

vaya *Paleyā*’, Tetjana L. Vilkul, ‘The Story of Varangians’ Calling to Rus’ (about the sources of the Short Chronographic *Paleyā*)’, Florentina Badalanova-Geller, ‘Slavonic oral tradition and the *Paleyā*’, Tat’jana V. Anisimova, ‘New information about the history of the apocryphal *Testaments of the 12 Patriarchs* in Old Russian Chronographs’, Evgenij G. Vodolazkin and Tat’jana R. Rudi, ‘Working on the Short Chronographic *Paleyā*’, Julian Petkov, ‘World History and Otherworldly Journeys: The Framing of Apocalyptic Narratives in the *Paleyā* Literature’, Ivan Christov, ‘Logical IT Data Access in Terminological Studies on the *Short Chronographic Paleyā*’), some contributions touched upon other topics, such as Byzantine chronicles (e.g. Paolo Odorico, ‘The *Chronicle* by ps.-Eustathius of Antioch in the Codex Parisinus: an unknown chronicle or a collection of materials?’), Dieter Fahl, ‘Fragments of the *Chronicle* by ps.-Eustathius of Antioch in the Short Chronographic *Paleyā*’, Caroline Macé, ‘The text of the *Physiologus* in ps.-Eustathius of Antioch’s *Chronicle*’), Christian apocryphal literature in Greek and Armenian (e.g. Igor Dorfmann-Lazarev, ‘Melchizedek traditions in the Armenian corpus of sermons attributed to Epiphanius of Salamis’), Martin Meiser, ‘Patristic Literature and Apocrypha or the *Biblia Scholastica* of Petrus Comestor’, Sabine Fahl, ‘The Ladder of Jacob in the three types of *Tolkovaya Paleyā*’), Jewish studies (e.g. Aleksandr I. Griščenko, ‘Hebrew influence on the *Palaea* Interpretata’, William Adler, ‘New Perspectives on the Textual Transmission of the *Palaea Historica*’), Biblical commentaries (e.g. Jan Doehorn, ‘The Fate of Parabiblical Literature in 2<sup>nd</sup> Century AD’), or the Septuagint (Martin Rösel, ‘The Septuagint as a Document of Biblical Chronography’).

The proceedings will be published in Greifswalder theologische Forschungen monographic series.

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## 44<sup>th</sup> Saint Louis Conference on Manuscript Studies

Saint Louis, 13–14 October 2017

The 44<sup>th</sup> annual conference of St Louis University was organized at the Vatican Film Library of Saint Louis University on 13 and 14 October 2017.

While the majority of papers dealt with occidental manuscripts, several presentations covered traditions within the COMSt scope.

The keynote talk by Marianna Shreve Simpson was dedicated to ‘Persian Manuscripts and the Meaning of Masterpiece’. Illuminated Persian man-

uscripts were also dealt with by John Renard, who in his talk ‘Rumi: A Life in Miniatures’ focused on two manuscripts of an Ottoman Turkish version of Ġalāl al-Dīn Rūmī’s (Persian) hagiography and showed, through the comparison of images with a contemporary Baghdad manuscript of another Persian hagiography, that there must have been a specific canon the illustrators followed. Rochelle Kessler (‘Iskandar’s Ponderous Peregrinations: Textual and Iconographic Variations of the Alexander Romance in Pre- and Early Modern Persianate Literature’) discussed the Persian fates of a text shared by many oriental traditions. She illustrated how the interpretations spread in the Middle East and South Asia (including the *Shahnama* epic and other poetic works) served the needs and interests of the cultures in which they were composed.

Arabic medical manuscript tradition as it was reflected in the Indian reception was the subject of the talk by Deborah Schlein, ‘Reading Medicine in the Margins: Najīb al-Dīn al-Samarqandī and his Descendants in Indian Yūnānī Medicine’.

A separate panel focused on ‘Oriental Manuscripts Encountering European Traditions’. David Calabro spoke of the ‘Manuscript Culture in the Medieval Egyptian Desert: Insights from Coptic-Arabic Bibles of the Anba Maqar Monastery’. He showed how the handwriting and design elements of two fourteenth-century Coptic-Arabic Gospel manuscripts from the Dayr Anbā Maqār Monastery in Egypt are similar to those of the *Kacmarcik Codex*, a fourteenth-century Greek-Arabic liturgical book now housed at the Hill Museum and Manuscript Library. A close comparison suggests the presence of a cohesive scribal school in Wādī al-Naṭrūn that was nevertheless cosmopolitan in terms of linguistic knowledge and exposure to other Christian traditions. In her talk ‘Reproducing the Resurrection: From European Prints to Armenian Manuscripts (& more)’, Sylvie Merian tried to contemplate on the reasons, why the appearance of the actual images of Christ in the Armenian tradition of representing the Resurrection is a rather late development: well up to the seventeenth century, the Resurrection was illustrated indirectly.

Byzantine manuscript tradition was in the centre of the talk by Barbara Crostini, ‘Is the *Joshua Roll* a Macedonian Facsimile?’. The manuscript, palaeographically datable to the tenth century, was once defined as a ‘facsimile’ of a late antique roll of the biblical book of Joshua, and therefore the decoration was seen in that context as an act of preservation of an earlier model. It is possible, however, to find contemporary echoes for the scene selection and to reconsider the place of the *Joshua Roll* in tenth-century Byzantine iconography, while setting it more broadly into the landscape of biblical narrative illustration.

(*Red.*)