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Europe and the Jewish-Christian Bible¹

Abstract: The aim of this paper is to illustrate the influence of the Bible on European culture in three main aspects: language (translation), art and name-giving. Considering the vast impact of the Bible, this influence may be compared with that of classical culture. First part of the paper examines the influence of the Hebrew biblical expressions on the European languages in which Bible was translated into and then it continues with an analysis of the influence of the biblical characters, stories and motifs on European art. The last part researches the influence of the Hebrew names on the name-giving throughout of Europe.

Key words: Jewish-Christian Bible, Europe, influence, Septuagint, Vulgate, Vetus Latina, translation, art, language, culture, name-giving.

When referring to “*Europe and the Jewish-Christian Bible*”,² we denote two dissimilar entities linked to different geographic localities. We don’t know exactly when the Jewish Bible was created but let’s say between the eighth and the second centuries before the Common Era. The Christian Bible was created later, as a continuation (replacement?) of the Jewish Bible. The greater part of the Jewish Bible was created in the First Temple period (ca. 1000–586 BCE), and a smaller part in the Second Temple period (516 BCE–70 CE) mostly in the land of Israel while a few sections were authored during the Babylonian exile. In any event, by the second century BCE, the content of the Jewish Bible was finalized while the details of the text were still undetermined. In the second century BCE, different forms of that text were still circulating in ancient Israel as we learn from the Dead Sea Scrolls.

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² I am grateful to Stephen C. Daley, an expert in Bible translations, for his remarks on a draft of my paper.

The Jewish Bible is the Bible that was accepted by the Jewish people in the period after the destruction of the Second Temple in 70 CE, and it continues to be used by the Jews today, in Hebrew and in translation. It contains the twenty-four books of the traditional Hebrew Bible, the content of which had been fixed probably in the first century CE after a process of the gradual canonization of its three parts (Torah, Prophets, Hagiographa). As a result, after the first century CE, the only text used in Judaism was the so-called Masoretic text. The Jewish Bible is the Bible of the Jewish people, but over the past two millennia the majority of the Jewish people no longer lived in the land of Israel. After the destruction of the Second Temple, only a small remnant of the Jewish people remained in the land, while the majority was dispelled to other places. Prior to that time, there had already been a Jewish diaspora in North Africa, and another one was added after 70 CE when the Roman conquerors exiled the humiliated Jews to Rome. When they arrived, forming a new diaspora in Europe, the Bible arrived with them.

The story of the Jewish Bible is one of the Jewish people moving from place to place, taking the Bible with them: after the destruction of the First Temple, the Bible moved with the people to Babylon, back to Palestine, and subsequently to Alexandria and Asia Minor; after the destruction of the Second Temple, the Bible accompanied the people to Europe. The Bible in its Hebrew form followed the Jewish people only to a limited extent, as in the diaspora the Jews gradually lost the ability to understand the text in Hebrew. So over time the first translations were created; initially the Septuagint translation was prepared in Greek in Alexandria and in Palestine, followed by additional Greek translations elsewhere, and further the Aramaic Targumim in and after the Babylonian exile, and the Syriac Peshitta translation in the Northeast.

The Jewish people were small in number and therefore their influence on non-Jewish society was limited. European culture had not yet been shaped. However, the influence of the Jewish Bible was felt through the more influential Christian Bible since Christianity had embraced the Jewish Bible. When the new religion, Christianity, appeared in the land of Israel, it was born out of Judaism. Christianity accepted the Jewish Bible, which it named the Old Testament, and its own Bible included the New Testament. Incidentally, in the European languages, “Old” and “New Testament” are imprecise terms, and “Old Covenant” and “New Covenant” better describe their nature. The word “testament” (*testamentum*) reflects an incorrect Latin rendering of the Septuagint term διαθήκη, which means “covenant,” “treaty.” That is, the problem started with the *Vetus Latina* (Old Latin) translation of διαθήκη in the key passage, Jer 31:31 as *testamentum*. From here, *testamentum* passed on to the Latin New Testament itself (Luke 22:20; 1Cor 11:25; Heb 9:15) and the European languages.

As a result of the development of Christianity, the Christian codices from at least the fourth century onwards contain both Testaments. Therefore, wherever

the Christian Bible circulated, it went together with the Jewish Bible. The Jewish-Christian Bible became a package deal, so to speak. Of course, the impact of the Old Testament on Christianity was more limited than that of the New Testament, since Christians were not bound by most commandments of the Torah.³ But the Ten Commandments had an impact and so did the Prophets and the stories of the Torah. Furthermore, some streams in Christianity emphasize the Hebrew Bible more than others.

From the first centuries CE onwards, Christianity grew remarkably in the East and West, and there were large-scale conversions. From the fourth century CE onwards, the two Testaments went hand in hand in many languages. The story of these languages is the story of the cultures into which Christianity made inroads. The New Testament was transmitted in the original language, Greek, in the countries in which this language was understood, but Greek became less and less understood. The New Testament as well as the Old Testament, had been translated into Latin, Aramaic, Syriac, several Coptic dialects, into Ethiopic, Armenian, Georgian, and several additional languages. In all these languages, the two Testaments were the major documents that accompanied the spread of the religion and stabilized its foothold in the countries in which Christianity was disseminated. In all these countries, the language of the biblical translations and their contents were some of the major influences in the development of the local culture, language, art, music, etc. The spread of Christianity thus accompanied the development of the culture in all these countries.

This was especially the case in Europe where Christianity spread from the South to the North. Christianity was firmly stabilized in Rome as a second center after Palestine. Rome was among the places where Peter and Paul were active and had been buried according to established tradition and therefore it was natural that Rome became central. In Europe, the main language in which both testaments were circulated was now Latin in the Roman Empire, and this coincided with the establishment of the Holy See in Rome. Latin, the language of Rome, became the language of the church, and Latin was the language in which Scripture was now circulated. The Western Roman Empire dominated large parts of Western Europe and survived until the early Middle Ages. The Jewish Bible continued to be circulated in Hebrew, but mainly in translation, as part of the Christian Bible; it was circulated in many additional languages, as well, but Latin predominated.

The nature of the Latin biblical texts changed over the course of time. In the first centuries of the Common Era, until the translations by Jerome, the dominant Latin text was the Old Latin or *Vetus Latina* translation. The *Vetus Latina* was a translation of another important translation, the Septuagint, making it a translation of a translation, or, as we say, a secondary translation. However,

³ Christians are bound by moral commandments but not by the technical ones relating to such matters as cult and food.

around 400 CE, the so-called Vulgate translation, based on the Hebrew, was created by the church father Jerome and that was to become the central text of the Bible in Europe. Latin was now firmly established as the language of the Bible and the church. A Latin subculture was created in the European countries and the people came to identify the word of God with that language. It was not easy for the people who did not master Latin to follow that language in the church. For centuries, however, this was the accepted state of affairs until the Reformation changed the situation and it became acceptable to translate the Bible into the languages of the countries. Hebrew, Greek, and (in translation) Latin, in that sequence, were then the languages of the ancient texts, but the common people now came to read the Scriptures also in their own vernacular languages.

Since the Catholic Church was the heir to the ancient church, and since the Vulgate was the holy text of the church after it inherited that position from the LXX, some of the first translations in the European countries were made from Latin, such as the translation of Wycliffe into Middle English (1382–1395) and the Douay-Rheims Bible into Early Modern English in 1610. (Daley, 2019; Shewey, 2015; Greenslade 1963), as well as translations into French and German (Salzmann, Schäfer, 2015). However, starting with the Reformation, most translations were now made from the original texts, that is, Hebrew for the Old Testament and Greek for the New Testament, as in the case of the famous German translation by Martin Luther in 1534 (Salzmann, Schäfer, 2015).

Now we also refer to an important third group of translations, namely Old Testament translations made directly from Greek and not from Latin or Hebrew. The Septuagint, the first Jewish translation of the Bible, had been abandoned by the Jews even before the turn of the eras. Subsequently, with the rise of the new religion, it was embraced by Christianity and it remained the holy text of the Christians until several centuries after the creation of the Latin Vulgate translation. However, in the Eastern Orthodox Church of Russia, Serbia, Bulgaria, Romania,⁴ Albania, Georgia, Armenia, and other countries, the LXX remained sacred to this day through the intermediary of the Old Church Slavonic translation, and in Greece, Turkey, and Cyprus directly in the Greek language, and therefore served as a base of inspiration for the translations into the languages of these countries. This pertains to translations that were created in the past and those underway at present. For example, a major translation of the “LXX into the Serbian Language” is underway at the University of Belgrade.

The Bible is the most widely read book in the world, translated in antiquity into many ancient languages, in the Middle Ages into many more, and in modern times into even more. According to the statistics of the Wycliffe Global Alliance the complete Bible has been translated into 704 languages, the New Testament

⁴ A critical edition of the first Romanian translation of the Septuagint by Nicolae Spătarul Milescu (1636–1708) has been published in Iași, 2016.

has been translated into an additional 1,551 languages and Bible portions or stories into 1,160 other languages.⁵

Also without these statistics we know that the Bible has a major influence on every aspect of our daily life, whether we are religious or not, often without our knowledge. I will mention some of these areas, staying close to my areas of expertise.

The Bible is the basis for the Jewish and Christian religions, the latter in all its forms, not only in the readings in houses of prayer but also in the prayers themselves. Psalms are read and sung in Jewish and Christian services. Believing people know parts of the Bible by heart, and in modern Israel public Bible quizzes are held. The leading ideas and principles of the Bible are implemented at a practical level in religious daily life. The commandments of the Torah guide all aspects of Jewish life; however, they are often not specific enough, and are followed as explained in the Mishnah and Talmud as well as in subsequent rabbinic literature. Christianity has hardly any such practical rules based on the Old Testament, and it draws its main ideas from the New Testament.

After antiquity, religions continued to develop. In Judaism, the so-called Conservative and Reform movements developed alongside the Orthodox stream. They all have the same Bible, but the non-Orthodox also follow European translations. After the Reformation, Christianity was split into the Catholic and Protestant movements, alongside the Eastern Orthodox churches. For all these churches, the Bible remained the central source of inspiration in many languages.

The Bible was of major importance in the development of all forms of culture, art, music, and theater, but we turn first to Bible translations.

The linguistic influence of the translations was felt already in antiquity with the first Bible versions. The language of the Septuagint was artificial and not always intelligible. However, since the Septuagint contained holy Scripture, people had a high degree of tolerance and accepted the strange Greek language. I don't think that a language that is sometimes named "Jewish Greek," similar to Yiddish, existed in antiquity, but people continued writing in the artificial language of the Septuagint. Some of the Apocrypha and Pseudepigrapha witness that language, and we see also ancient prayers of this type such as the prayers published by Adolf Deissmann (Deissmann, 1902, p. 252–265). Likewise, the Septuagint was the basis for the New Testament and the subsequent Jewish-Greek and Christian literature. The language of the Targumim and even more so that of the Syro-Hexapla was equally artificial.

In the fourth century, parts of the Old and New Testaments were translated from the Greek into the ancient Gothic language in various parts of Europe. The

⁵ The Wycliffe Global Alliance is an international community which donates to and promotes Bible translations into various languages. The source of the statistics is to be found on the website <https://www.wycliffe.net/resources/statistics/>, accessed 10.10.2020.

first English Bible was that of Wycliffe (1382–1395), translated from Latin, and the first printed English Bible was that of Tyndale (1484–1536). The latter translation had a decisive influence on the English language. Following the Hebrew, Tyndale coined many English words to suit the needs of his translation, words that had an everlasting influence on the English language (Teems, 2012). Better known is the King James Version (1611), since that translation had a major influence on society and literature alike. The KJV started off as a revision of the Tyndale translation, and indeed a great percentage of the words of the KJV repeat words of the Tyndale translation (Daley, 2019). Within church circles, one started talking in the English of the King James Version and since the translation was literal, you could, as it were, hear the Hebrew behind the King James.

Some examples of biblical expressions, quoted from a study by William Rosenau are (Rosenau, 1902): “in the sweat of thy face (Gen 3:19); “Am I thy brother’s keeper?” (Gen 4:9); “a land flowing with milk and honey” (Exod 3:8); “the salt of the earth” (Matth 5:13); “let not thy left hand know what thy right hand doeth” (Matth 6:3).

The Bible of the Jewish people and of Christianity was in the first place a religious document, but its influence was felt in music, art, literature, and theater, especially in Europe. The influence of the Bible on European culture may be compared with that of classical culture, which was pervasive from the Renaissance onwards. The Renaissance, between the fourteenth and the seventeenth centuries, was marked by a return to the ideals and shapes of the classical periods, those of the Romans and Greeks. These influences were felt in all walks of life, especially in paintings and architecture, and also involved a renewed interest in the Latin and Greek languages. This trend continued until modern times as embodied in the study of these languages in the classical gymnasia in Europe.

The influence of the Bible ran parallel to that of classical culture; despite being different they did not contradict one another. The influence of the Bible was constant and not limited to certain periods. Biblical themes were chosen within religious environments, especially churches, but also elsewhere. Painters could choose biblical, classical, and other topics, but churches required biblical themes, and the European churches, cathedrals, religious schools, libraries, and houses required thousands of religious paintings and sculptures from both the Old and New Testaments, probably more from the latter than the former. Equally numerous are the paintings of saints in the Orthodox Church.

I now turn to the influence of the Bible on art.⁶ Art based on biblical themes developed in different ways, as illustrations in manuscripts and as *objets d’art* for religious purposes. There are numerous illustrated manuscripts such as the

⁶ As humanists, we all know a little about art, but this is not my area of expertise. My wife, artist Lika Tov, assisted me in this area. I also skip the areas of music, theater, and literature as there is too much to mention. I have limited myself to writing mainly about those areas in which I feel at home as a Bible scholar.

Wenzel Bible commissioned by King Wenceslaus (Wenzel) IV from Bohemia in the present-day Czech Republic. This codex from 1400 comprises six volumes and is written on 609 quires of calf leather. The text contains an unknown early German translation of the Old Testament. The Wenzelsbibel is one of the most exquisite medieval manuscripts, and its illustrations are truly rich, embellished with gold leaf. One illustration in particular depicts the story of Moses in the Nile. It portrays several consecutive actions in the same frame: Jochebed places her baby son Moses in the Nile and Pharaoh's daughter finds him later and hands him over to his own mother to be nursed. A second illustration depicts Moses receiving the stone tablets from God. God is seen writing with his finger as told in Exod 31:18. Note further that Moses has two horns as usual in Renaissance art, like the Moses of Michelangelo (1513–1515). This detail follows Exod 34:29 “Moses came down from Mount Sinai. As he came down from the mountain with the two tablets of the covenant in his hand, Moses did not know that the skin of his face *shone* because he had been talking with God.” Now, in this verse, the words “the skin of his face shone” (קָרַן עוֹר פָּנָיו) were wrongly translated by Jerome in his Vulgate, *cornuta esset facies sua*, as if his face was horned. Jerome had derived קָרַק not from the root קָרַן, “to shine,” but from the noun *qeren*, “horn,” and hence he depicted Moses as being horned. Since the Vulgate had become holy Scripture, this characterization of Moses at the time of the acceptance of the stone tablets had become commonplace in such scenes.⁷

At the same time, popular copies of the Bible named Volksbibel (the people's Bible) were also prepared usually containing portions of the NT, which were meant to increase belief. These, too, were illustrated. A famous one is the Vorauer Volksbibel (1467), from Vorau, Austria. The persons depicted resemble the people of the medieval times, stylized and simple, resembling the people for whom this Bible was meant. For instance, the image from 1Kgs 3:16–28 depicts Solomon's judgment of the two women claiming to be the mother of a child in a style quite different from the Wenceslaus (Wenzel) Bibel. The second example is the picture which shows Moses breaking the tablets against the background of the golden calf.

The churches contained many paintings of biblical scenes that greatly developed the art of painting in Western Europe. The same pertains to the Orthodox churches.

Also the great painters of Italy and of the Dutch Golden Age (17th century) such as Rembrandt depicted of many biblical scenes from both testaments that usually were not displayed in churches.

These artists painted according to their own understanding of the stories contained in the Bible translations or as influenced by persons who explained

⁷ This misunderstanding, however, may have been favored by the Babylonian and Egyptian conception of horned deities (Sin, Ammon), and by the legend of the two-horned Alexander the Great (see the Koran, Sura xviii. 85).

the stories to them. They also followed conventions; for example, Christ was always depicted as a Scandinavian person with long light-brown hair, and Moses usually had two horns. And, as exegetes, they also changed their mind from time to time, just like we scholars do. Thus, in Tintoretto's (1518–1594) early painting "The Fall from Grace" from 1550/53, Adam hesitates to accept Eve's offer but six years later, in another painting, he literally grabs the apple from Eve. In other paintings, note the snakes with women's heads and without legs in Raphael's painting of Adam and Eve. Note also the different depictions of the stone tablets, by Jusepe de Ribera (1591–1652) and Kościelec, especially the different types of scripts.

The painters depicted the biblical stories anachronistically as if they occurred in their own days. The buildings and clothes were either Turkish or reflected the realia of their own surroundings. In Italian paintings the biblical figures wore Italian clothes, and in Germany they wore German clothes. Biblical figures were often clad in Turkish exotic clothes, as in Ferdinand Bol's painting of Judah and Tamar. Some details were unrealistic. The Hebrew letters of the Decalogue are sometimes "gibberish." In the painting by Rembrandt and one of his pupils (1650), Hannah teaches the young Samuel to read from the Bible, from a book rather than a scroll. Both are dressed in contemporary Dutch clothes.

The Old and New Testaments both provide an endless supply of inspiring stories for artists; they are about men and women who have colorful adventures against the backdrop of arid deserts or medieval cities. Little by little, certain themes became particularly popular; from the Old Testament: Adam and Eve, Noah's ark, the ten plagues of Egypt, David and Goliath; from the Apocrypha: Judith and Holofernes; and from the New Testament: the miracle of the draught of fishes, Jesus's meeting with the Samaritan woman, Mary and Martha, the raising of Lazarus, the men on the Emmaus road and more.

At the beginning of this paper I mentioned the influence of the biblical languages on modern languages through the earliest modern translations such as the English KJV and the German Luther Bible. I now turn to the influence of the Bible translations on modern name-giving. This was realized already in 1885 in the little-known dissertation by Clemens Könnecke on *Die Behandlung der hebräischen Namen in der Septuaginta* (Könnecke, 1885). Könnecke realized how much the European culture is indebted to the Septuagint in the realm of names.⁸ He noted that the German Christians of 1885. did not call their daugh-

⁸ "Nicht nur den griechisch redenden Christen gab die LXX [...] die hebräischen Namen in einer Weise, die ihnen geläufig wurde. Auch die lateinischen Uebersetzungen, die Itala wie die Vulgata des Hieronymus folgten ihr in der Wiedergabe derselben und machten dieselben so zu einem Gemeingut des ganzen Abenlandes; es war gewissermassen das indogermanische [...] Gewand, in dem die semitischen Fremdlinge in der Kirche Aufnahme und Eingang fanden. Auch unser Luther hat sich meist an seine Vorgänger, zunächst an die Vulgata angeschlossen [...]. Die übrige europäischen Uebersetzungen schliessen sich ebenfalls vielfach an die Vulgata, resp. LXX an. [...] Wir nennen unsere Töchter nicht Chawwa, Mirjam, Channah, Schoschannah, Elischäba,

ters Chawwa as in the Hebrew Bible, but Eva. They would not have followed the LXX's *Eva* or the Vulgate (Chawwa), but rather the Vetus Latina (*Eva*) or more likely the Vulgate of the New Testament, which twice uses the form *Eva* (2Cor 11:3; 1Tim 2:13). *Maria* and *Anna* likewise derive directly from the Vulgate of the Old Testament where *Mirjam* is represented by *Maria* and *Channah* by *Anna*. *Shoshannah* is *Susanna* in the Vulgate in the OT. *Elisabeth* comes from the NT. *Könnecke* was also right that in the German tradition of his time the people did not refer to the Hebrew *Iyyov*, but to *Hiob*, which derived from the Luther Bible. I don't know what Luther's logic was but the LXX had *Ἰωβ*, the VL *Job*, and the Vulgate had *Iob*.

The truth of the matter is that the names in the Vulgate were the main source of influence on the ecclesiastical tradition and European culture. This was to be expected as the Vulgate was the sacred Bible text. However, the Old Latin was also a source for these names and in some cases there were other sources, and we don't always understand what the source is of certain forms.

Most of the European names derive from the Vulgate, and therefore we need not provide many examples for this procedure. From the Vulgate we inherited the name "Moses" (VL *Moyses*), which resembles the Greek *Μωϋσῆς* but is remote from *מֹשֶׁה*. By way of shortcut, I mention the influence of the KJV (1611) on European culture.

The word *behemoth* occurs often in English literature. The use of this term in European languages is based on a single occurrence in Job 40:15,⁹ which the Vulgate transliterates as *behemoth*. This is the only place in the Bible where *בְּהֵמוֹת* occurs as a monster, translated as such in the KJV ("Behold now behemoth") and most later versions (Krašovec, 2010, p. 66). It occurs also in 1En 60:7–8 ("... female monster name Leviathan ... but the male is named Behemoth"). After being mentioned in the KJV, *Behemoth* is quoted in various literary sources. Thomas Hobbes named the Long Parliament (1640–1660) "Behemoth" in his book *Behemoth* (1668). The *Behemoth* also appears in John Milton's *Paradise Lost* (Book VII 470–472; 1667).

The Vulgate always uses "cherubin" for *כְּרוּבִים* (LXX: *χερουβιμ*; VL *Cherubim/n*), subsequently followed by KJV: "cherubims" (!). This transliteration also occurs once in the New Testament, in Heb 9:5. Modern translations states "cherubim." The frequent references in English literature may be based on the OT or the NT.

Jehudith, sondern nach der Septuagint *Eva*, *Maria*, *Anna*, *Susanne*, *Elisabeth*, *Judith*. [...] Die *Hiobspost* stammt nicht vom hebräischen *Ijjob*, sondern durch Luther aus *Ἰωβ*, die *Jeremias* geht auf *Ἰερεμίας* und nicht auf *Jirmejahu* zurück. [...] Wir nennen die sprachen des Alten Testaments "hebräisch und "chaldäisch" auch nach den griechischen Formen *Ἑβραίοι* und *χαλδαίοι*; dort ist von dem *Ibrim* und den *Kasdim* die Rede. Das heilige Land nennen wir *Kanaan* (die Katholiken *Chanaan*) nach dem griechischen *Χανααν*, und nicht *Kená'an* nach den hebraeischen *Lauten*" (Könnecke, 1885).

⁹ MT: *הִנֵּה יָנֹאֵף בְּהֵמוֹת*; LXX: *ἀλλὰ δὴ ἰδοὺ θηρία*; Vg: *ecce Behemoth*; VL 40:10: *Sed ecce, bestia*.

In other cases, the European languages follow the names given by the *Vetus Latina* as opposed to those of the *Vulgate*, such as Jeremiah,¹⁰ Jerusalem.¹¹ In again other cases, we notice the joint influence of the *Vetus Latina* and the *Vulgate* on European culture: firmament,¹² Sodom,¹³ Gomorrah.¹⁴ The latter two names in the KJV follow the vowel pattern of the *Vulgate* and the *Vetus Latina*, parallel to the forms of 1QIsa^a סודום and עומררה, as opposed to MT בָּדָם and עֲמֹרָה.

The cultures of the European countries developed much thanks to the benevolent influences of Christian religion and the Jewish-Christian Bible in the areas of language, folklore, art, music, theater, and literature. In sum, the Jewish-Christian Bible had an immense impact on European culture in all areas.

¹⁰ MT: יְרֵמְיָהוּ, LXX: Ἰερεμίας Jer 1:11 et passim, VL: Jeremia, Vg: Hieremia, KJV: Jeremiah.

¹¹ MT: יְרוּשָׁלַיִם, LXX: Ἰερουσαλημ Judg 1:7 et passim, VL: Jerusalem, Vg: Hierusalem, KJV: Jerusalem.

¹² MT: רָקִיעַ, LXX: στερέωμα Gen 1:6 and 16x, including Ezek 1:22, 25; Ps 19:2, 150:1; Dan 12:3, VL: firmamentum, Vg: firmamentum, KJV: firmament. We don't really know what the firmament is, but this term reflects a Latin etymological rendering of the LXX rendering στερέωμα, which is an etymological reflection of עֵיקָר. The European languages followed the KJV, which followed the *Vulgate* and the VL.

¹³ MT: סְדֹמַיִם, LXX: Σοδομα, V and VL: Sodoma, KJV: Sodom. In the LXX, Σοδομα is a neuter plural, but in VL the situation is more complex. Sometimes the VL uses the sg. fem., assimilated to Gomorra, e.g., 10:19 Sodomam, et Gomorram (see further 13:10; 14:11; 19:24). Vg followed VL. At other times, the neuter plural of Σοδομα is strictly separated from the fem. sg. of Γομόρρα (e.g., 18:16 in faciem Sodomorum et Gomorrhæ). The same pertains to Vg. The names of the twin cities Sodom and Gomorrah behave differently in the LXX. Cf. Gen 10:19 ἕως ἐλθεῖν Σοδόμων καὶ Γομόρρας, where Σόδομα is a plural neuter and Γομόρρα a singular fem. This unequal combination is followed in the NT, but there are exceptions (Blass, F., Debrunner A., Funk, R., 1961, p. 32).

¹⁴ MT: גִּמְרָה, LXX: Γομόρρα, VL: Gomorrha, V: Gomorra, KJV: Gomorrah.

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Културе европских земаља развиле су се захваљујући утицају хришћанства и јудеохришћанске Библије на области језика, фолклора, ликовне уметности, музике, театра и књижевности. Овај огроман утицај може се поредити само са утицајем класичне културе. Рад анализира овај утицај у три главне области — језик, сликарство и давање имена, наводећи бројне примере. Многи европски језици превели су јеврејске идиоме који су постали део наше свакодневице попут „земља у којој тече мед и млеко“ (Изд 3, 8). Многа лична имена данашњих Европљана имају библијско порекло, али се не изговарају онако како су забележени на јеврејском, него у прилагођеном облику какав је настао преко Вулгате и Септуагинте попут Хава — Ева, Шошана — Сузана, Јирмјаху — Јеремија итд.

Key words: Библија, Европа, Септуагинта, Вулгата, старолатински преводи, превод, сликарство, језик, култура, имена.

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