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ARTICOLI

- Cesare Giraud, S.J.**, Un Congresso «eucaristico» all'Università Gregoriana promosso dal Pontificio Istituto Orientale 5-14

On 17 January 2001 the Congregation for the Doctrine of the Faith recognized the validity of the Eucharist celebrated with the Anaphora of Addai and Mari, which the Assyrian Church of the East had used *ab immemorabili* without an Institution Narrative. On 26 October 2001 "L'Osservatore Romano" made public this decision approved in advance by John Paul II in a document entitled *Guidelines for Admission to the Eucharist between the Chaldean Church and Assyrian Church of the East*. To celebrate this first significant 10th Anniversary, the Pontifical Oriental Institute organized, on 25-26 October 2011, an International Congress held at the Pontifical Gregorian University on *The Genesis of the Anaphoral Institution Narrative in Light of the Anaphora of Addai and Mari*. The objectives of the Congress were threefold: (a) to make a scientific contribution to the research on the Institution Narrative in the Eucharistic Prayer; (b) to promote dialogue between theologians of the liturgy and systematic theologians; and (c) to make the Eastern liturgical riches better known in the West.

- Cesare Giraud, S.J.**, The Genesis of the Anaphoral Institution Narrative in the Light of the Anaphora of Addai and Mari: Between Form Criticism and Comparative Liturgy 15-27

Before the discovery by William Macomber of the oldest codex of the Chaldean anaphora of Addai and Mari still without an *institution narrative*, liturgists used to place responsibility for its absence on ignorant or less than conscientious copyists. Today, however, fortified by Vatican approval of the original form of Addai and Mari, we are invited to look with great interest not only at that anaphora, but also at the so-called "anomalous" anaphoras. Based on multiple indices of literary structure, we can hypothesize that the primitive Church, having inherited the Old Testament and Jewish euchology, needed a certain lapse of time to realize the effective possibility that it had to apply to the anaphora, by grafting onto the formularies received from Jewish domestic and synagogal euchology, the *ipsissima verba* of the Lord and transmitted by the *kerygmatic-cultic summaries* of the New Testament tradition. With its "quasi-narrative," the anaphora of Addai and Mari attests to a phase in which the *theological-Scriptural locus* of the sacramental body allowed itself to be inserted into the euchological formulary with the precise goal of conferring upon the *epiclesis*, that is, upon the demand of our transformation into the ecclesial body, all the credit for which it is capable.

- Bert Daelemans, S.J.**, Le Caché nous relève en se révélant. La révélation rédemptrice dans les *Hymnes sur la Nativité* de St. Éphrem . . . 29-80

This is the second of two articles discussing the revelatory aspect of divine redemption in Ephrem's Hymns on the Nativity. Complementary to the detailed

study of the third hymn of this collection (OCP 77 [2011] 351-398), this article presents the results of a comparative study of recurrent terms in the whole collection on the Nativity, making references to Ephrem's entire oeuvre.

The first part examines three terminological groups concerning the revelatory aspect of redemption, namely *ksy'gly'*; *dnš'*; and *lbwš'/stl šwbh'*. The second part focuses on three terminological groups emphasizing the redemptive aspect of revelation, namely *'rkn/nht/z'r*; *hyl'*; *phgr'*.

Finally, a synthesis of both articles collects their results, as the importance of verbs in Ephrem's poetical theology, the centrality of *hyl'*, and the omnipresence of revelation in the Hymns of the Nativity. For Ephrem, God remains the absolute hidden Mystery, who noetically reveals Godself through a Christological aesthetics, pedagogically adapted to our senses, and soteriologically uplifting, giving us life.

Aryeh Kofsky, The Miaphysite Monasticism of Gaza and Julian of Halicarnassus

81-96

The article suggests that in his early militant zeal and sharpened miaphysite theology, Severus of Antioch also prepared the ground for Julian of Halicarnassus' doctrine of incorruptibility. Moreover, the two foundational pillars of Julian's theological system, incorruptibility and protology, were plausibly founded on a radical interpretation of the teachings of the two great figures of the miaphysite phase of the monastic tradition of Gaza, Severus and Abba Isaiah. In the time of Severus, this monastic center gave birth not only to miaphysite historical orthodoxy but also inspired the most effective and lasting form of radical miaphysitism that sprang up in his time.

Robert F. Taft, S.J., F.B.A., From Polemicists to Promoters: The Jesuits and the Liturgical Traditions of the Christian East

97-132

Jesuits tend to prize the achievements of the "Old Society" (1540-1773) over those of the "Restored Society" (1814-). But apart from its scholarship, the Old Society's actions regarding Eastern Christian liturgy were mostly negative, whereas the Restored Society has an unmatched record of valuing, fostering, and preserving these traditions via its service, study, teaching, scholarship, and publications. The present article documents this history, past and present, negative and positive.

Gabriel Radle, The Development of Byzantine Marriage Rites as Evidenced by *Sinai Gr. 957*

133-148

The tenth-century Palestinian codex *Sinai Gr. 957* contains one of the oldest redactions of the Constantinopolitan nuptial rites of Engagement and Marriage. In addition to copying the marriage practices of the tradition of the Byzantine capital, the euchology also includes local marriage rites celebrated at the nuptial bedchamber. These nuptial-chamber blessings have been overlooked or misinterpreted by Byzantine liturgiologists. This article dispels the misunderstandings surrounding these prayers, places them in their historical context, and shows how these prayers from the Byzantine periphery came to influence the development of the Byzantine Rite of Marriage as we know it today.

Aleksandra Filipović , L'architettura sepolcrale bizantina sulle isole di Gemile e Karacaören in Lycia	149-177
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Two islands in the Gulf of Belceğiz (Southern Turkey), Gemile and Karacaören, along with the nearby mainland, preserve the characteristics of an urban ensemble probably dating to the first half of the sixth century. This may be considered as a well-structured single unit. For reasons inherent to the subject under consideration, the current research has taken into account the necropolis units extending over wide areas just on these two islands. On the island of Gemile, the larger of the two, the necropolises may be found in various zones, while there are also some tombs which are isolated but integrated into the urban fabric. The first necropolis is positioned along the route between Church II and Church III in an area distant from the inhabited zone. The second necropolis extends to the south with respect to the vaulted passage. The third necropolis, also called the *eastern necropolis*, is positioned to the east with respect to Church IV. This is detached from the inhabited areas but not far from the richest residential zone of the island. There follows a detailed analysis of some tombs chosen for their architectural significance within the urban and extra-urban context: *Tomb with Lycian sarcophagus* (Ge1), *Tomb with cupola 1* (Ge2), *Tomb with cupola 2* (Ge3), *Tomb with frescoed room* (Ge4), and *Cruciform tomb* (Ge5).

Barbara Lomagistro , Le versioni paleo-ceche del <i>Secretum secretorum</i> pseudo-aristotelico: osservazioni preliminari	179-201
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The *Secretum Secretorum* (SS) was one of most popular works in the Middle Ages and Renaissance, attributed to Aristotle. It was written in form of a long fictitious letter from Aristotle to his pupil Alexander the Great, while the latter was away conquering Persia. The first part of tract constitutes a *speculum principis*, in which the Philosopher gives advice to the ruler on various political and moral topics. In addition, it incorporates many other useful things, such as a astrology, physiognomy and health regimen (*regimen sanitatis*). The history of the text is complex and not at all clear at present. In the introduction to the work as we now have it, we are told that it was translated from Greek into Rumi, and from Rumi into Arabic, by Yahya (or Yuhanna) ibn al-Bitriq but no Greek or Syriac text has yet been found. Probably, attribution of traduction to Yahya is pseudo-epigraphic too. The Arabic text is found in two forms: a shorter and a longer one. The shorter redaction was translated in Latin by John of Seville in the twelfth century while the longer one was translated by Philip of Tripoli in the thirteenth. No Latin text corresponds in order or content to any Arabic text we know. During the Late Middle Ages many more copies of SS were produced and a great many more translations appeared. It was translated in both Church Slavonic (with east-slavic vernacular features) and Old Czech. The article focuses on the Old Czech redaction, exactly on the text translated by Bavor Rodovský in 1574, and examines all the circumstances in which this translation was realized.

Vincent van Vossel , Who is the Unknown Painter? XIXth-century Iconography in Mardin – Mosul	203-226
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This article retraces the search for a painter, and tries to discover his identity. Some of his works were found in the Mosul region (Iraq). There he painted

some saints for several Chaldean churches. However, his place of origin seems to be in the region around Mardin (Turkey). Probably he was an Armenian self-made artist who offered his services to different groups of Christians and expressed some characteristics of their spiritual identity in those lands during the XIX century. However, much more field research has to be done before reaching definitive results.

George Nedungatt, S.J., The Institution Narrative a Mantra? Re-thinking the Theology of the Consecration 267-290

The Anaphora of Addai and Mari has long been regarded as anomalous and problematic because it does not contain the institution narrative with the words of consecration "This is my body, This is my blood." This problem was brought to a head with the official Roman approval in 2001 of this anaphora for valid eucharistic celebration. But since the eucharist was celebrated at first without the institution narrative in the early Church, also in Rome, the present article argues that the real problem is its subsequent addition. This was indeed a legitimate liturgical development, but not a theological necessity. In the parallel case of baptism, the Church obeyed the command of Jesus to baptize without reciting any institution narrative of baptism. The Church can do likewise and fulfil Jesus' command without reciting any institution narrative of the eucharist. Its use will be necessary insofar as it is prescribed by the Church, which has the power to specify the "form" of the sacraments. What is essential is for the Church to *do* what Jesus commanded, not also *recite* as a mantra the command or the reason given for the command.

Ugo Zanetti, Deux prières de la fraction de la liturgie de Grégoire, en grec et en copte 291-333

This paper deals with two of the « fraction prayers » which were used in the Greek version of the mass of saint Gregory in the Coptic Church. The one which is usually given in the Coptic missals, *Blessed art Thou*, was translated from Bohairic Coptic into Greek in the Middle Ages, as shown in this paper, although the Coptic had probably itself been translated from a lost Greek original into Coptic in late Antiquity. The other prayer, *You who are, who were*, found only in Greek and partly in Sahidic Coptic (where Severus of Antioch is given as its author), echoes the christological fights of late Antiquity, but has not been in use for centuries (and is not found in Bohairic Coptic). These facts might validate Hammerschmidt's hypothesis, namely, that *Blessed art Thou* (the theology of which fits with Gregory's anaphora) might be the original prayer for the Egyptian version of this anaphora (4th or 5th century?). It would have been replaced by the more controversial *You who are, who were* in a time of fierce christological discussions (5th-6th century), but later on, when such controversies had died down, it was forgotten. The Arabic versions of these prayers were translated from the Greek, and not from the Coptic.

Sebastian P. Brock, The Earliest Texts of the Syrian Orthodox Marriage Rite 335-392

The article publishes the texts of the earliest witnesses to the Syrian Orthodox Marriage Rite, to be found in three manuscripts in the British Library dating from the 10th and 11th century. Their relationship to one another, and to the

rite as found in use today, is examined. A more detailed comparison of the prayers for the blessing of the ring(s), including the corresponding prayer in the East Syriac Rite, is given in the appendix, together with translations of two remarkable poems to be found in the Pampakuda (Kerala) edition of the modern Syrian Orthodox rite.

Gaga Shurgaia, *La riforma ecclesiastica di Vaxt'ang I Gorgasali, re di Kartli († 502)* 393-438

The life and works of the King of Kartli, Vakhtang I Gorgasali (c. 440-502), a dominant figure in Georgian history and historiography of the second half of the fifth century, still present unresolved enigmas even after more than 150 years of research. The same is true of his ecclesiastical reform which introduced the katholikosate. The present study provides an overall view on this issue, and, by means of a new interpretative reading of events passed on to us by Georgian, Byzantine, Armenian and Syriac historiography, we can conclude that the reform was preceded by a confessional conflict between King Vakhtang, a pro-monophysite, and Bishop Michael of Kartli, a Chalcedonian. Implemented between April 475 and February-March 476, the reform resulted in a substantial political and ecclesiastical reorganization of the Church of Kartli, crowned by the establishment of its autocephaly and the appointment of the katholikos as the sovereign leader of the Church in a State that lay beyond its imperial borders.

Aleksandra Filipović, *L'architettura sepolcrale bizantina sulle isole di Gemile e Karacaören in Lycia. Parte II* 439-466

The Christian necropolises of an urban ensemble probably dating to the first half of the sixth century and extending over two islands, Gemile and Karacaören, as well as the nearby mainland on the Gulf of Belceğiz (Southern Turkey), are the object of a study whose first part was published in the previous issue (OCP 78 [2012] 149-177). This second part of the study discusses the site on the smaller island of Karacaören, probably a necropolis and some sort of sanctuary of the urban unit and environs. A basilica, several buildings identified as residences for pilgrims, and tombs were discovered. Detailed analysis focuses mainly on selected tombs: Tomb with exedras (Ka1), Tomb consisting of one room (Ka2), First pseudo-Hellenistic tomb (Ka3), Tomb with Lycian sarcophagus (Ka4), Second pseudo-Hellenistic tomb (Ka5), Double-room tomb (Ka6). There follow final architectural considerations: techniques of construction, masonry and building material; fresco plasters, frescoes and finishes; dating and conclusion.

Laurent Basanese, S.J., *Le Cantique d'Élie de Nisibe (975-1046). Édition et traduction* 467-506

The Syro-Oriental Metropolitan Bishop Elias of Nisibis (975-1046) was not only a remarkable theologian and also the most important Christian Arab author with regard to Christian-Muslim relations. He was, first of all, a pastor. Among the sapiential works written by our bishop in Arabic we know, for the moment, of just one manuscript of the song intitled *Tasbiḥat Mār ʿĪlyā Muṭrān Naṣībīn*, which we were able to consult at the Bibliothèque Nationale of Paris. This manuscript is published here for the first time along with a French trans-

lation. The Song of Elias of Nisibis, which is part of a prayer book from the Melkite Church, gives us a first insight into the spirituality of Elias, who is especially known for his love of demonstrative syllogism and clarity of language.

- Vincent van Vossel**, Corrigenda (to the article published in the I fascicle :“Who is the Unknown Painter? XIXth-century Iconography in Mardin – Mosul” (pp. 203-226) 507

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