

Deconfundamus linguam eorum Methodological Overview for the 'Tower of Bibles' Project

International Workshop

January 24, 2020, CÉSCM (Poitiers)

9h30: Welcome address by MARTIN AURELL, director of the CÉSCM, followed by an introductory presentation of the FESMAR co-organisers.

9h45: KATEŘINA VOLEKOVÁ: *A wide variety of Latin sources for the vernacular translations of the Psalter and Gospels.*

10h15: ANA MARIA ĠINSAC: *An addendum at the periphery of the corpus: the Church Slavonic and Greek versions.*

10h45: Coffee break.

11h: ÉLISE BOILLET: *The critical problem of extended time frames. Multiple ways of putting together a corpus of the vernacular biblical translations.*

11h30: ANDREA SVOBODOVÁ: *Social and cultural implications of the early vernacular translations of the Bible. The question of heterodoxy, orthodoxy, and Protestantism.*

12h: Lunch.

13h30: VLADIMIR AGRIGOROEI: *A comparative look at the*

problem of translation clusters and oral translations.

14h: ÁGNES KORONDI: *The high risk of focusing on intra-vernacular translations.*

14h30: Coffee break.

14h45: MĂDĂLINA UNGUREANU: *Common denominators and alternative uses of a comparative study of the early vernacular Psalters and Gospels.*

15h15: CINZIA PIGNATELLI: *Advantages and disadvantages of critical editions for the comparative study of early vernacular translations.*

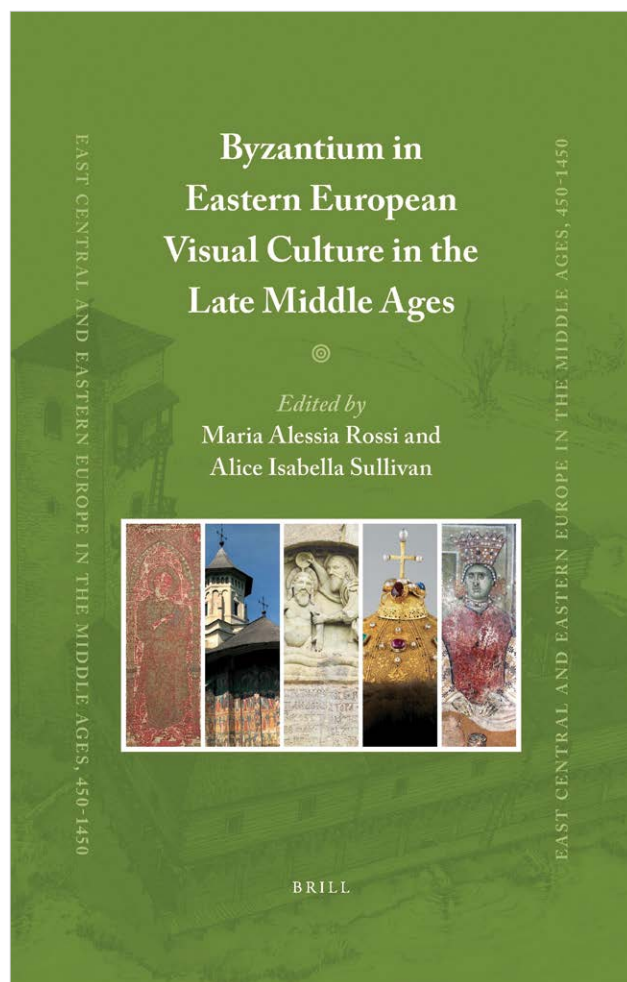
15h45: Coffee break.

16h: ILEANA SASU: *Available software, analysis tools, and capabilities for adaptive designs.*

16h30: VLADIMIR AGRIGOROEI & ILEANA SASU: *A network of future studies concerning the early vernacular translations of the Bible.*

Maria Alessia Rossi, Alice Isabella Sullivan (dir.),
Byzantium in Eastern European Visual Culture in the Late Middle Ages, Leiden / Boston, Brill, 2020, xviii + 302 p.

This edited volume includes the papers in the two sessions held at the 44th Byzantine Studies Conference (4-7 October 2018; San Antonio, Texas) and additional essays. The volume puts forth a more nuanced understanding of Byzantium in Eastern Europe by engaging with issues of cultural contact and patronage, as well as the transformation and appropriation of Byzantine artistic, theological, and political models, alongside local traditions. The regions of the Balkan Peninsula, the Carpathian Mountains, and early modern Russia have been treated in scholarship within limited frameworks or excluded altogether from art historical conversations. The ten chapters in this volume encourage different readings of the artistic landscapes of Eastern Europe during the late Middle Ages, highlighting the cultural and artistic productions of individual centers. These ought to be considered individually and as part of larger networks, thus revealing their shared heritage and indebtedness to artistic and cultural models adopted from elsewhere, and especially from Byzantium. The regions of Eastern Europe, as the volume reveals, are not just places of "influence" from elsewhere. Instead, these territories offer dynamic networks of contact and interchange that may allow scholars to paint richer pictures of the development of local artistic and cultural forms, shared traditions, and the indebtedness of local developments to Byzantine models. The book presents examples of how we may begin to unravel the prismatic dimensions of art, architecture, and visual culture in Eastern Europe, continue to expand the temporal and geographic parameters of the study of medieval and Byzantine art, as well as chart the multitude of connections that extended across the medieval world.



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