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The Bible in Words and Images

Abstracts

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Abstracts

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Translation Technique in the Book of Habakkuk: The Prayer of Habakkuk (Hab 3)

This paper will deal with the so-called *Canticum Habacuc*, the Prayer of Habakkuk (Hab 3). This text is a poem, which has a special transmission history and is attested in different linguistic shapes. For Hab 3, two major text-types are extant: (1) the standard Septuagint version, and (2) a special version, which has been called in scholarship according to its main representative, *Cod. Barberinianus* gr. 549 (Rahlfs MS. 86), the „Barberini Text“ (Rahlfs MSS. V-456 62-147-86-407). *Cod. Venetus* (V) and Rahlfs MS. 456 (the latter not taken into account by Ziegler) offer at first (vv. 1-3a) the standard text and then the alternative one. The remaining MSS. (Rahlfs MSS. 62-147-86-407) offer both texts: first the alternative and then the standard Septuagint text (in the case of these MSS., it is the text according to the Lucianic recension). The linguistic features of that Barberini text have been described by Fernandez Marcos (1976) as closely related to the translation technique of the school of Symmachus. However, the question of the origin of the text is still unanswered. An adapted version of the Barberini texts seems also to have been the basis for the oldest printed critical edition of the Septuagint, the so-called Complutensis. The text given in the Complutensis provides, however, many singular readings. Furthermore, Hab 3 is transmitted in a different context, as part of the Odes of the Septuagint, namely as Ode 4. In my article, I give an overview of the history of research on Hab 3, dealing with the latest publications, e.g. Harper (2015) and Mulrone (2016), and try to analyse the translation technique and characteristics of the different text forms.

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Viewing Prophets: Images of Prophets on Painted Icons from Georgia

My paper aims to discuss the painted icons with representations of the Prophets preserved in Georgia. Although survived images are not numerous, they demonstrate variety of interpretations and approaches, both iconographic and ideological. The Prophets are represented on icons, which differ from each other by their form, function, artistic quality, provenance and date: an icon of Jonah dated back to the 13th c. presumably belongs to templon set, the Prophet Elijah is portrayed on a central panel of a small 14th century triptych for personal use. On the survived central part of the large triptych, 14th c., with inserted 13th century icon of the Virgin Hodegetria are depicted two Prophets, while so called “minor Prophets” appear on the True Cross reliquary, mid 13th c. They are addressed in the commissioner’s inscription and alongside depicted saints are viewed as her intercessors. It is rather difficult to retrace the original context of the discussed icons as they are not in their initial place, however, I will try to bring forward some issues connected to their creation and more broadly, to the cult of the Prophets.

The images of the Prophets discussed in the paper make part of pictorial constructs with their own semantic value. The visual and conceptual features of the prophets displayed on above listed devotional images send us to various sources and models. The iconographic schemes, inscriptions and style of icons allow to make some suggestions about their creation, socio-cultural environment and more generally about a local tradition of veneration of the Prophets in the medieval period.

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Biblical Archetypes in the Wall Paintings of Svetitskhoveli Cathedral

It is rare to find a monument of medieval Georgian wall painting that does not directly involve not only biblical characters (prophets, kings, heroes) but also Old Testament scenes and compositions. Their symbolic-paradigmatic understanding is, for the most part, the key to opening up the content of the painting, to understanding the reason for the devotion to a particular church patron saint and the state vision of a given epoch. In this regard, the uniquely "loaded" picture is given in the wall paintings of Svetitskhoveli Cathedral. The most of the images preserved in the Cathedral were executed in the 17th century, although their content is directly related to sacred traditions streaming from the depths of the early Christian history of the Georgian nation.

A study of key images of the wall paintings, combined with literary sources, reveals that the image of the "royal tunic, the exalted pillar, and the godly Myron," i.e. the Svetitskhoveli sacral triad, is the "Ancient of Days" based on the visions of biblical prophets, which includes the context of both the prophecy of Christ and the Day of Judgment. It directly responds to the message repeated many times in the sources related to Svetitskhoveli that at the Second Coming the Lord will wear the invisible and incorruptible tunic buried in Mtskheta "before the time" i.e. before the Christianization of Georgians. It defines the choice of key images in the monumental decoration of Svetitskhoveli representing by the "Ancient of Days" and its iconographic or substantive variations ("Fatherhood", "New Testament Trinity", "Let Everything That Has Breath Praise The Lord").

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Biblical Themes in the Wall Painting of St. Nicholas Church at Kintsvissi

It is well known that the repertoire of the main themes of medieval painting is mostly based on the Gospels as well as the Old Testament. Besides works of the Church Fathers, Hymnography, Hagiography, and even apocryphal texts served as a source for the visual arts. E.g., the image of Resurrection – *Anastasis*, is based on the apocryphal Book of Nicodimus. Different themes from the Old Testament were often used along with the images from the Gospels, as far as their iconological meaning was a kind of prefiguration of the future Evangelical events.

In the Medieval Georgian art images from the Old Testament are often used, both in painting and in sculpture. e.g. *Daniel in the Lions' Den, Story of Johnas, Hospitality of Abraham, Three Youths in the Furnace, Anapeson* etc.

In the program of the early 13th c, murals of the St. Nicholas church at Kintsvissi there are included two scenes from the Old Testament, with interesting iconological meanings, namely the Tree of Jesse and Three Youths in the Furnace, that are interpreted as prefiguration of the Virgin Mary. Besides their content is closely related to the contemporary historical and religious life of Georgia.

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Bible Translation and Emancipation of Vernacular Languages: The Georgian Case

This paper discusses the impact of Bible translation on the advancement of the vernaculars in the Christian East, the expansion of their social functions, and ultimately, their standardization. These languages – Syriac, Coptic, Gothic, Armenian, Georgian, Albanian, and Church Slavonic – had no particular prominence, whether political, cultural, or religious (W. Boeder), and acquired an advanced social status through the translation of liturgy and the Bible.

The paper dwells on two regions of medieval Christendom from the perspective of comparative social history:

a. The Roman ecclesiastical space, which for a long period of time adhered to the principle of functional segregation of languages, declaring Latin as the universal language of the Church and culture and promoting “spiritual imperialism and sacramental cult” (Hanna-Barbara Gerl). The primacy of Latin was among the major factors that significantly delayed the emancipation of vernacular languages in the Christian West and their development into literary languages.

b. The Eastern Christian World, where Greek did not function as the universal language of religion and where local churches were established that used vernacular languages. As a result, the Bible was translated and a corpus of religious literature was created in these languages. Thus, the Eastern model (inculturation) provided favorable grounds for the advancement of vernaculars used in missionary activities. The social function of these languages expanded and their expressive power increased, which culminated in their functional equality with Greek.

By discussing the case of the medieval Georgian literary language, the paper attempts to examine the context in which the Eastern model of linguistic emancipation developed, the arguments used by the Greeks against translating the Bible into vernacular languages, and the response of the local churches.

Old Georgian scholarly writings – metatexts (commentaries, scholia/marginalia) attached to Old Georgian translations of the Bible and more generally, to translated and original Georgian texts – are analyzed from the perspective of the legitimation of Bible translation. These metatexts served as the space for Old Georgian writers and translators to reflect on the impact of biblical and other religious translations on the target language, the characteristics of the languages of the Bible, Hebrew, and Greek, and the transfer of these features into Georgian. The content of the metatexts relating to Bible translation is analyzed on the implicit (metaphors of translation) as well as theoretical (terms) levels. These texts preserve the Georgian authors' and translators' first-hand reasoning over the role of Bible translation in the functional legitimation of a language and the advancement of its expressive power.

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The Translation of the Septuagint into Coptic – from Multidialectal Beginnings to a Standard Bible and a Final Transmission into Arabic

The Egyptian Language and Literature looks back to a history of more than 3000 years of written culture in the Nile valley what is generally referred to as, Pharaonic Egypt'. With the Greek conquest of Egypt in 332 BCE under Alexander the Great a new chapter began for the old culture of the Nile valley also in its language history. Egypt developed under the Ptolemies and then as part of the Roman Empire (from 30 BCE) into a country with a strong Greek-Egyptian bilingual culture that can also be described as diglossia. With the rise of Christianity in the near East also Egypt experienced a crucial religious and cultural shift in the third century CE.

A new alphabetic writing system was developed in this century based on the Greek alphabet with six (or seven) additio-

nal letters borrowed from signs of the older Demotic script which will be much later named Coptic script. The new alphabet was almost exclusively used to bring the Egyptian translation of the Greek Bible into writing. As the Christian Bible was received in Egypt firstly in Greek by the bilingual milieus of the Metropoles, we encounter initially early translations into Egyptian (third?-fourth century CE) in a variety of literary dialects. The monastic movement, at the transition from the fourth to the fifth century CE, provided however a standard translation into the Sahidic dialect which replaced all earlier versions in Sahidic and the other dialects and remained the Holy Bible of the Coptic Orthodox Church until the twelfth century when the Christian literary heritage of the Copts was translated into Arabic, and a reduced canon of Coptic biblical texts in the northern or Bohairic dialect was used for the liturgy with Arabic translation.

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The Reflections of Biblical Models on St. George's Iconography in Georgian Art (On the examples of the Urtkhva Altar Screen (11th c.) and the Tsatskhvati Relief (10th-11th cc.))

The techniques of rhetorical comparison played an important role in many genres of Byzantine literature. This habit of comparison was widely applicable to visual art as well (Henry Maguire). Among the comparison models, those derived from the Old Testament imagery occupied a very special place. One of the most widely spread topos in Byzantine culture became a comparison of Byzantine emperors to the biblical "ideal rulers" such are Biblical kings - David and Solomon.

The present paper presents two unique images from Georgian medieval art attesting to this widely spread tradition of exemplum in Christian art. The Urtkhva altar screen (first half of the 11th c) features the equestrian image of St George holding the enemy's head on a spear, while the beheaded figure of the enemy is depicted upside down. The 'archetype' of this unusual iconographic scheme can be found in the imagery of the biblical king David reflecting his triumphal entry into Jerusalem after the battle with Goliath. The Urtkhva image obviously combines the iconographic elements of St George (St George slaying Diocletian) and those of biblical David. This iconographic peculiarity of the image is discussed and explained within the broad historical and cultural context of the epoch. Giving a special emphasis to the legendary provenance of the royal house of the Bagrationi from the biblical king David.

The second image of St George presents the holy warrior on a horseback slaying the enemy, which is identified to be the king Herod, instead of the traditional representation of Diocletian. This substitution is still explained by the comparison device, though conveying not the exemplum of the "kind ruler", but contrary, the negative one. The image of Herod can be understood as a generalized image of evil, at the same time image giving a reference to the actual personality of the negative ruler, as we have in the cases of the triumphal images of St George slaying Diocletian (Giorgi Chubinashvili's interpretation). It is noticeable that this model of the historical comparison showing Herod's figure as a symbol of cruelty and infidelity is attested in Georgian chronicles as well, presenting a comparable example to the Tsatskhvati relief.

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Mythological Creatures in the Book of Job and their Interpretation in the Septuagint and in the Slavonic Translations

The Book of Job has very ancient sources. This is one of the biblical books, which preserves the best the ancient background of the Canaanite mythology. We can find in it mythological creatures as Rahab, the personification of primordial chaos; Môt, the ruler of the Canaanite nether world; Yamm, the ruler of the sea; as well as the monsters Leviathann and Behemoth. The paper discusses the Greek translations in Septuagint of the names of these mythological creatures, as well as the new mythological creatures (the Sirens), included in the Greek text. A comparison with the text in Vulgata is provided too.

Further, there are three medieval Slavonic translations of the Book of Job, made from Septuagint, and two early Slavonic translations, made from Vulgata: a Croatian one and a Czech one. There is also a translation made by Francisk Skoryna, which is combined: some parts were translated from Septuagint and others from Vulgata. The paper provides a comparison of the names of the mythological creatures in all these translations. This comparison gives information about the linguistic and cultural background of each one of the translations.

Furthermore, there are many Greek medieval manuscripts of the Book of Job with miniatures. In some of them there are illustrations of the mythological characters. There will be a power-point presentation of the images of these creatures in the Greek manuscripts. These images give a lot of information about the medieval ideas about these characters. The images will be included also in the written version of the paper.

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Translation Technique – an Impetus for the Development of the Georgian Language (On the Example of the Oldest Georgian Translations of the Old Testament)

The roots of the Georgian Christian literary language lay in the translation of the Scripture. Essentially, the study of the biblical Georgian and the Georgian literary language, in general, is closely related to the study of the translation technique of the old Georgian Bible. Therefore, in the paper, I will discuss various methods used in the old Georgian translations of the Bible for rendering the vocabulary of the original:

Transliteration – transferring the lexical units letter-by-letter.

Translation – transmission of the semantics of the source word, rendering it by using the vocabulary or the lexical models of the target language, while formal equivalency against the original is considered irrelevant.

Imitation – imitating the word-formation features of the original (in the case of the compound and derivative words) and building the formal and semantical calques.

Emulation and **Simulation** – competing against the original by simulating the Greek model and maintaining stylistic or word-formative features of the source text even in such cases when the original fails to do so.

Interpretation – translator avoids formal equivalents for various reasons and renders the original by applying his own linguistic and semantic perception.

The Study these translation technique methods demonstrates how the language tries to activate its potential, how grammatical systems are formed, and how the models unacceptable for Georgian are rejected.

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Biblical Fauna

(Documented Dictionary according to the Old Georgian Bible)

Working on the dictionary started in 2017 in the frame of the student grant issued by the Tbilisi State University.

The dictionary consists of three parts:

I. Introduction: compilation principles; list of abbreviations and *sigla*; bibliography;

II. The body of the dictionary: lexemes arranged alphabetically;

III. Indexes of: 1) Greek words; 2) Hebrew words; 3) Armenian words; 4) International Latin Nomenclature; 5) Names of animals according to semantic fields; 6) Names of animals according to their linguistic status (borrowings, onomatopoeic, etc.).

Each lexical entry includes the following sections:

1. Georgian term followed by its international Latin nomenclature;

2. Linguistic commentary;

3. Register of synonyms;

4. A brief zoological description of each animal.

5. Definitions from the dictionary of Sul Khan-Saba Orbeliani (a Georgian lexicographer of the 17th-18th centuries and a publisher of the complete Bible); Contexts from the old Georgian translations of various exegetical texts are also quoted.

6. The second, main part of the lexical entries represents a documented dictionary. This section starts with the indication of the Greek-Hebrew-Armenian equivalents of the Georgian lexeme, followed by contexts, arranged according to the meanings.

The paper will discuss various techniques of rendering vocabulary related to the Biblical fauna in the old Georgian versions of the Bible and the challenges that arose while working on the dictionary.

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Georgian Literary Language and Translation Technique on the Light of the Old Georgian Versions of the Book of Esther

There exist two independent old Georgian translations of the Book of Esther, conditionally marked by Gel and Gell.

Gel – the version kept in the Oshki Bible – is the only surviving complete translation of the AT Esther.

Gell – version preserved by the majority of the Georgian sources (A-570, A-646, H-885, A-51) – represents a translation of the compiled, mixed, contaminated, conglomerate text.

These two versions of Esther are rendered from different text forms at the early stage of the development of the Georgian literary language. Due to common parts of the AT and the LXX Esther on the one hand, and compilation, on the other, translation technique and style applied by the various translators can be compared and studied

1. Which Greek linguistic phenomena are difficult to be reflected in Georgian;

2. Which means are used for rendering the Greek language features unnatural for Georgian;

3. Translators' style and custom revealed in two different Georgian versions through these linguistic phenomena.

In the paper, from this viewpoint, I will discuss features of various linguistic layers (lexical, grammatical, stylistic).

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Festival Lectionaries of the Eleventh Century

Byzantine Gospel lectionaries contain the passages read during liturgy. They have been studied by New Testament scholars and art historians. The former came first. These scholars sought textual details that might derive from early versions of the Gospels. Over a century ago, they began to inventory the surviving lectionaries, which today number over 2400. Art historians, led first by Kurt Weitzmann, studied illustrated lectionaries. More recently Mary-Lyon Dolezal discovered Patriarchal lectionaries made for the use of Hagia Sophia in the eleventh century, and Anna Zakharova examined a Moscow manuscript and looked systematically at all the lectionaries with figural decoration. For my part, I am interested in a small group of lectionaries with only a few lessons arranged in idiosyncratic ways.

Among the 2400 lectionaries, four are written entirely in gold ink, a sure sign of expense and prestige. Three contain the same twenty-two pericopes for the most important feasts of the church year. Byzantine sources termed such books festival lectionaries. The four golden lectionaries are Moscow, Historical Museum gr. 511; Florence, Bibl. Laur. Med. Palat. 244; Mt. Athos, Vatopedi, Skevophylakion 4; and Mt. Athos, Chilandar 105. I am writing a book about the Florence manuscript, because it has a unique later history, but for this paper, I want to concentrate on the creation of it and the related manuscripts in the later eleventh century.

The Florence and Moscow lectionaries are written by the same scribe, whose work can be seen in lectionaries in Cesena, Athens, and Istanbul, none of which are written in gold. The four golden lectionaries have similar codicology and illumination and are of the same date. All but the Chilandari manuscript ha-

ve miniatures. The Moscow and Florence manuscripts were illuminated by the same person; the different Vatopedi illuminator was less talented. An examination the text of one lection shows the manuscripts must have been copied from a common model. Thus, the scribe, not the patrons, determined the text used and the model and scribe must have belonged to the same copying center, which was surely in Constantinople. Several of these books can be traced back to that city, and the Florence volume has later texts about liturgical rites in Constantinople. To date, the precise scriptorium has not been identified, but the evidence of the Florence and related manuscripts helps us better understand the nature of book production in medieval Constantinople.

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Theophylact's Gospels Commentary: The Start of the Manuscript Tradition

The commentary on the four Gospels composed ca. 1085 by Theophylact, Archbishop of Bulgaria, survives in some 195 manuscript copies. Three of these (Paris. gr. 197; Vindob. theol. gr. 90; Tirana 488, dos. 12) stand out by virtue of their calligraphic script and of the dedicatory epigram that they contain. It is conceivable that the three were "publication copies" of the work prepared under the author's personal supervision. If that assumption is correct, the manuscripts in question would illustrate how a Byzantine author directed the graphic presentation of his text, choosing the type of script in which it was to be copied for circulation.

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Daughter Versions of the Septuagint: Old Greek and New Exegesis

The study of the daughter versions of the Septuagint has to be considered an essential part of the textual history of the Bible under aims, which, to a certain point: stand on points of a spectrum: On one hand, they have been traditionally surveyed as a source for exegetical and translational features which give witness to the times of the translation, an important factor in the understanding of Late Antiquity communities and, in some cases, nascent national literatures (e.g. Coptic, Ethiopic, Armenian, Georgian.) On the other hand, the last century has shown that in some cases translations of LXX are an important source of access to the history of the Greek text itself, as the Vorlage of some versions (saliently the Old Latin) may be an important witness to a Greek text-type whose representation in the Greek manuscript tradition itself may have become obscured due to processes of revision-recension (e.g. *kai ge* and Hexaplaric.) In this sense, materials from the daughter versions are a way of accessing the Old Greek text of the Septuagint, especially in the books which have undergone processes of philo-Masoretic revision in the Greek (e.g. Samuel-Kings.) This process is not straightforward, as some of the textual traditions of the translations of the Septuagint have been based on eclectic (and at times haphazard) collections of Greek manuscripts of varied typologies. Translators and scribes show at times awareness of textual problems in the Greek tradition and a degree of initiative, even creativity, in the adoption of readings, creating doublets, composite translations and literary interpretations. In this sense, a good part of the native features of the daughter versions are intimately linked to the textual plurality of the Greek textual traditi-

on of the Septuagint (which ultimately, in the case of quite a few books, goes back to a plurality of Hebrew redactions or editions.) Therefore, their text-critical analysis opens an exceptional window to understand dynamics of biblical transmission, from the early phases of redaction to the reception of Late Antiquity.

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The Forging of Syriac as a Christian Language

In surveying the development of Syriac as a vehicle of Christian literature, this paper will investigate the relationship of the Syriac of the Old Testament Peshitta to the Syriac language in inscriptions and documents of pagan Edessa and Osrhoene; and also compare Syriac religious terminology with that found in Jewish Aramaic. It will consider again the enduring question of whether the Peshitta Old Testament translations originated in Edessa, or in Adiabene where the royal house had famously converted to Judaism in the first century CE; and whether Jews, converted Jews, or Christians were responsible for the renderings.

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Text and Image – Strategies of Translation in Georgian Mural Painting

After a short theoretical prelude, the lecture will attempt to analyze the different modalities of translation from text to image on the basis of selected examples of Georgian wall paintings. Concrete models will be identified. The focus will be on

two phenomena: on the one hand, the pictorial moments that regulate the narrative within the painting, such as figure constellations, gestures, etc.; on the other hand, the question of addressing the viewer has to be examined, i.e., through which specific elements the narrative is communicated to the viewer.

For the latter aspect, the spatial dispositions of the paintings must be taken into account in order to be able to include the viewer's intended gaze. Finally, the question of the relationship between these narrative strategies (internal and directed at the viewer) will be examined.

Zaza Skhirtladze

in collaboration with

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Prophecy in Images and Words: Old Testament Quotations in Medieval Georgian Wall Painting

The study of Georgian and Greek fresco inscriptions in Georgia has a long history, however, the material has not been yet fully collected and systematized. In 2019, the Institute of Art History and Theory at the Ivane Javakhishvili Tbilisi State University, with the support from the Gelati Academy of Sciences, set up an initiative to record, systematize, and study Old Testament citations in medieval Georgian wall paintings. The main aim of this project was to determine the relations of the citations with the old Georgian and Byzantine literary and artistic traditions.

In this communication, we will present a new method of research, alongside the results and the examples of the current

stage of study. The project team located and collected Georgian and Greek Old Testament citations from more than one hundred and twenty wall paintings, ranging between the 9th-18th centuries. The most of the Georgian inscriptions were identified. The texts were revised according to the principles of editing epigraphic monuments. The already recorded Greek inscriptions/citations were identified and revised as much as possible. The text of the inscriptions was compared with the established text of the Old Testament and the documented versions in its critical apparatus; In the case of Georgian, the citations were juxtaposed with the surviving texts of biblical and Lectionary manuscripts. Such rigorous comparison between the texts made it possible to assume that the source for the citations must have been the text used in a liturgical practice. Observations related to the positioning of the Old Testament citations in the pictorial programs were compelling in many directions. The abundance of various, atypical arrangements that are instrumental in accentuating contents of the programmes, became apparent.

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Pillar and Tree.

Creative Bricolage in Medieval Georgia

My paper deals with the Life-giving Pillar in Svetitskhoveli Cathedral (Mtskheta, Georgia) and its association with a cedar tree by the Life of Nino, a Georgian hagiographic text compiled between the 9th and 10th centuries. This association, I argue, not only aimed at creating ties to the Bible and Jerusalem, but was also rooted in ancient and indigenous traditions of linking architectural pillars with sacred trees. In so doing, the Life-gi-

ving Pillar, going back to the 3rd century, was being re-animated with holiness, a process that led to the performance of many new miracles and a new title for the Pillar: "Life-giving Pillar". Rather than being a hold-over or superstitious anomaly from some ancient pagan cult, the identification of the Life-giving Pillar with a sacred tree, I conclude, was part of a creative process ("bricolage" - Claude Lévi-Strauss) by which institutionally-promoted Christian and traditional elements were being actively combined according to the exigencies of particular religious worlds. Eventually, the aim was to boost the authority of the Life-giving Pillar and Svetitskhoveli Cathedral as one of the most powerful sites of medieval Georgia.

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The LXX Translators' Procedures in Representing Proper Names

This paper focuses on the consistency in representing the personal names of the Hebrew Bible in the translation units of the Septuagint, especially regarding transliterations. This procedure cannot be detached from that of the general translation vocabulary. Like in the general vocabulary, we see islands of fixed terminology together with streaks of special renderings used by certain translators. However, in the case of the transliterations, the analysis is easier, since their representation is not context bound and it is easier to obtain consistency.

Our brief paper cannot claim any exhaustiveness, but we do report an impression that from the beginning there was a high degree of fixed translation equivalents for proper names. We list several possible background factors, while none explains the situation as a whole: A unified system of transliteration

from the beginning of the enterprise; the existence of glossaries; after the vocabulary of the Torah was created, it influenced the later books; the option of pre-existent lists from the communities in which the translators were living is considered.

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Bible Images, Annotations by a Modern Bible Illustrator

This power point presentation is not just about illustrated books, since I also want to compare a couple of paintings inspired by the same Bible text. I will try to keep it simple with brief explanations and samples of how Bible stories have been decorated, from mediaeval times till now.

The material used in this presentation comes from illustrated Bible facsimiles that I photographed in libraries abroad, a few famous paintings from museums, and some of my own illustrations.

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