Michaela Bauks, Wayne Horowitz, and Armin Lange (eds.)


This volume contains the published proceedings from the third meeting of “The Hermeneutics of Judaism, Christianity, and Islam Network” presented at the University of Koblenz-Landau on September 21–24, 2009. The focus of this meeting was the hermeneutics of intertextuality in ancient cultures and the afterlife of such hermeneutics in medieval and modern times.

Between Text and Text is divided into three parts. The first part (“Methodology”) addresses the methodology of ancient intertextualities and how to research them. The second part (“The Intertextualities of Written and Visual Texts”) examines various forms of intertextuality in ancient, medieval, and modern cultures. This part of the book is subdivided into four sections: (1) Retelling, Rewriting, Continuation, (2) Commentaries and Translations, (3) Quotations and Allusions, and (4) Genre and Motif. The third part (“Cultural Memory and Canon”) investigates the function of intertextuality in cultural memories and canons.

Part One contains three essays. Michaela Bauks, “Intertextuality in Ancient Literature in Light of Textlinguistics and Cultural Studies,” provides a helpful entrée for scholars who are interested in studying the intertextuality of ancient texts. She defines key terms, discusses different kinds of intertextuality, and highlights the challenges involved when dealing with intertextuality in ancient texts. In the next essay, “Texts, Textual Bilingualism, and the Evolution of Mesopotamian Hermeneutics,” Gebhard J. Selz argues that in the Mesopotamian worldview there was an evolution from the divinization of physical and mental objects to the objectification of written signs and words, culminating in the notion of divinely revealed texts which represented a kind of second order of reality. In the third essay, “A Typology of Intertextual Relations Based on the Manchester-Durham Typology of Anonymous and Pseudepigraphic Jewish Literature of Antiquity,” Philip Alexander attempts to classify the intertextual relationships in ancient Jewish literature into four categories: metatextuality, extensive verbal overlaps, borrowings of text-segments and language, and literary models.

The first section of Part Two contains six essays dealing with the retelling, rewriting, and expansion of anterior texts in posterior ones. In “Tradition and Transmission of Texts and Intertexts in the Hebrew Bible and in Ancient Jewish Literature (Gen 6:1–4),” Markus Risch explores how Gen 6:1–4 is interpreted and recontextualized in 1 Enoch 6–16, Jub. 5:1–10, and 4Q252. Jacques
T.A.G.M. van Ruiten, “Abraham’s Death: The Intertextual Relationship between Gen 25:7–10 and Jub. 22:1–23:8,” proposes that the author of Jubilees sought to create greater unity between the characters of Abraham and Jacob, and in the process of doing so he magnified the “value” of both protagonists. Lautaro Roig Lanzillotta, “Gospel of Thomas Logion 7 Unraveled: An Intertextual Approach to a locus vexatus,” argues that the author of logion 7 made changes in the various base texts, not because of his polemical attitude or eclectic combination of sources, but because he had a radically different axiological framework than the original authors. Sydney H. Aufrère’s essay, “An Attempt to Classify Different Stages of Intertextuality in the Myth of Horus at Edfu,” proposes that ancient Egyptian scribes used two different systems of intertextuality: “internal intertextuality” (a text utilizing and interpreting itself) and “external intertextuality” (a text incorporating elements outside of itself). The two remaining essays in this subsection deal with intertextuality in cinematography. Klaus Davidowicz, “Kabbalistic Elements in Popular Movies,” surveys the golem theme in cinema. Manfred Oeming’s essay, “In kino veritas: On the Reception of the Biblical Book of Job in the Context of Recent Cinematography,” is a summary and review of two contemporary cinematographic retellings of the book of Job.

The second subsection of Part Two contains three essays concerned with intertextuality in commentaries and translations. George J. Brooke, “Controlling Intertexts and Hierarchies of Echo in Two Thematic Eschatological Commentaries from Qumran,” examines the use of textual traditions in 4Q174 (Florilegium) and 4Q77 (Catena A) and identifies five kinds of intertextuality in these two works. In “Biblical Intratextuality: MT-Numbers and LXX-Numbers: A Case Study,” Gilles Dorival considers how the Septuagint version of Numbers utilizes other passages within the Pentateuch to translate and interpret Hebrew Numbers. Margaret Dimitrova, “New Testament Quotations in a Medieval Slavonic Manuscript with Commentaries on the Song of Songs,” attempts to determine when and under what circumstances the Slavonic translator used a previous Slavonic translation of the New Testament or rendered his own translation from the Greek version of the catena.

The third subsection of Part Two considers the intertextuality of quotations and allusions. Martin F. Meyer, “Quotations in the Writings of Aristotle,” examines Aristotle’s use of internal and external quotations in order to determine whether this ancient author and his audience customarily depended on oral or written textual traditions. In “Intertextuality as Discourse: The Discussion on Poetry and Poetics among Hellenistic Greek Poets in the Third Century BCE,” Annette Harder argues that Callimachus of Cyrene, Theocritus, and Apollonius Rhodius allude to one another in their works and use such