Dimitrova, Lange & Pleše), and Rutien bases his chapter on the work of Paul Claes (98). Given the varied use of "intertextuality" in the literature, it is hardly surprising to find varied use of the term in this volume.

Notions of intertextuality intersect with the method of reception history at about every turn. For this reason, this volume is a rewarding resource for the reception historian. It presents the varied results of intertextual research and also presents important methodological considerations dealing with the difficulty inherent in identifying intertextual relationships in ancient literature. As such, *Between Text and Text* is an important resource.

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