Δελτίον της Χριστιανικής Αρχαιολογικής Εταιρείας

Τομ. 26, 2005

ΔΕΛΤΙΟΝ ΤΗΣ ΧΡΙΣΤΙΑΝΙΚΗΣ ΑΡΧΑΙΟΛΟΓΙΚΗΣ ΕΤΑΙΡΕΙΑΣ

ΠΕΡΙΟΔΟΣ Δ’ ΤΟΜΟΣ ΚΤ’ 2005

ΔΘΗΝΑ 2005

To εικονογραφικό πρότυπο των σκηνών γέννησης στις οκτατεύχους

MEYER Mati The Open University of Israel
http://dx.doi.org/10.12681/dchae.449

Copyright © 2005

To cite this article:

On the Hypothetical Model of Childbearing Iconography in the Octateuchs

Mati MEYER

Τόμος ΚΣΤ' (2005) • Σελ. 311-318
ΑΘΗΝΑ 2005
Mati Meyer

ON THE HYPOTHETICAL MODEL
OF CHILDBEARING ICONOGRAPHY IN THE OCTATEUCHS*

The Byzantine iconography of childbearing, featured essentially in the eleventh- to thirteenth-century Octateuchs1 and in the only extant copy of the Book of Kings, Vat. gr. 3332, represents two different schemas: one, a ‘realistic rendering’, as labeled by Kurt Weitzmann and Massimo Bernabò, was used in certain scenes of childbearing, drawing on an unidentified illustrated medical treatise3; the other, ‘l'enfantement sans douleur’, as coined by Jacqueline Laffontaine-Dosogne, is related to the birth of the Virgin4 and was adapted for other biblical scenes of birth5. We shall argue below that the Octateuch does not present two unrelated schemas of childbearing, but rather one abridged iconography of the pre- and post-partum stages originating in its archetype. We shall also suggest that the source of this specific iconography is a now lost illustrated manuscript of the Gynaikia, yet is still traceable in Western illuminated manuscripts.

The Γυναικεία (Gynaikia), or Ποιήματα γυναικών παθών (On Women’s Diseases), is an obstetrical and gynaecological treatise written by the second-century physician Soranus of Ephesus6. It is the first medical work to formulate a rational gynaecology for midwives7. Soranus was a prolific writer who was held in high esteem in the Byzantine world8, and fragments of his works were frequently copied9. Although his Gynaikia in Greek has been preserved only fragmentarily, it was reconstructed from extant Medieval Latin adaptations, which had also attained similar acclaim10: Avianus Vindicianus (4th c.)11; Caecilius Aurelianus (5th c.)12; and the anonymous Muscion or Mustio (6th c.)13. A certain Moschion (6th c.) published a new Byzantine ‘translation’ from

---

1 See, for example, the seventh-century Greek physicians Orion (Hanson and Green, Soranus, 1042-60. See also M. Green, The Transmission of Ancient Theories of Female Physiology and Disease Through the Early Middle Ages, Ph. D. diss., Princeton University 1985, 135-39.
2 On the historiography of Soranus’ writings and the problems regarding his Latin translators’ identity, as well as the reconstruction of the original text of the Gynaikia, see Hanson and Green, Soranus, 970-80, 1042-60. See also M. Green, The Transmission of Ancient Theories of Female Physiology and Disease Through the Early Middle Ages, Ph. D. diss., Princeton University 1985, 135-39.
3 Hanson and Green, Soranus, 1045.
4 See, for example, the seventh-century Greek physicians Orion (Hanson and Green, Soranus, 1021) and Meletius the Monk (ibid., 1021-1023; R. Renehan, Meletius’ chapter on the eyes: an unidentified source, DOP 38 (1984), 159-68); the encyclopaedists Oribasius, 325-403 (Œuvres d’Oribase, U.C. Bussemaker and C. Duremberg, eds., V, Paris 1851-1873) and Paul of Aegina, 625-696 (The Seven Books of Paulus Aegineta, F. Adams, ed., 3 vols, London 1844-1847, esp. vol. I, 1-16).
5 Soronos, Gynaikia, yet is still traceable in Western illuminated manuscripts.
the Latin version of the Gynaecia Muscionis, a text conflated with that of the Byzantine physician Aetius of Amida (510-574) in his Book XVI. Later, Aetius’ treatise, Μοσχίωνος περὶ τῶν γυναικείων παιδάων, is mentioned by Photios, Patriarch of Constantinople (855-867, 877-886). The theory maintained by modern scholarship, that Soranus’ original treatise was abundantly illustrated, is significant to our argument. In the fifteenth-century Parisinus gr. 2153, which contains various writings of Soranus and Aetius of Amida (a copy of an earlier manuscript of an unknown date), the artist shares with his readers the reason why he left six folios empty between Chapters 44-45: “Here one has to insert each one of the pictures of the manipulation of fettuses and how the maia helps to push out each one with the explication of a picture. We have renounced [reproducing the schemas] because [of the missing] colors.” If this remark is genuine, then the empty folios should have contained polychrome drawings resembling those appearing on the ninth-tenth-century Bruxellensis 3714, a copy of a sixth-century Latin adaptation of Muscion’s Gynaikēia, depicting clinical illustrations of fettus-in-utero. What is more, the sixth-century manuscript maintains that it would be pointless to include some of the illustrations that existed in the Soranus’ original manuscript. The casualness of this remark suggests that the illustrations in the Greek original were so abundant that the抄写员 could be selective about which pictures he wished to incorporate into the Latin version. The Gynaikēia comprises four books, Book II, written for the midwife, deals with the uncomplicated delivery occurring in ideal conditions; Soranus instructs the midwife on the young mother’s delivery and mental well-being: further on, he explains the post-partum stages, dispensing useful instructions on how to care for the young mother and the newborn. A comparison between the medical text and the ‘realistic’ schema of birth, which presents visual elements hinting to unrequoted, may furnish clues that could support our argument regarding the hypothetical model of childbirth. The Byzantine illustrations always show the young mother against an architectural background, a Byzantine convention for depicting an interior setting. She is clad in a short, lightweight tunic drawn above her knees; her distended belly and heavy breasts, free of the usual constraining band, indicate that she is pregnant. Although she usually wears a headdress — a paenula or a phaskolion — which is a visible sign of...
her marital status\textsuperscript{25}, or white bands, her hair is dishevelled\textsuperscript{26}. All these features are illustrated in the depiction of Rachel in Vat. gr. 747, fol. 56v (Fig. 1) and Lot's daughter in Vat. gr. 746, fol. 77v (Fig. 2). The parturient, facing front, is seated on a bench (designating the birthing stool of late antique imagery)\textsuperscript{27}, or crouching, her legs wide apart, pressing one hand against her uterus and the other on the midwife's head; both gestures indicate labor pain, as exemplified by the figure of Rebecca giving birth in Vat. gr. 747, fol. 46v (Fig. 3). The midwife, seated on the ground or on a low stool beside the parturient, usually on her right (Fig. 2), supervises the infant's egress. The woman depicted is giving birth to one or two infants; one is represented 'plunging forward', head first, from his mother's legs, while the other appears lying on the ground; alternatively, the newborn is shown lying on a sort of couch in front of his mother or at her side (Fig. 1).

The ancient custom of giving birth at home, which is illustrated in the miniatures, is mentioned by Soranus\textsuperscript{28}. The lightweight garment of the parturient and her dishevelled appearance are also echoed in the text, where the physician encourages the midwife to let the woman act according to her whims, even if this may seem bizarre, in order to ease her labor pain:

"... for the unhindered passage of the breath, it is necessary to loosen their [parturients] girdles as well as to free the chest of any binder, though not on account of the vulgar conception according to which womenfolk are unwilling to suffer any fetter and thus <also> loosen the va 1988, vol. V, 32, fig. 26).

\textsuperscript{25} The headdress may be understood as a later addition, since Byzantine decorum demanded the married woman's head to be covered (L. Garland, The Life and Ideology of Byzantine Women: A Further Note on Conventions of Behaviour and Social Reality as Reflected in Eleventh and Twelfth Century Historical Sources, Byz 58 (1988), 571).

\textsuperscript{26} A close depiction, where the woman about to deliver is crouching and pulling at her dishevelled hair, appears in the tenth-century Kynegetica of Oppian, a copy of a pre-iconoclastic model. The violent gesture signifying the labor pain corresponds with the legend γυνή ώδινουσα ('woman in painful birth') accompanying the miniature (Venice, Bibl. Marc., cod. gr. Z. 479 [=881], ca. 1002, fol. 14r, Cynegentina of Oppian, I: 468-479 (I. Furlan, Codici greci illustrati della Biblioteca Marciana, Padova 1988, vol. V, 32, fig. 26).

\textsuperscript{27} See, for example, the second-century terracotta relief from the tomb of the midwife Scribonia Attica Amerino in the cemetery of Isola Sacra in Ostia, preserved in the local museum, where the parturient is seated on just such a chair (G. Calza, La necropoli del Porto di Roma nell'Isola Sacra, Rome 1940, 249-49, fig. 138). The seated position is equally mentioned in a sepulchral epigram by Agathias Scholastus, c. 532-d. c. 580 (=The Greek Anthology, W.R. Paton, ed., London-New York, 1935, vol. II, 312).

\textsuperscript{28} Sor., Gyn. II.ii.2 (67)-II.iii.4 (67-68) (Temkin, Soranus' Gynecology, 70-71).
hair; it is rather for the above-mentioned reason that even loosening the hair possibly effects good tonus of the head.

When labor begins, the parturient should be seated on the birthing stool next to the midwife. As we have seen, Rebecca is pressing down on her uterus (Fig. 3), a gesture exhibiting the need to activate the uterus at the moment of delivery, as Soranus puts it: “And the servants standing at the sides should softly press the mass down towards the lower parts with their hands.” Moreover, the Greek doctor recommends that now “there should be three women helpers, capable of gently allaying the anxiety of the gravida even if they do not happen to have had experience with birth. Two of them should be at the sides and one behind holding the parturient woman so that she may not sway with <the> pains”.

Though absent in the Octateuchs, both elements—the servants and the applied pressure—are present in the depiction of Rebecca giving birth in the sixth- or seventh-century Latin Ashburnham Pentateuch. Seated frontally on an obstetrical stool, her legs wide apart and assisted by a midwife kneeling before her, she is held down by two women; one on the left supports her from behind with her left hand while pressing on the uterus with her right hand. The full schema of childbearing is also preserved in the miniature of a laboring woman in a thirteenth-century Latin compilation of ancient medical texts, wherein two women assist the parturient and a third stands behind the obstetrical stool, gently placing her right hand on the parturient’s left breast. The midwife, seated on a low stool on the right, is administering coriander seeds to the woman to induce her labor, as the text indicates.

We should note the striking similarity between this midwife’s gesture toward the woman’s genitalia and that of the midwife assisting Lot’s daughter (Fig. 2), only here the midwife is seated on the left. Thus, it is reasonable to assume that since the copyist of the Octateuch drastically condensed the original four-female presence into one, he also had to transfer the blatantly realistic gesture of activating the uterus to the parturient.

As for the midwife, it seems that the Byzantine artist copying from the illuminated Gynaikia closely followed Soranus’ advice that the midwife should “sit down opposite and below the laboring woman; for the extraction of the fetus must take place from a higher towards a lower plane... the midwife, with legs parted and bending the left one forward a little to make it easy to work with the left hand, should sit down and, in front of the laboring woman.” The iconographic schema shows the midwife at the parturient’s side in profile, and not in front of her; the alteration may be due to the

bibliothek, C.H. Talbot and F. Unterkircher, eds., Graz 1972, 11 (facsimile). H. Grape-Albers relates this illumination to an iconographical tradition of Late Antiquity, yet without mentioning a possible influence of an illuminated manuscript (Spätantike Bilder aus der Welt des Arztes: Medicinische Bilderhandschriften der Spätantike und ihre mittelalterliche Überlieferung. Wiesbaden 1977, 81-82, fig. 184). See also Weitzmann and Bernabò, Octateuch, 304, n. 42, with earlier bibliography, fig. 15 in the text.

The use of certain substances for dilating the birth canal is attested, for example, in a seventh-century case (W. Fink, “Geburtshilfe” in Byzanz. Zwei Beispiele aus dem frühen 5. Jahrhundert, JHR 36 (1980), 29).

30 Sor. Gyn. II.iii.6 (70b) (Temkin, Soranus’ Gynecology, 74-75).
31 See above, n. 28.
32 Sor. Gyn. II.iii.6 (70b) (Temkin, Soranus’ Gynecology, 76). For the hypothetical visual reconstruction of the physician’s recommendations see Soranus, Gynaikia, II, 68, n. 5, drawings 2-3; 73, n. 24, drawing 9).
33 Sor. Gyn. II.iii.5 (70a) (Temkin, Soranus’ Gynecology, 73).
34 Vienna, Öst. Natbibl., cod. 93, fol. 102r (Medicina Antiqua. Libri quattuor Medicinae, codes Vindobonensis 93 der Österreichischen National-

The description of this position is missing from the Greek version of *Gynaikia* due to a lacuna of 30 1/5 lines, but is cited in the translation of Caecilius Aurelianus and Muscio: “When the bag is sufficiently open, the head of the fetus is driven out next; for thus it is carried when nature fulfills her duty properly. And the birth is even more favorable to a lacuna of 30 1/5 lines, but is cited in the translation of Caecilius Aurelianus and Muscio: “When the bag is sufficiently open, the head of the fetus is driven out next; for thus it is carried when nature fulfills her duty properly. And the birth is even more favorable...”

The young mother, resting on a large pillow placed on a bed set in front of a conventional building, wears a long tunic, her head covered by *palla* or *paenula*, and her face expressing exhaustion (see, e.g., Sarah after the Isaac’s birth in Vat. gr. 746, fol. 79r; Fig. 4). The midwife, seated on the ground or on a low stool, bathes the newborn in a basin near the mother’s bed, sometimes assisted by a servant. Alternatively, the baby may be depicted after his bath, lying swaddled in a cradle (see, e.g., Samson in Vat. gr. 746, fol. 490r; Fig. 5). One or two women approach the bed of the young mother, offering her food or presents.

In Book II of the *Gynaikia*, Soranus describes at length the post-partum stage, wherein the midwife should tend to both mother and infant. She is first to make sure that the young mother, who was scantily dressed, was now fully clad to keep warm, and resting. After the midwife established that the sort of couch can also be linked to Soranus, who instructs the midwife to prepare “a pillow that the infant may be placed upon it below the parturient, woman, till the after-birth”.

The juxtaposition of the pre-partum stages described in Soranus’ text and the iconographic elements of the ‘realistic’ birth allow us to conjecture that the Byzantine copyist, drawing on an illuminated *Gynaikia*, chose to condense the most significant elements that convey the multifaceted aspects of childbearing into one succinct image.

We shall now turn to the depiction of the ‘painless birth’, represented by an abridged Soranian post-partum formula. The young mother, resting on a large pillow placed on a bed set in front of a conventional building, wears a long tunic, her head covered by *palla* or *paenula*, and her face expressing exhaustion (see, e.g., Sarah after the Isaac’s birth in Vat. gr. 746, fol. 79r; Fig. 4). The midwife, seated on the ground or on a low stool, bathes the newborn in a basin near the mother’s bed, sometimes assisted by a servant. Alternatively, the baby may be depicted after his bath, lying swaddled in a cradle (see, e.g., Samson in Vat. gr. 746, fol. 490r; Fig. 5). One or two women approach the bed of the young mother, offering her food or presents.

In Book II of the *Gynaikia*, Soranus describes at length the post-partum stage, wherein the midwife should tend to both mother and infant. She is first to make sure that the young mother, who was scantily dressed, was now fully clad to keep warm, and resting. After the midwife established that the sort of couch can also be linked to Soranus, who instructs the midwife to prepare “a pillow that the infant may be placed upon it below the parturient, woman, till the after-birth”.

The juxtaposition of the pre-partum stages described in Soranus’ text and the iconographic elements of the ‘realistic’ birth allow us to conjecture that the Byzantine copyist, drawing on an illuminated *Gynaikia*, chose to condense the most significant elements that convey the multifaceted aspects of childbearing into one succinct image.

We shall now turn to the depiction of the ‘painless birth’, represented by an abridged Soranian post-partum formula. The young mother, resting on a large pillow placed on a bed set in front of a conventional building, wears a long tunic, her head covered by *palla* or *paenula*, and her face expressing exhaustion (see, e.g., Sarah after the Isaac’s birth in Vat. gr. 746, fol. 79r; Fig. 4). The midwife, seated on the ground or on a low stool, bathes the newborn in a basin near the mother’s bed, sometimes assisted by a servant. Alternatively, the baby may be depicted after his bath, lying swaddled in a cradle (see, e.g., Samson in Vat. gr. 746, fol. 490r; Fig. 5). One or two women approach the bed of the young mother, offering her food or presents.

In Book II of the *Gynaikia*, Soranus describes at length the post-partum stage, wherein the midwife should tend to both mother and infant. She is first to make sure that the young mother, who was scantily dressed, was now fully clad to keep warm, and resting. After the midwife established that the sort of couch can also be linked to Soranus, who instructs the midwife to prepare “a pillow that the infant may be placed upon it below the parturient, woman, till the after-birth”.

The juxtaposition of the pre-partum stages described in Soranus’ text and the iconographic elements of the ‘realistic’ birth allow us to conjecture that the Byzantine copyist, drawing on an illuminated *Gynaikia*, chose to condense the most significant elements that convey the multifaceted aspects of childbearing into one succinct image.
infant was worth rearing and severed the umbilical cord\textsuperscript{44}, the physician urged her to proceed without delay to bathe the newborn so as to remove the amniotic fluid from his body: “After having cleansed the body, one must bathe it with lukewarm water and wash away all the covering emulsion”\textsuperscript{45}. 

Ernst Kitzinger has argued that the Hellenistic motif of bathing the infant\textsuperscript{46}, influenced illustrations in the early illuminated Bibles; these, in turn, were the source for the iconography of the New Testament, such as the Nativity\textsuperscript{47}, and were then used to depict the biblical birth appearing in the Octateuchs\textsuperscript{48}. Yet, our discussion suggests that the bath may have been introduced into the Octateuchs’ imagery via the full-cycle illustrated in the Gynaikêia rather than along the arduous route suggested by Kitzinger. Two miniatures display a conflation of the pre- and post-partum stages. A similar explanation can be suggested for the cradle appearing in several miniatures. Although it is stated that this element draws on the iconography of the birth of the Virgin from the twelfth century onward\textsuperscript{49}, the cradle already appears in the eleventh century Vat. gr. 747 on fol. 26r, in which the baby Henoch lies on a large pillow, with his head raised high (Fig. 6). This depiction accords Soranus’ instruction to put the swaddled newborn to bed\textsuperscript{50}, “…for instance upon a pillow filled with flock, or otherwise, with soft hay; and the mattress should be hollowed out like a channel, so that the newborn when put down should not roll about. And the little head should be placed in a somewhat raised position…”\textsuperscript{51}. Therefore, we cannot dismiss the possibility that the Byzantine artist replaced the various bed supports mentioned in Soranus’ text with the cradle in order to incorporate an everyday item and thereby render a realistic atmosphere in the confinement room\textsuperscript{52}. It seems, then, that both stages – the infant’s bath and the swaddled baby placed on a bed support – were illustrated in the Gynaikêia and that the biblical scenes already in the sixth century, as for example in the scene of Potiphar’s wife in the Vienna Genesis (Gen. 39:9-13; Vienna, Österreichische Nationalbibliothek, theol. gr. 31, fol. 16r (sixth century), H. Gerstinger, \textit{Die Wiener Genesis}, Vienna: Filser, 1931, 156, pl. 31); or scenes of the Nativity from the seventh century on, as exemplified in the mosaic of the Oratory of Pope John VII in the ancient church of St. Peter in Rome (Nordhagen, Origin of the Washing, op.cit., 326).

Soranus’ Gynecology, 84-85).

Yet, our discussion suggests that the bath may have been introduced into the Octateuchs’ imagery via the full-cycle illustrated in the Gynaikêia rather than along the arduous route suggested by Kitzinger. Two miniatures display a conflation of the pre- and post-partum stages. A similar explanation can be suggested for the cradle appearing in several miniatures. Although it is stated that this element draws on the iconography of the birth of the Virgin from the twelfth century onward\textsuperscript{49}, the cradle already appears in the eleventh century Vat. gr. 747 on fol. 26r, in which the baby Henoch lies on a large pillow, with his head raised high (Fig. 6). This depiction accords Soranus’ instruction to put the swaddled newborn to bed\textsuperscript{50}, “…for instance upon a pillow filled with flock, or otherwise, with soft hay; and the mattress should be hollowed out like a channel, so that the newborn when put down should not roll about. And the little head should be placed in a somewhat raised position…”\textsuperscript{51}. Therefore, we cannot dismiss the possibility that the Byzantine artist replaced the various bed supports mentioned in Soranus’ text with the cradle in order to incorporate an everyday item and thereby render a realistic atmosphere in the confinement room\textsuperscript{52}. It seems, then, that both stages – the infant’s bath and the swaddled baby placed on a bed support – were illustrated in the Gynaikêia and that the

\textsuperscript{44} Sor. Gyn. II.vi.10 (79)-vii.11 (80) (Temkin, \textit{Soranus’ Gynecology}, 79-81).

\textsuperscript{45} “Taking fine and powdery salt, or natron or opoponax, one must sprinkle the newborn...” (Sor. Gyn. II.vii.82 (Temkin, \textit{Soranus’ Gynecology}, 83).

\textsuperscript{46} The Hellenistic Heritage in Byzantine Art, \textit{DOP} 17 (1963), 100-105, n. 18-20, esp. 103, figs 6-7. See also A. Hermann, Das erste Bad des Heilands und des Helden in spätantiken Kunst und Legende, \textit{RhArCh} 10 (1967), 61-81.

\textsuperscript{47} The most ancient Christian example of the bath appears in a mosaic in the Oratory of Pope John VII in the ancient church of St. Peter in Rome, dated to 705-708. There were possibly earlier examples, but not \textsuperscript{48} (Constantin VII Porphyrogenetus, \textit{De cer. in dom.}), Venice: Presso la Telegramma, 17 (1963), 100-105, esp. 103, figs 6-7. See also A. Hermann, Das erste Bad des Heilands und des Helden in spätantiken Kunst und Legende, \textit{RhArCh} 10 (1967), 61-81.

\textsuperscript{48} (1967), 61-82.

\textsuperscript{49} Sor. Gyn. II.vi.10 (79)-vii.11 (80) (Temkin, \textit{Soranus’ Gynecology}, 79-81).

\textsuperscript{50} I, 104. n. 131.


\textsuperscript{52} (U.K.) 1993, 243, n. 46). The insertion of reals into the biblical scenes of childbearing is not altogether surprising. Thus, for example, the presence of one or more young women bringing food or presents to the mother, drawing its iconography from Classical source, was convincingly anchored in the contemporary imperial custom of aristocratic women to pay homage to the empress after giving birth by bringing her presents (Constantin VII Porphyrogenetus, \textit{De cer. II.} 21, Reiske, ed., Bonn, vol. I, 618). For the discussion of this element, see Lafontaine-Dosogne, \textit{Iconographie de l'enfance}, vol. I, 97; S. Dufrenne, A propos de la naissance de David dans le Ms. 3 de Dumbarton Oaks, \textit{TM} 8 (1981), 126; Der Neressian, Dumbarton Oaks Psalter, op.cit. (n. 43), 168.

\textsuperscript{44} Sor. Gyn. II.vi.10 (79)-vii.11 (80) (Temkin, \textit{Soranus’ Gynecology}, 79-81).

\textsuperscript{45} “Taking fine and powdery salt, or natron or opoponax, one must sprinkle the newborn...” (Sor. Gyn. II.vii.82 (Temkin, \textit{Soranus’ Gynecology}, 83).

\textsuperscript{46} The Hellenistic Heritage in Byzantine Art, \textit{DOP} 17 (1963), 100-105, n. 18-20, esp. 103, figs 6-7. See also A. Hermann, Das erste Bad des Heilands und des Helden in spätantiken Kunst und Legende, \textit{RhArCh} 10 (1967), 61-81.


\textsuperscript{48} Kitzinger, Hellenistic Heritage, 100, 106, n. 131.

copyist of the Octateuch preferred to illustrate only one of them. The discussion of the ‘painless birth’ schema shows clearly that it is portraying the post-partum stage described in Soranus’ Book II and is harmoniously completing the pre-partum stage amply illustrated in Vat. gr. 747 fifty-five, the closest manuscript to the Octateuch’s archetype.[44] The birth of Ben-Ammi, conflating both schemas into one continuous unit, is a case in point. On the left side of the miniatures, Lot’s daughter undergoes labor while seated on a bench, her left hand pressing down on her uterus – pre-partum elements; on the right side, Moab, the first-born, is lying in a cradle attended by the second daughter – a post-partum detail. Our discussion of the hypothetical model of the iconography of childbearing in the Octateuchs suggests that the archetype fifty-five drew specifically from a copiously illuminated manuscript of Book II of Soranus’ Gynaikeia, reducing the entire iconographic formula to its most basic elements without diminishing from the scene’s significance. This conclusion is corroborated by the extant Latin manuscripts illuminating the Cynaeicia.

This supposition, on the one hand, challenges the widely accepted theory that the Octateuchs employ two independent iconographic formulas; on the other, it suggests a possible model for both ‘realistic’ and ‘painless birth’ iconography. If our hypothesis is sound, then one has to look for the origin of the biblical iconography of childbearing in the Soranian model, rather than in the New Testament iconography that, as modern scholarship maintains, was rerouted to the Octateuchs.

53 Weitzmann and Bernabò, Octateuch, 81, fig. 283.
54 Ibid., 9.
ΤΟ ΕΙΚΟΝΟΓΡΑΦΙΚΟ ΠΡΟΤΥΠΟ ΤΩΝ ΣΚΗΝΩΝ ΓΕΝΝΗΣΗΣ ΣΤΙΣ ΟΚΤΑΤΕΥΧΟΥΣ

Στην παρούσα μελέτη εξετάζεται το θέμα του υποθετικού προτύπου που πιστεύεται ότι επηρέασε την εικονογραφία σκηνών που αναφέρονται στη γέννηση, στις Οκτατεύχους. Αποφασίζεται η γενική αποδεκτή άποψη ότι η εικονογραφία στηρίζεται σε δύο διαφορετικούς τύπους, έναν «ρεαλιστικό» και έναν «εκχριστιανισμένο», που ανάγονται σε διαφορετικές πηγές και εποχές, και διατυπώνεται η υπόθεση ότι πρόκειται για ένα σχήμα με δύο πτυχές, στο οποίο εικονίζονται διαδοχικές φάσεις της γέννησης, ο τοκετός και οι διαδικασίες μετά τον τοκετό.

Υποστηρίζεται ότι η εικονογραφία ανάγεται στο σύγγραμμα του Σωρανού Γυναικεία, μία πραγματεία μαιευτικής και γυναικολογίας που σκοπό είχε να μυήσει τις μαίες στα μυστικά του επαγγέλματος τους. Πιθανόν τουτέστοιχον εικονογραφημένα αντίγραφα των Γυναικείων κυκλοφόροσαν στη λατινική Δύση στην ύπαρξη δύο χειρογράφων (ενός λατινικού και ενός ελληνικού) που περιέχουν εικονογραφημένα τμήματα αυτής της πραγματείας, καθώς και μία μνεία της στη Βιβλιοθήκη του Φωτίου (9ος αι.).

Η μελέτη της εικονογραφίας σκηνών γέννησης στις Οκτατεύχους οδηγεί στην υπόθεση –αρκετά πειστική– ότι η εικονογραφία βασίζεται στο συγγράμμα του Σωρανού, και ότι ο αντιγραφέας προέρχεται από το αρχικό εικονογραφημένο αντίγραφο του συγγράμματος, χωρίς να μειώνει τη σαφήνεια της σκηνής.