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Homiletic Collections in Greek and Oriental Manuscripts

Edited by Jost Gippert and Caroline Macé

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Cover

The front cover shows the three church fathers Cyril of Jerusalem, Nicholas of Myra and John Chrysostom in a 16th-century fresco of the Church of the Archangels in Matskhvarishi, Latali, Svanetia (photography by Jost Gippert). All three fathers bear a board with text fragments from the *Liturgy* by John Chrysostom (CPG 4686) in Georgian; the text passage held by Cyril of Jerusalem is the beginning of the sentence რამეთუ სახიერო და კაცთ-მოყუარე ღმერთი ხარ ‘For you are a benevolent and philanthropic God’, which also appears in lines 6–7 of Fig. 1 on p. 2 below (from an 11th-century scroll of the Iviron Monastery on Mt Athos, ms. Ivir. georg. 89).

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CONTENTS

INTRODUCTION

- 2 | Homiletic Collections in Greek and Oriental Manuscripts – Histories of Books and Text Transmission from a Comparative Perspective
by Jost Gippert and Caroline Macé

ARTICLES

- 7 | The Earliest Greek Homiliaries
by Sever J. Voicu
- 15 | Gregory of Nyssa's Hagiographic Homilies: Authorial Tradition and Hagiographical-Homiletic Collections. A Comparison
by Matthieu Cassin
- 29 | Unedited Sermons Transmitted under the Name of John Chrysostom in Syriac Panegyric Homiliaries
by Sergey Kim
- 47 | The Transmission of Cyril of Scythopolis' Lives in Greek and Oriental Hagiographical Collections
by André Binggeli
- 63 | A Few Remarks on Hagiographical-Homiletic Collections in Ethiopic Manuscripts
by Alessandro Bausi
- 81 | Cod.Vind.georg. 4 – An Unusual Type of Mravaltavi
by Jost Gippert
- 117 | The Armenian Homiliaries. An Attempt at an Historical Overview
by Bernard Outtier
- 123 | Preliminary Remarks on Dionysius Areopagita in the Arabic Homiletic Tradition
by Michael Muthreich
- 131 | Compilation and Transmission of the Hagiographical-Homiletic Collections in the Slavic Tradition of the Middle Ages
by Christian Hannick
- 143 | Contributors
- 145 | Picture Credits
- 146 | Indices
- 146 | 1. Authors and Texts
- 157 | 2. Manuscripts and Other Written Artefacts
- 161 | Announcement

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Homiletic Collections in Greek and Oriental Manuscripts – Histories of Books and Text Transmission from a Comparative Perspective

by Jost Gippert and Caroline Macé

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by Alessandro Bausi

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Preliminary Remarks on Dionysius Areopagita in the Arabic Homiletic Tradition

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Compilation and Transmission of the Hagiographical-Homiletic Collections in the Slavic Tradition of the Middle Ages

by Christian Hannick

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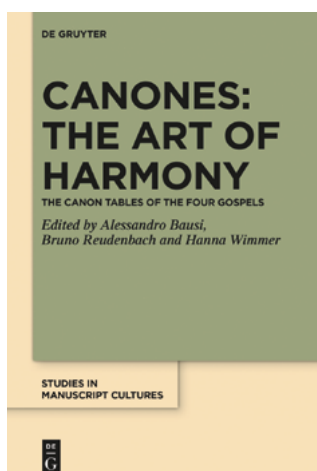
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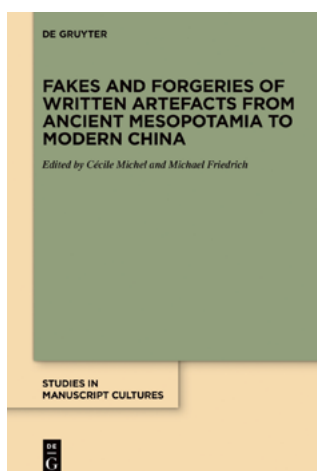


18 – *Canones: The Art of Harmony. The Canon Tables of the Four Gospels*, edited by Alessandro Bausi, Bruno Reudenbach, and Hanna Wimmer

The so-called ‘Canon Tables’ of the Christian Gospels are an absolutely remarkable feature of the early, late antique, and medieval Christian manuscript cultures of East and West, the invention of which is commonly attributed to Eusebius and dated to first decades of the fourth century AD. Intended to host a technical device for structuring, organizing, and navigating the Four Gospels united in a single codex – and, in doing so, building upon and bringing to completion previous endeavours – the Canon Tables were apparently from the beginning a highly complex combination of text, numbers and images, that became an integral and fixed part of all the manuscripts containing the Four Gospels as Sacred Scripture of the Christians and can be seen as exemplary for the formation, development and spreading of a specific Christian manuscript culture across East and West AD 300 and 800.

This book offers an updated overview on the topic of ‘Canon Tables’ in a comparative perspective and with a precise look at their context of origin, their visual appearance, their meaning, function and their usage in different times, domains, and cultures.

New release



20 – *Fakes and Forgeries of Written Artefacts from Ancient Mesopotamia to Modern China*, edited by Cécile Michel and Michael Friedrich

Fakes and forgeries are objects of fascination. This volume contains a series of thirteen articles devoted to fakes and forgeries of written artefacts from the beginnings of writing in Mesopotamia to modern China. The studies emphasise the subtle distinctions conveyed by an established vocabulary relating to the reproduction of ancient artefacts and production of artefacts claiming to be ancient: from copies, replicas and imitations to fakes and forgeries. Fakes are often a response to a demand from the public or scholarly milieu, or even both. The motives behind their production may be economic, political, religious or personal – aspiring to fame or simply playing a joke. Fakes may be revealed by combining the study of their contents, codicological, epigraphic and palaeographic analyses, and scientific investigations. However, certain famous unsolved cases still continue to defy technology today, no matter how advanced it is. Nowadays, one can find fakes in museums and private collections alike; they abound on the antique market, mixed with real artefacts that have often been looted. The scientific community’s attitude to such objects calls for ethical reflection.

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