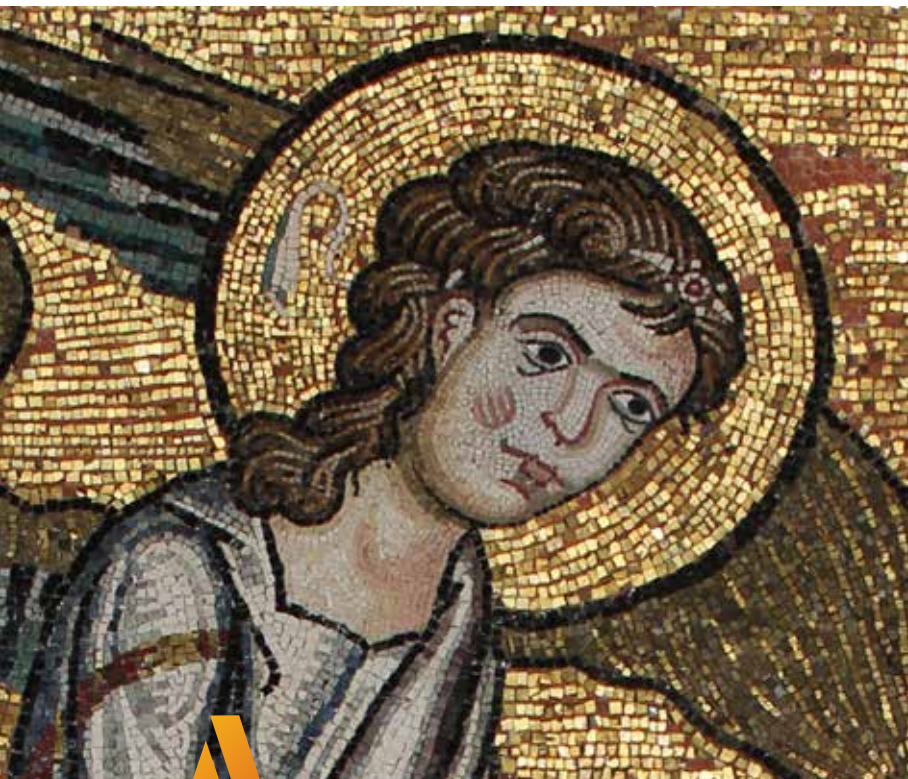


Special Issue

THIS WEEK IN PALESTINE

2019/2020



THE
TREASURES
OF THE
NATIVITY

BETHLEHEM



PALESTINE

HERITAGE OF HUMANITY

LE TRÉSOR DE LA NATIVITÉ DIE SCHÄTZE DER GEBURTSKIRCHE
LOS TESOROS DE LA NATIVIDAD كنوز الميلاد
I TESORI DELLA NATIVITÀ Сокровища Храма Рождества





Cover: Photo by Pacenti S.p.a.

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A Message from the Publisher

We are the people who have lived in this part of the world since time immemorial. We have been known by various names throughout the ages; we have spoken different languages, and we have come from diverse religious traditions. But the fact remains that we are the ones who, for millennia, have tilled the land and fed every occupier. Today, we speak Arabic, we are Muslims, Christians, and Jews, we call ourselves Palestinians, and we also call the land we live on, Palestine, the Holy Land. It is our prerogative.

As the cradle of the three monotheistic religions, Palestine boasts innumerable icons that attest to its sacredness. The Church of the Nativity is possibly the most significant among them, particularly to Christians. It is, after all, the place where Jesus Christ was born and where the message of love, peace, and justice originated – values that Palestinians still yearn for and struggle to achieve. The Church of the Nativity in Bethlehem has not only become an integral part of Palestinian identity, it is also an international symbol that represents justice, peace, harmony, and yes, humility.

A heartfelt thank you to all those who took part in bringing back the splendor of this great monument. We Palestinians are proud to house the most important church in the world, and we pledge to protect it.

Sani P. Meo
Publisher

f orthcoming Issues

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Palestinian Start-ups

February 2020
Palestine: Regional and International Perspectives

T WiP Team

Publisher:
Sani P. Meo

Content and Art Director:
Taisir Masrieh

Graphic Design:
Tamer Hasbun



Telefax: +970/2 2-295 1262
info@turbo-design.com
www.thisweekinpalestine.com
www.facebook.com/ThisWeekInPalestine

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Unrelenting Efforts

The Presidential Committee for the Restoration of the Church of the Nativity



By H.E. Ziad Bandak



It was a great honor for us to have been named members of the Presidential Committee for the Restoration of the Church of Nativity more than ten years ago by His Excellency President Abbas, president of the State of Palestine, entrusting us with one of the most important religious and historical sites in the world. The responsibility was tremendous as the church is a center of attraction for many and visited daily by countless pilgrims from all over the world. Our motto from day one was “Administrative or technical errors are not an option.” Our cautiousness in dealing with the church required great efforts that could not be estimated in advance. Furthermore, the work that we had to handle exceeded all expectations.

We were entrusted with a unique church, unlike any other. It is the place where the earth came into close contact with the body of Jesus Christ, the messenger of love and peace. It is here that Christianity was born, heralding an important chapter in the history of humanity. The Church of the Nativity is one of the oldest existing churches, preserving a long history of the Christian faith. Millions of pilgrims have visited the church over the past 17 centuries, and Palestinians in general and Bethlehem residents in particular are closely linked to the site. It is here that Christmas celebrations are launched every year, announcing to the world a new year.

When the renovations began, the church was in a dismal state. For starters, the ceiling was at risk of collapsing due to the crumbling and dilapidated woodwork. Water poured through the ceiling, and the mosaic murals had turned black, almost losing their appearance. There were also some construction problems in the walls, the pillars that support the ceiling were cracking, and their bases were

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corroding. The floor mosaics had suffered from long years of neglect, the paintings were peeling in several locations, the wooden windows were crumbling, and some of the wooden supports that connect the pillars were rotten.

There were cracks in the outer structure of the building as well, and the pointing had fallen off several of the church walls. The entrance hall, which suffered the collapse of its ceiling during the British Mandate era, had not been renovated but rather had wooden supports that were still in place when the current project began. This was further exacerbated by the numerous other problems that could be easily seen or those that were not readily detected and were discovered during the renovation works. In brief, the church was in a dire situation, with every new day bringing the threat of collapse.

The Presidential Committee for the Restoration of the Church of the Nativity drew up a comprehensive plan for the church renovations, focusing first on the documentation of the existing conditions through detailed plans, topographic maps, pictures, videos, and various drawings. The plan also included a study of all the church components from the ceilings to the foundations. Numerous new modes of assessment – such as optic and acoustic tests, and lab tests – were used to determine the various historical eras in the history of the church. An international coalition that consisted of a group of European universities and multidisciplinary experts was contracted to undertake all the studies following the initiation of an international tendering process. The international team was also required to propose the appropriate methodology for renovating each

Restorer working on the wall mosaics of the transept.



component in accordance with the internationally agreed standards recognized by the relevant international agencies, and determine the bills of quantities and cost estimates. This was made possible through the significant support and assistance from CCC (Consolidated Contractors Engineering Company), which was very generous with its financial support and international expertise.

Once the study and documentation phase was completed and a comprehensive review made of its findings and recommendations, international organizations were asked to evaluate the studies and advise us on how to deal with the recommendations. Upon the completion of this process and the

identification of the best practices, the renovation tender was published at an international level. The Italian company Piacenti SpA won the tender. To avoid any errors in implementation, Imad Nassar, a full-time engineer with years of professional experience inside the country and abroad, was hired. The Palestinian company CDG (Community Development Group) was tasked with the mission of representing the presidential committee in overseeing the works. CDG deployed its engineers from a variety of specializations to monitor the works and advise the presidential committee prior to making any decisions. Consequently, renovation works started after years of planning and studies.



Restorers working on the floor mosaics.

Stabilization and restoration of a capital.



In this respect, the committee would like to commend the cooperation and unconditional support of the three churches who hold rights in the church according to the Status Quo agreement, namely, the Greek Orthodox Patriarchate, the Custody of the Holy Land, and the Orthodox Armenian Patriarchate.

Furthermore, the unconditional support and encouragement by His Excellency the President of the State of Palestine have had a great impact on the work's progress. President Abbas had said that the Church of the Nativity would be renovated regardless of what that would require. He instructed the government to cover one million dollars towards funding the studies. This generous grant paved the way for local and international donations, attracting contributions to this vital project from countries, agencies, the private sector, and individuals. The surprise was manifested in the ability of the Palestinian government, the private sector, and Palestinian individuals inside the country and abroad to contribute funds



The north nave of the basilica and the lead roof after the restorative works.

to cover half the costs that have been incurred so far, approximately \$15 million. This makes the project one of a kind. We express our thankfulness and gratitude to all those who donated to the renovation of the church. In addition, and since the start of the works, Deloitte-Touche has audited all our accounts and presented its annual report to us and to the donors.

The work of the committee culminated with a distinguished international testimony of which we are proud, namely, the announcement by UNESCO's Director General in June 2019 in Baku that the renovation of the Church of the Nativity is considered a successful model that should be adopted internationally. The Church of the Nativity was removed from the list of World Heritage at Risk and reinstated on the regular list. This statement testifies to the excellent technical standard that was adopted

for the renovation of the church and to the ability of the State of Palestine, despite the ongoing Israeli occupation, to protect and preserve its cultural heritage and handle it with professionalism and good governance.

Finally, it is with pleasure and on behalf of the Presidential Committee for the Restoration of the Church of the Nativity that we dedicate this accomplishment to all humanity. We hope that all people will enjoy visiting the renovated church that has become a magnificent artistic and architectural landmark. Tourists can enjoy the beauty of the newly restored mosaic murals and floors, and see the drawings on the pillars for the first time after years of neglect. Today, the condition of the church suits its glorious significance, and the church is now protected for centuries to come.

We express our special thanks and gratitude to all who contributed in any way to this project: His Excellency the President of the State of Palestine, the Palestinian government, the members of the Presidential Committee for the Restoration of the Church of the Nativity, experts, and companies that worked on site in Palestine and abroad, as well as all who provided financial and moral support during any phase of the works.

Minister Ziad Al-Bandak

Chairperson of the Presidential Committee for the Restoration of the Church of the Nativity



A detail from the fourth-century floor mosaic.



ΕΛΛΗΝΟΡΘΟΔΟΣΙΟΝ ΠΑΤΡΙΑΡΧΕΙΟΝ

ΙΕΡΟΣΟΛΥΜΩΝ



GREEK ORTHODOX PATRIARCHATE

JERUSALEM

A Message from His Beatitude Patriarch Theophilos III

As we come upon the completion of the restoration of the Church of the Nativity and the upcoming restoration of the Holy Grotto, the birthplace of our Lord Jesus Christ, we rejoice in the fact that this holy shrine will be protected and better visible for all those who come to venerate and seek its spiritual refreshment. Firmly and vibrantly restored, it will continue to be a symbol of hope and reconciliation for the whole world.

The Church of the Nativity is indeed a treasure, having borne witness to many centuries of history in Palestine. But beyond this, it is a living church, serving the needs of the ancient Christian community in Bethlehem and its surrounding region, whose presence is a living testament to our faith and to the millions of pilgrims from every corner of the globe who come to partake in the grace of the holy shrines, together with our local community.

The mission of the church in the Holy Land is to protect the holy shrines as places of worship for all people, regardless of their religious, ethnic, or cultural identity. The Church of the Nativity, the Church of the Resurrection, and thousands of other holy shrines in this land are meeting points between heaven and earth, where God's emanating grace can be felt by all. While we do not diminish the nature of these places by calling them national shrines, powerfully, it is through our human authorities that we may help to protect them as spiritual heritage.



In this regard, we would like to express our thanks to President Mahmoud Abbas for taking the initiative to start these necessary restoration works, and the Palestinian Presidential Committee, chaired by His Excellency Ziad Albandak, for its support throughout the duration of the project. We must also convey our appreciation to President Vladimir Putin of Russia, who made a generous donation through the Rum Orthodox Patriarchate for the first phase of the works, as well as several contributors who helped this project come to fruition.

In this spirit, and especially as we approach the Great Feast of the Nativity, we pray for our Christian flock, our brothers and sisters around the world, and our local authorities, to be encouraged and strengthened by this immense accomplishment. And may the newly restored Church of the Nativity, where the Incarnate Logos assumed our nature in order to save us from our human predicament, remain a beacon to all in this region and beyond.

With Our Patriarchal blessings,

THEOPHILOS III
Patriarch of Jerusalem

Holy City of Bethlehem
Christmas 2020



CUSTODIA TERRÆ SANCTÆ

Message from the Custody of the Holy Land

In the name of the Custody of the Holy Land, which represents the Latin Catholic community in the Basilica of the Nativity in Bethlehem, I convey to President Mahmoud Abbas and to the Presidential Committee for the Renovation of the Church of the Nativity my best greetings and congratulations on the successful completion of the restoration works.

This holy place certainly has a long history, which begins with the birth of the Messiah – Our Lord Jesus Christ – in Bethlehem, a history that is narrated in the Gospels according to Luke and Matthew. The place was the subject of great veneration that, during the time of Emperor Constantine and thanks to the strong will of Queen Saint Helena, led to the construction of the splendid basilica in 333, which was first restored by Emperor Justinian in 531, and then again between 1165 and 1169 at the wish of Bishop Rudolph, with the contribution of the Latin King Amalric I and the emperor of Constantinople, Manuel Porfirogenetos Comnenos. This was a restoration that marked, already at that time, a close collaboration between the churches of East and West.

Now we have finally arrived at the point of celebrating this last intervention of restoration, accomplished through the initiative of President Abbas, under the supervision and coordination of the Presidential Committee chaired by Mr. Ziad Albandak, and with the consent of the Christian communities responsible for the property and those who have the right to use the place for worship. This important work has restored a revered place that has particular significance for all of us and has given it back to us in its composite beauty, the result of many centuries of devotion. It indicates that collaboration between civil institutions and the churches is the path to reaping abundant fruit. It is a praiseworthy achievement as well because of the professional way in which the experts have worked in order to give back to the faithful as well as to visitors the treasures of art that had been covered over throughout the centuries or that



had become virtually invisible. It is a work that has also seen the economic contribution of many nations and public and private institutions; notable among them is the contribution of the Holy See, as well as those of individual faithful.

For us Latins and Franciscans, this place has a particular significance. Here, in the fourth century, Saint Jerome found the perfect environment for translating the Bible into Latin. Here, in 1219, Saint Francis could venerate the Grotto and the Manger in which the Virgin Mary placed the Child Jesus. He was so touched by this place that he wanted in some way to replicate the experience of the mystery and its beauty in the celebration of Christmas in Greccio in 1223.

We would once again like to express our acknowledgment and gratitude to the Authority and to the Palestinian institutions for their commitment and dedication in the restoration of the Basilica of the Nativity in Bethlehem. Our desire is that it continue to be a place of prayer and pilgrimage, accessible to both local Christian faithful as well as pilgrims and visitors – not only Christians – who arrive here in great numbers to venerate the birthplace of the Child Jesus, the Child of Bethlehem whom we Christians venerate as the Word made Flesh, the Prince of Peace, our Messiah and our Redeemer.

Jerusalem, 18 November, 2019





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ARMENIAN PATRIARCHATE

Message from
the Armenian Patriarchate of Jerusalem

We greet you with Christian love to emphasize the fact that the Basilica of the Nativity in Bethlehem, being one of the longest-functioning ancient Constantinian Christian Holy Places in the world, was generously cared for by the authorities of the State of Palestine, promoted by His Excellency President Abbas, under the guidance of his special committee.

Indeed, long-awaited and extensive renovations of the exterior walls and interior areas have given a fresh look to the basilica. Any and all visitors will experience pride and be grateful for the Palestinian Authority's assistance, with the mutual agreement of the three main Christian communities, namely, the Armenian and Greek patriarchates and the Latin Custody of the Holy Land, the Franciscan Fraternity.

We acknowledge the fact that such a project was accomplished through a combination of helping hands of governmental agencies, institutions, benevolent unions, and other parties, regardless of their faith affiliation. It has shown that the entire world desires that the basilica remain respectable and resilient for years to come, and it honors the fact that the fourth-century Christian complex was able to withstand a history of tribulations and political upheavals.

It is believed that the basilica is the birthplace of the long-awaited Messiah, Jesus Christ, who was born for the salvation of humanity. The existence of the basilica today is mainly due to the presence of Christians in the Holy Land, particularly in Bethlehem and Jerusalem. We hope and expect that governments worldwide would support Christians to remain in the Holy Land. We believe that this initiative on the part of the Palestinian Authority is also a sincere sign to strengthen and encourage Christians to live peacefully and to coexist with other faiths.

We are genuinely appreciative and grateful to the Palestinian Authority for its great efforts and involvement in the renovation works of the Christian basilica of Bethlehem. We are also grateful to all other agencies, groups, and individuals who participated in many ways in the successful restoration of the basilica.

We pray for peace in the Holy Land and for the spread of a cooperative spirit among all peoples in this region. May God bless all who work together towards a brighter future for this land.

Sincerely,



Archbishop Nourhan Manougian
Archbishop Nourhan Manougian
Armenian Patriarch of Jerusalem
P.O. BOX: 14235 TEL: (972)-2-6264549 JERUSALEM ZIP CODE 9191141
Email: patriarchateofjerusalem@yahoo.com - FAX: (972)-2-6264861



A Message from the Mayor of Bethlehem, Anton Salman

Palestinian identity in Bethlehem has certainly been under threat, but the one thing that remains steadfast is the Church of the Nativity, where it all began.

In September 2013, the Higher Presidential Committee of Churches Affairs shouldered the responsibility of renovating the entire Church of the Nativity, together with an Italian mission from Pavia. This impressive structure is important not only for Christians but for all humanity as well. With every step, the archeological mission discovered hidden cultures and treasures from past periods.

The builders who constructed this wonderful monument deserve our thanks and respect, as do the pilgrims who have come to visit this holy place over the centuries. To Christians, the Church of the Nativity is the cradle of creation where each corner tells a story. The message of peace and humility that springs from the holy birth should always remain in our hearts. Through his incarnation, Jesus taught us to respect humanity and to live in peace with others. He called for peace in the world, including in this land that so yearns for peace.

Renovating the Church of the Nativity and preserving its history and authenticity is a way to show respect for the message of Jesus Christ. The renovations have revealed wonderful mosaics both on the church floor and on the walls, not to mention the seventh angel that had been hidden for years under the plaster, and two baptismal fonts that had been covered by layers of lime deposits. The church's historical and religious value is reflected

in the iconic mosaics and the original tiles from the time of the Roman empress Helena and the emperor Constantine, in addition to the aesthetics of the pillars.

Whether religiously, historically, culturally, or even politically, the Church of the Nativity is a mirror of past generations to those of the future. It is also a witness to past suffering, harsh conditions, and wars that have led to the ruin of societies and civilizations. The lack of peace in the Holy Land poses similar challenges to local Christians, which is evident in their declining numbers due to immigration. However, we should learn from this renovation project that it is possible to build our dignity and humanity from apparent ruins. We should stand up for our identity since it is the pillar of our existence. Christianity started at the Church of the Nativity, and Jesus of Bethlehem, born in that church, is the foundation of our Christian story.



Bethlehem

A Brief History



By Nazmi al-Jubei



Bethlehem is located less than 10 kilometers south of the Old City of Jerusalem, along the main road between Jerusalem and Hebron, on a mountainous plateau that rises an average of 750 to 800 meters above sea level. Today it has a population of about 32,000, in addition to three refugee camps built after 1948 on its territory. Bethlehem is Syriac for “house of bread.” In Canaanite culture, there was a god called Lakhmu, the god of food.

Bethlehem is home to three universities as well as a number of museums and cultural centers. Most of the buildings of the old town have been restored through the efforts of the Centre for Cultural Heritage Preservation. The city’s infrastructure underwent comprehensive rehabilitation in preparation for the Bethlehem 2000 celebrations to commemorate 2,000 years since the birth of Jesus Christ.

BETHLEHEM • PALESTINE

Bethlehem was a Canaanite settlement around 2000 BC, and it was mentioned in historical documents in the fourteenth century BC. But this ancient history is not the reason for its universal fame, which has come through its status as the birthplace of Christ. Subsequently, and with the gradual expansion of Christianity, it has become a place of pilgrimage for Christians throughout the world and includes a number of other sacred sites, for example, the Milk Grotto near the Church of the

Nativity and Shepherds’ Field in the nearby city of Beit Sahour, among others.

The fourth century AD witnessed a steady increase in the city’s importance due to the adoption of Christianity as the official religion of the Byzantine Empire, and Emperor Constantine ordered the construction of the Church of the Nativity under the supervision of his mother St. Helena. In the same church, most of the New Testament was translated into Latin

Manger square between 1890-1900.



by St. Hieronymus (Jerome). Bethlehem also witnessed the emergence of monasteries, including the Monastery of Mar Saba, one of the oldest in Palestine. It still exists today in the wilderness east of Bethlehem.

The Church of the Nativity fell victim to the Samaritan revolt in 529 AD. Later, Emperor Justinian ordered the construction of a new church, which escaped certain destruction by the Persians in 614 AD, during which the majority of churches and monasteries of Palestine were destroyed.

With the Arab-Muslim conquests, the city gained an additional Islamic religious dimension, given the distinctive position of Jesus in Islam. In many early accounts, the miracle journey of Isra' and Mi'raj was linked to Bethlehem through the visit of the Prophet of Islam to the birthplace of Jesus. Muslims, as individuals, began to pray inside the Church of the Nativity.

The development of handicrafts and the expansion of trade attest to the fact that Bethlehem flourished during the early Islamic period. The Crusader period brought the fortification of the city, and the restoration of the Church of the Nativity, whose wall mosaics and columns were richly decorated.

Bethlehem experienced the same historical events as the rest of Palestine during the following centuries, being reconquered by Saladin in 1187 AD, and recovering part of its Arab Christian, Muslim, Syriac, and other Eastern Christian communities. In 1263, Sultan al-Zahir Baybars destroyed the walls and towers of Bethlehem.

After the period of Ottoman control over Palestine, and because of the expansion of the borders of this empire, pilgrimage to Bethlehem increased in an unprecedented manner and continued to grow gradually until the nineteenth century. With the development of worldwide transportation, Palestine was opened to Western pilgrims and travelers, many of whom documented their journeys through reports, detailed

descriptions, graphics, and images. This period contributed to Bethlehem's development, specifically giving rise to religious art and mother-of-pearl and olive wood handicrafts, as well as the expansion of its trade, which reached throughout the Christian world.

During the reign of Muhammad Ali, the governor of Egypt, the city was partially destroyed (1834). At the end

of the nineteenth century, migration to the Americas began, which depleted the city's human resources and affected its growth. In 1917, Bethlehem, as the rest of Palestine, fell under the British occupation, and in 1948, it was placed under Jordanian rule; in 1967, it fell under Israeli occupation and was subsequently transferred to the Palestinian National Authority in 1995.

Konstantin Ivanovich Gorbatov, landscape of Bethlehem, 1935.



The Church of the Nativity

By Nazmi al-Jubeh

The exact date of the birth of Jesus Christ in the Grotto of the Nativity is not known, but there are historical indications that the grotto was localized in the middle of the second century AD. The exact location was agreed upon in the third century AD.

Emperor Constantine built a basilica over the cave to provide a sacred passage to the holy site. Work began in 327 and continued until the year 333 AD. The basilica was officially inaugurated on May 31, 339.

The five-aisled basilica's wide middle aisle ends with steps leading to the platform of the altar (bema), above the cave, within a raised memorial octagonal structure. Abundant areas of floor mosaics, seen even today, contain geometric designs, flora, fruit, various types of birds, and some writings, including the name of Christ in Greek. The size and the artistic level of the floor mosaic reflect the distinctive position of the church and its central symbolism. The mosaic floor is located approximately one meter below the current church level as seen in the original examples that are present today. The walls of the church of Constantine were most likely dressed from the inside with marble slabs.

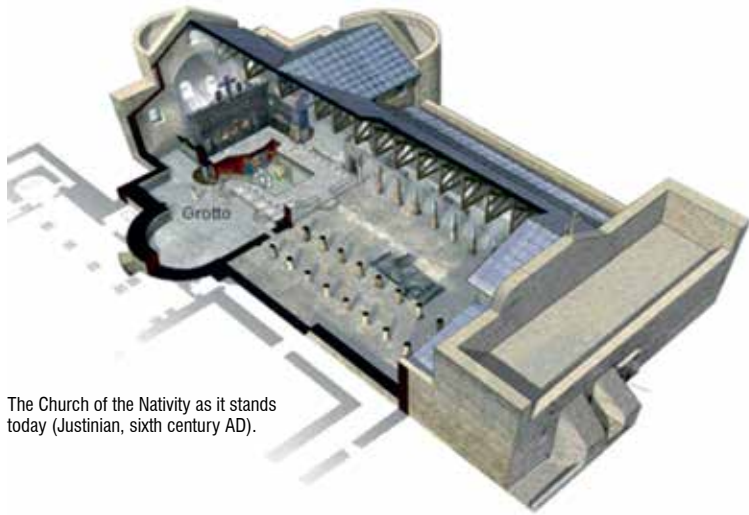


The church was burned and destroyed during the Samaritan revolt in 529 AD, as evidenced by the traces of the fire discovered on its floor. Later, Emperor Justinian ordered that the church be rebuilt in all its magnificence and grandeur. The basic structure of the present church is the same as that built by Emperor Justinian. Recent studies conducted prior to the current restoration work confirmed that the walls of the church, the columns,

and the architrave (Lebanese cedar) all date back to the time of Justinian. It is certain that the present church was built before 560 AD, the year of Justinian's death.

Blocked with stone walls today, the original church commences with three large gates, the largest being the middle gate, which was made smaller twice: the first time during the Crusader period and the second during

Interior, Church of the Nativity, 1910.



The Church of the Nativity as it stands today (Justinian, sixth century AD).

the Ottoman period. The small door (referred to as the Door of Humility) leads to the narthex (the entrance hall) and then to the five-aisled basilica. The ceiling rests on 50 columns, each rising to 5.40 meters (including the base and the capital). All the columns were made from local pink limestone. The capitals were decorated with gilded Corinthian motifs. Above the columns are some beautifully decorated wood architrave with friezes of flora and Corinthian motifs, and geometric forms dating back to the Justinian era. The outer walls of the main building were constructed of well-dressed local limestone blocks, each up to one meter long and up to 40 centimeters in height. The church's saddle roof was covered from the outside with lead sheets, almost as it is today. Before the Crusaders' intervention in the church, the interior ceiling was also decorated. With time, all the wood of the roof was replaced. Today, the oldest piece of wood in the roof structure dates back to the year 1164 AD. Some of the wood in the ceiling dates back to later periods – sometime between the fifteenth and nineteenth centuries.

A huge baptismal font, from the Justinian period, was found in the southern aisle, made from the same pink stone as the columns. Inside the large font, another smaller baptismal font was recently discovered. It was made out of a late Byzantine capital that was carved out in order to create a basin. The Justinian font has an inscription written in Greek: "For the memory, comfort, and forgiveness of the sins of those whose names God knows."

The church survived the Persian invasion (614–628 AD), during which the Persians, in alliance with the Jews, destroyed a large number of churches in Palestine. Legend has it that the church was spared out of respect for an image on the church façade of the three Magi, who supposedly came from Persia and who were dressed in Persian attire.

The third important stage in the history of the church began during the Crusader period in 1099, when King Baldwin, the second king of the Latin Kingdom of Jerusalem, chose to be crowned in the church on December 25, 1100. The Crusaders added two

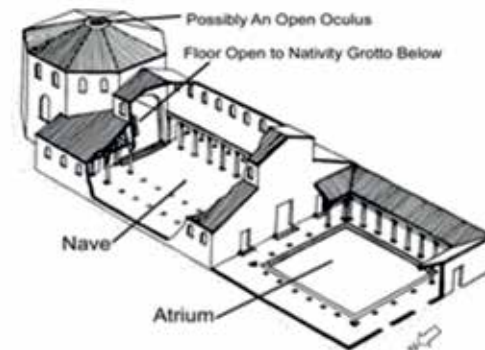
bell towers, reduced the entrance to only one door, and closed the rest of the main and side gates with stones. Two marble staircases were added to the Grotto of the Nativity, one on the southern side and the other on the northern side.

Prior to 1169 AD, the Crusaders had a series of frescoes painted inside the church. The frescoes expressed religious stories painted with a Latin European flair, obviously in an attempt to influence the heritage of the church. Later, some of the frescoes were replaced with glass mosaics,

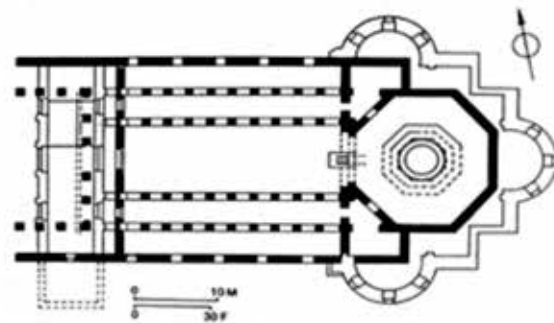
A good collection of Crusader frescoes can still be seen in the church and its various chapels although not all are from the Crusader period; some date back to the thirteenth and fourteenth centuries. However, the most attractive among the paintings are those of the saints depicted on the columns. It is worth mentioning that the artwork left

by the Crusaders in the Church of the Nativity could be the most important legacy of Romanesque art and could also be considered among the most important medieval drawings in the world.

Although the history of the drawings on the columns is debatable, that of the wall mosaics is not. There is an inscription in Latin and Greek that dates them. The text mentions the name of the king of the Latin Kingdom of Jerusalem, Amalric (who ruled from 1163 to 1174) and the name of the Byzantine king Manuel I Komnenos (who ruled from 1143 to 1180), as well as the name of Raul, the Latin Bishop of Bethlehem. The inscription indicates that the mosaic was a joint endeavor between the Byzantine Empire and the Latin Kingdom of Jerusalem, a very important and unique example of such cooperation. The text also mentions the name of the artist who created the



Plan and sections of the Church of the Nativity (the first) during the reign of Constantine in the fourth century AD.





Church of Nativity Compound

The numbers in image are: 1. Nativity Square (to Manger Square); 2. Gate of Humility; 3. The Nave; 4. High Altar and Greek Orthodox Basilica (iconostasis); 5. Stairs to Grotto; 6. Grotto of the Nativity – A Silver Star marks the spot where Jesus Christ is believed to have been born; 7. Franciscan Monastery; 8. Franciscan Courtyard; 9. Grotto of St. Jerome; 10. St. Catherine's Church; 11. Greek Orthodox Monastery; 12. Greek Orthodox Courtyard; 13. Armenian Courtyard; 14. Armenian Convent.

A model of the Church of the Nativity complex, the basilica in the middle; on the left, St. Catherine Church and Franciscan Monastery; on the right, the Armenian Monastery.

mosaics, Monk Ephraim. The mosaic works ended in 1169. The emergence of the name Ephraim as well as the name Basil (Syriac) confirms that the artists who worked on this beautiful mosaic were Arab Christians and Syrian Palestinians.

Unfortunately, not all these mosaics survived, but certainly, what remains attests to their exceptional size and location. Normally, the most symbolic and most sacred places in churches (Byzantine churches, for example) are decorated with wall mosaics. Those in the Church of the Nativity, however, are not typical. The mosaic motifs include scenes of the family tree of Christ as described in Matthew 1:1–17 as well as in Luke 3:23–38, which includes many plants, trees, and other architectural forms.

In 1187, Saladin reconquered Bethlehem, but the church did not suffer any damage except for the loss

of the bell towers. Saladin restored the presence of the Greek Orthodox, Melkites, and other Oriental sects, in particular, the Armenian Orthodox, as before the Crusaders. Extensive rights were awarded to the Armenians and were expressed through the installation of an exquisitely decorated wooden gate (the Armenian Gate), which links the narthex to the central aisle of the basilica. This gate was made in 1227 AD and decorated with Armenian crosses. The wood-carved gate motifs are fully integrated in Islamic art. Two inscriptions, one in Armenian and the other in Arabic, mention al-Malik al-Mu'zzam 'Isa (Ayyubid ruler of Palestine) and the King of Sicily, Hethum (who ruled from 1226 to 1270).

During the Mamluk period (1250–1517), most Christian denominations were able to worship jointly within the church, but they no longer had the

financial means to carry out the necessary restoration work. Gradually, most of the marble slabs that covered the interior walls were lost.

A good proportion of the wood of the ceiling was replaced in the fifteenth century, which actually proves that the roof of the church was largely restored. The restoration work was completed in 1479, with funding from the Duke of Burgundy and the King of England. But subsequently, the church gradually lost much of its glow and decoration.

The beginning of the Ottoman period was not promising for the Church of the Nativity. The deterioration of its structures continued as it lost more marble. The Crusader door, which is also an abbreviation of the Justinian gates, was narrowed and took on its current size.

Minor restoration work took place, but the physical condition of the church, especially the roof, continued to deteriorate until it became an endangered structure. This world monument with its unique spiritual value, structures, and decorations was at serious risk. This is when the current restoration project was initiated.

Dr. Nazmi Jubeh is the director of Birzeit University Museum. He is also a member of the Presidential Committee for the Restoration of the Church of the Nativity. Dr. Jubeh has authored a number of books in addition to many articles on Jerusalem, Hebron, and the holy sites and cultural heritage in Palestine.



A History of Restoration, a Restoration of History



Courtesy of Piacenti SpA

To restore is to express the emblematic dynamic of work in its deep meaning; in other words, the acknowledgement of a received asset and the commitment to nurture it for the common good. Each work is something given to us – a gift from nature, discovered in its value for human life, or a treasure, created by those who came before us – which needs to be cared for, looked after, and passed down to those who will come after us.

A restoration site, like that of the Basilica of Bethlehem, sets a whole world into motion: knowledge and ability come together from many different disciplines. Since 2013, 400 partners, collaborators, subcontractors, consultants, and over 80 companies (apart from Piacenti's technicians) have worked on the site.

People from various nationalities, cultures, and religions who possess a variety of professional skills have come together. From university professors to carpenters, they have come in the same way as when a medieval cathedral was being built.



One of the Piacenti brothers working on a capital.

The whole world is working in the basilica, and the whole world – from private companies to governments – is funding this initiative. And finally, the whole world is looking at this restoration endeavor. More than 90 international authorities have officially visited the site during the past 6 years.

The restoration works have reached each area of the basilica, starting from the load-bearing structure to the external surfaces, in order to stop the serious deterioration of the church caused by water infiltration, rising damp, and condensation damp.

BETHLEHEM • PALESTINE

Piacenti SpA adopted restoration criteria based on the research of the original configurations and material, and on the aesthetic adaptation to the new findings following the restorative cleaning. The most complicated interventions were those that focused on the conservation and structural restoration of the roof and the wall and floor mosaics.

The 2,000-square-meter roof that initially was covered by a coffered false ceiling has been revealed to be a unique masterpiece of Byzantine engineering and carpentry. The structure is highly resistant to

earthquakes, thanks to the wooden sleepers system that keeps the walls together, similar to any modern anti-seismic building.

Originally, the roof was made of cedar wood from Lebanon, but that was later lost. In the fifteenth century, the Venetians brought larch wood from the Alps (Cadore), and they covered it with lead sheets and underlying clay, which proved to be the weak point since it allowed water to infiltrate and the dry rot to expand.

The year-long restoration of the roof was undertaken by replacing the damaged wood, or filling it, with the same ancient larch wood from Italy. Anatolian oak wood was also utilized as it was already used in limited restorations during Ottoman times. In total, 8 percent of the wood used

was Anatolian. New lead sheets from Germany were put in place over the wood. Italian wool was inserted between the lead sheets and the wood beams, and it was inserted using small pieces of wood that create an aeration system able to dry any drop of water and to thermally insulate the basilica.

Although only 130 square meters are left from the original 2,000 square meters, the mosaics have exceptional characteristics: first of all, the originality of mortar, sinopia (dark reddish-brown natural earth pigment), and tesserae. Ultimately, the restoration secured the mosaic surface, one-third of which was affected by detachment, thus re-establishing the legibility of the scenes without adding new tesserae.

Restorer working on the decorative paintings of the columns.



The roof of the basilica during the restorative works.

Mosaic tesserae are of four types: colored vitreous glass, gold or silver foil on glass tesserae, stone tesserae, nacre tesserae. The tesserae vary in size. The largest ones can be found in the background and are never more than one square centimeter. The smallest ones are used for the faces and skin to guarantee more nuances, as in a micro-mosaic. The gold tesserae (with a different metallic layer and vitreous glass) are disposed with a peculiar angle that creates an intricate play of light on the mosaic surface.

The restoration work confirmed what is reported in historical sources: "...the Ottomans shoot with the harquebus the images that they cannot otherwise reach and destroy."* The mosaic surface is indeed full of holes (lacuna), some of them particularly deep, and antique lead bullets were found in the plaster. The holes were repaired with engraved and pigmented mortar

to restore the legibility of the piece and, at the same time, to guarantee the material identification of the reconstructed parts.

The restoration has given new life to the structures, the mosaics, the columns, and the magnificent floors. Today, pilgrims and tourists can finally visit the renovated church and enjoy its original decorations. The restored church, where hundreds of people from different cultures have collaborated, is now a symbol of the social and cultural power of art and beauty, a clear message of unity to the world.

*Giovanni Francesco Alcarotti, *Del viaggio in Terra Santa*, Novara, 1596.



ΑΝΤΙΟ

ΧΙΑ



Η ΑΓΙΑ ΤΡΙΑΚΟΝΤΑΡΕΝΙΑ
ΕΠΙΣΚΟΠΟΝ ΤΟΥ ΕΠΙΣΚΟΠΟΥ
ΜΕΝΗ ΚΑΙ ΤΟΝ ΔΕΥΤΕΡΟΝ ΕΝ
ΤΑΙΣ ΑΥΛΑΙΣ ΤΗΣ ΑΜΟΝΟΤΕΡΗΣ
ΥΠΗΛΟΝΑΝ ΟΝΟΜΑΧΩΝ ΤΩ
ΠΡΟΚΑΤΕΣΤΟΤΗΤΑ ΤΩΝ
ΩΣ ΚΑΙ ΤΩΝ ΑΛΛΩΝ ΤΩΝ
ΚΩΣ ΤΩΝ ΑΛΛΩΝ ΤΩΝ
ΦΡ





EN The historic center of Bethlehem is located at an elevation of over 800 meters and was built around the area traditionally recognized as the birthplace of Jesus. Today it hosts numerous sites that belong to various churches and mosques.

ع يقع مركز بيت لحم التاريخي على ارتفاع يزيد عن ٨٠٠ متر تم بناؤه حول المنطقة المعروفة حسب التقاليد بأنها مكان ولادة السيد المسيح. في هذا المركز اليوم مواقع كثيرة لعدد من الكنائس والمساجد.

FR Le centre historique de Bethléem, situé sur une colline à environ 800m. d'altitude, s'est développé autour du lieu où, selon la tradition, est né Jésus. Il compte aujourd'hui de nombreuses églises de différentes confessions et des mosquées.

DE Die historische Stadtmitte von Bethlehem liegt über 800 m über dem Meeresspiegel. Sie gruppiert sich um das Stück Land, das traditionell als der Geburtsort von Jesus anerkannt wird. Heute beherbergt es zahlreiche Stätten, die verschiedenen Kirchen und Moscheen gehören.

ES El centro histórico de Belén está localizado a una elevación de 800 msnm (metros sobre el nivel del mar) y fue construido alrededor del área más tradicionalmente conocida como el lugar del nacimiento de Jesús. Hoy en día, cuenta con numerosas iglesias de diferentes ritos cristianos y mezquitas para la población musulmana.

IT Il centro storico di Bethlehem, posizionato su un colle a circa 800 mt di altezza, si è sviluppato intorno al luogo in cui secondo la tradizione è nato Gesù. Oggi conta numerose chiese di rito cristiano per differenti confessioni e moschee per la popolazione musulmana.

RU Исторический центр Вифлеема расположен на возвышенности высотой более 800 метров; он был построен вокруг района, традиционно признанного местом рождения Иисуса. Сегодня здесь находятся многочисленные объекты, принадлежащие различным церквям и мечетям.





EN Since the time of the Crusaders, the Basilica of the Nativity has been surrounded by a sort of fortress. In this picture, three bell towers can be seen: one belonging to the Armenian church, one to the Greek Orthodox church, and one to the Catholic church.

ع منذ زمن الصليبيين، كانت كنيسة المهد أشبه بالقلعة. في هذه الصورة، يمكن رؤية أبراج الأجراس للطوائف الثلاث، الأرمن الأرثوذكس، والروم الأرثوذكس، وكنيسة القديسة كاترينا للكاتوليك اللاتين.

FR La basilique de la Nativité a été entourée d'une sorte de forteresse à l'époque des Croisades. Sur cette photo se distinguent trois campaniles : celui du monastère arménien, celui de l'église grecque orthodoxe et celui de l'église catholique.

DE Seit der Zeit der Kreuzzüge liegt die Geburtskirche innerhalb einer Art von Festung. Auf diesen Bildern können drei Glockentürme gesehen werden; einer gehört der Armenisch Apostolischen Kirche, einer der Griechisch Orthodoxen Kirche, und einer der Katholischen Kirche.

ES La Basílica de la Natividad ha estado encerrada en una especie de fortaleza desde la época de las Cruzadas. En esta imagen se pueden ver los campanarios de las tres confesiones: la Armenia-Ortodoxa, la Ortodoxa Griega y la de los Católicos Latinos pertenecientes a la Iglesia de Santa Catalina.

IT La Basilica della Natività fu racchiusa, dall'epoca crociata, in una sorta di fortezza. Nella foto i campanili delle 3 confessioni: l'Armeno Ortodosso, il Greco Ortodosso e quello dei Cattolici Latini della Chiesa di Santa Caterina.

RU Со времен крестоносцев Базилика Рождества окружена своего рода крепостью. На этих рисунках видны три колокольни принадлежащие армянской, греческой православной, и католической церквям.





EN An evocative picture of the basilica from above, showing the magnificence of the Latin cross-plan view.

FR Une image suggestive de la basilique vue du dessus montrant toute la magnificence de son plan de croix latine.

ES Una sugestiva imagen de La Basílica que, desde arriba, muestra su imponentia con el plano de la cruz latina.

RU Эффектная картина базилики сверху, демонстрирующая величие купола в форме латинского креста.

ع صورة معبرة من الأعلى تُظهر روعة الكنيسة التي بنيت على شكل صليب لاتيني.

DE Ein aussagekräftiges Bild der Basilika von oben, das den prächtigen Bauplan in Form eines Lateinischen Kreuzes zeigt.

IT Una suggestiva immagine della Basilica che dall'alto mostra la sua imponentia con la pianta a croce latina.



EN The small Door of Humility, so called because it forces the pilgrim to bow in order to enter, gives access from the square to the narthex.

A second door links the narthex with the nave. It was made in walnut wood by Armenian craftsmen and dates back to the thirteenth century. The execution date and the names of the artists who fashioned it are engraved in Armenian and Arabic.

ع الباب الصغير المسمى "باب التواضع" لأنه يضطر الحاج إلى الانحناء ليتمكن من الدخول من الساحة إلى سقيفة المدخل.

أما الباب الثاني فيربط سقيفة المدخل مع صحن الكنيسة والذي تم صنعه من خشب الجوز على يد حرفيين أرمن يعود إلى القرن الثالث عشر. نقش على الباب باللغة العربية والارمنية تاريخ الصنع وأسماء الفنانين الذين صنعوه.

FR La petite Porte de l'Humilité, appelée ainsi car elle oblige le pèlerin à se courber pour entrer, donne accès au narthex depuis la place.

Une seconde porte relie le narthex à la nef. Fabriquée en bois de noyer par des artisans arméniens, elle remonte au XIII^e siècle. Sa date d'exécution ainsi que le nom des artistes l'ayant créée y sont gravés en arménien et en arabe.

DE Die kleine Tür der Demut, so genannt, weil sie Pilger nötigt, sich beim Eintreten zu bücken, dient als Eingang vom Manger Square in den inneren Kirchenvorraum. Eine zweite Tür verbindet den Vorraum mit dem Krichenschiff. Sie wurde im dreizehnten Jahrhundert von armenischen Handwerkern aus Nußbaum gefertigt; ihre Namen, zusammen mit dem Baujahr, sind in armenischer und arabischer Schrift eingraviert.

ES La pequeña Puerta de la Humildad, llamada así porque obliga al peregrino a inclinarse para poder entrar, da acceso de la plaza al nártex.

Una segunda puerta conecta al nártex con la nave. La puerta fue hecha con madera de nogal por artesanos armenios y data del siglo XIII. La fecha de fabricación y los nombres de los artistas que la realizaron están grabados en armenio y árabe.

IT La piccola Porta dell'Umiltà, così chiamata perchè obbliga il pellegrino a chinarsi per poter entrare, permette di accedere dalla piazza al narthex.

Una seconda porta mette in comunicazione il narthex con la navata. Fu realizzata in legno di noce da maestranze armenie e risale al XIII secolo. Sono incise in armeno e arabo la data della sua esecuzione e i nomi degli artisti che la eseguirono.

RU Маленькая Дверь Смирения, называемая так, потому что она заставляет паломника поклониться, чтобы войти, открывает доступ от прицерковной площади к нартексу (притвору).

Вторая дверь связывает притвор с нефом. Она сделана из орехового дерева армянскими мастерами и датируется тринадцатым веком. Дата и имена мастеров, которые ее изготовили, выгравированы на армянском и арабском языках.





EN The basilica today, elegant and majestic with the restored mosaics, the painted columns, and the wooden roof that looks like a boat keel.

ع الكنيسة في الوقت الحاضر بعد الترميم، بأناقته وعظمتها بالفسيفساء والأعمدة ورسوماتها والسقف الخشبي الذي يشبه هيكل السفينة.

FR La basilique telle qu'elle apparaît aujourd'hui : élégante et majestueuse avec ses mosaïques restaurées, ses colonnes peintes et ses toits en bois faisant penser à la coque renversée d'un bateau.

DE Die heutige Basilika, elegant und majestätisch, mit restaurierten Mosaïks, mit Malerei verzierten Säulen, und hölzerner Dachdecke, sieht aus wie der Kiel eines Schiffs.

ES Hoy en día, La Basílica aparece elegante y majestuosa con mosaicos, las columnas pintadas y el techo en madera que asemeja la quilla de un barco.

IT La Basilica come appare oggi: elegante e maestosa con i mosaici, le colonne dipinte e il tetto in legno che assomiglia alla chiglia di una nave.

RU Базилика сегодня, элегантная и величественная, с восстановленными мозаиками, расписными колоннами, и деревянной крышей похожей на киль лодки.



EN Crowds of pilgrims have visited this holy place over the centuries and never cease to marvel at its beauty.

ع حشود من الحجاج زاروا هذا المعلم المقدس على مر القرون ولم يتوقفوا أبدا عن الإعجاب بجماله.

FR Une multitude de pèlerins a visité ce site sacré au cours des siècles et n'a jamais cessé de s'émerveiller devant tant de beauté

DE Scharen von Pilgern, die über Jahrhunderte die heiligen Stätten besucht haben, sind von deren Schönheit immer noch fasziniert.

ES Las multitudes de peregrinos que han visitado este lugar sagrado nunca han dejado de maravillarse ante tanta belleza.

IT Le folle di pellegrini che hanno visitato questo luogo santo non hanno mai smesso di meravigliarsi davanti a tanta bellezza.

RU Множество паломников посещают это святое место на протяжении веков и не перестают удивляться его красоте.



EN The Star that marks the birthplace of Jesus. Every year, more than two million pilgrims kneel to venerate this holy site.

ع النجمة التي تشير إلى مكان ولادة السيد المسيح. هنا يركع أكثر من مليوني حاج كل عام لتكريم هذا المكان المقدس.

FR L'Étoile qui marque le lieu de naissance de Jésus. Chaque année, plus de deux millions de pèlerins s'y agenouillent pour vénérer ce lieu saint.

DE Der Stern, der den Geburtsort von Jesus markiert. Mehr als zwei Millionen Pilger knien hier jährlich, um den Heiland zu verehren.

ES La Estrella marca el lugar donde, según la tradición, nació Jesús. Cada año, más de dos millones de peregrinos se arrodillan aquí.

IT La Stella che segna il luogo dove secondo la tradizione è nato Gesù. Qui ogni anno si inginocchiano oltre due milioni di pellegrini.

RU Звезда, которая отмечает место рождения Иисуса. Каждый год более двух миллионов паломников преклоняют колени, чтобы почтить это святое место.



FR La basilique de la Nativité fut reconstruite par l'empereur Justinien au VI^e siècle. Les chapiteaux de ses cinquante colonnes en pierre sont finement gravés de motifs végétaux qui étaient autrefois dorés à la feuille d'or. Sur la gauche, les visiteurs peuvent voir le détail d'une des peintures portant l'inscription « Ecce Agnus Dei ».

DE Die Geburtskirche wurde im sechsten Jahrhundert von Kaiser Justinian gebaut. Die fünfzig Steinsäulen haben Kapitelle, in die vegetative Muster kunstvoll eingraviert sind. Früher waren sie mit Blattgold überzogen. Besucher können zur linken Seite die Inschrift „Ecce Agnus Dei“ („Seht das Lamm Gottes“) in seiner Ausführlichkeit auf einem Gemälde sehen.

ES La Basílica de la Natividad, reconstruida por el emperador Justiniano en el siglo VI, cuenta con 50 columnas de piedra. Los capiteles, finamente tallados con motivos vegetales, estaban cubiertos con papel de oro. A la izquierda se puede ver el detalle de una pintura con la inscripción 'Ecce Agnus Dei' (He aquí, el Cordero de Dios).

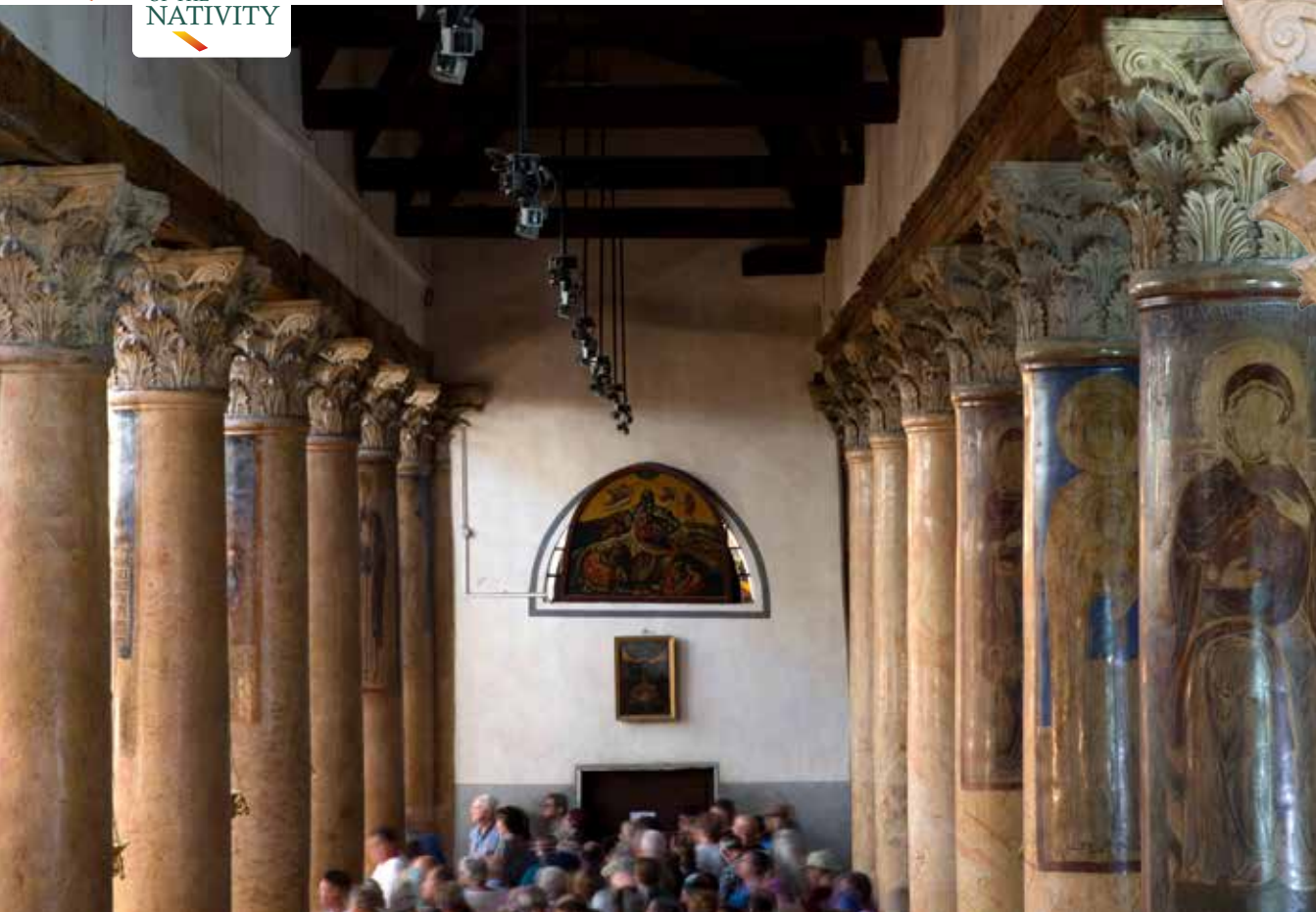
EN The Basilica of the Nativity was rebuilt by the emperor Justinian in the sixth century. The fifty stone columns have capitals with vegetal patterns that used to be covered with golden foil. Above, visitors can see the detail of one of the paintings with the inscription "Ecce Agnus Dei."

ع تم إعادة بناء كنيسة المهد في عهد الإمبراطور يوستينيانوس في القرن السادس. فيها خمسون عمودًا من حجر، وتيجان الأعمدة محفورة بدقة بأشكال أوراق نباتية كانت سابقًا مغطاة بورق الذهب. على اليسار، يمكن مشاهدة أحد الرسومات وعليه كتابة لاتينية تعني "هو ذا حمل الله".

IT La Basilica della Natività, ricostruita dall'Imperatore Giustiniano nel VI secolo, conta 50 colonne in pietra. I capitelli, finemente intagliati con motivi vegetali, erano ricoperti da foglia d'oro. A sinistra il dettaglio di una delle pitture con l'iscrizione "Ecce Agnus Dei".

RU Базилика Рождества была перестроена императором Юстинианом в шестом веке. Пятьдесят каменных колонн имеют капители с тонко выгравированными растительными узорами, которые раньше были покрыты золотой фольгой. Слева посетители могут увидеть детали одной из картин с надписью «Ессе Агнус Деи» ("Вот Агнец Божий").





EN During the twelfth century, the columns in the nave were decorated with a series of tempera paintings that represent saints. The column on the right bears an image of the prophet Elijah in the desert.

ع خلال القرن الثاني عشر، تم تزيين الأعمدة في صحن الكنيسة بسلسلة من الرسومات المائة تمثل القديسين. على العمود الموجود على اليمين، صورة للنبي إيليا في الصحراء.

FR Les colonnes des nefs furent décorées au XIIe siècle d'une série de peintures à la détrempe représentant les saints. La colonne de droite porte une image du prophète Elie dans le désert.

DE Während des zwölften Jahrhunderts waren die Säulen im Mittelschiff mit einer Reihe von Tempera-Bildern verziert, auf denen Heilige dargestellt waren. Auf der Säule zur Rechten ein Bild mit dem Propheten Elias in der Wüste.

ES Las columnas de la nave fueron decoradas durante el curso del siglo XII con una serie de pinturas al temple representando a los santos. En la columna de la derecha lleva la imagen del profeta Elías en el desierto.

IT Le colonne delle navate furono decorate, nel corso del XII secolo, da un ciclo di pitture a tempera raffiguranti santi. La colonna a destra raffigura il profeta Elia nel deserto.

RU В двенадцатом веке колонны в нефе были украшены серией темперных картин, изображающих святых. На колонне справа изображен пророк Илия в пустыне.

EN Throughout the centuries, pilgrims have always been filled with a sense of holy awe in front of the splendor of the central nave with its painted columns, the architrave made of Lebanese cedar, and the mosaics that illuminate the walls.

ع على مر القرون، غمر الحجاج الشعور دوماً بعظمة ووقدية المكان بأعمدته ورسوماته والعارضة المصنوعة من خشب الأرز من لبنان، والفسيفساء التي تملأ الجدران بالنور.

FR Au fil des siècles, les pèlerins de toute époque ont ressenti une sainte admiration face à la splendeur de la nef centrale et de ses colonnes peintes, de son architrave en cèdre du Liban et de ses mosaïques qui illuminent ses murs.

DE Über die Jahrhunderte hinweg hat die Pracht des Mittelschiffs mit seinen bemalten Säulen, dem Architrav aus Zedern aus dem Libanon, und Wänden, die mit Mosaiks verziert sind, sakrale Ehrfurcht in den Pilgern hervorgerufen.

ES A través de la historia, los peregrinos se han maravillado ante la grandeza y esplendor de la nave central con sus columnas pintadas, el arquitrabe de cedro libanés y los mosaicos que inundan las paredes con luz.

IT I pellegrini di ogni epoca sono sempre stati colti da un senso di sacra meraviglia al cospetto della grandiosità della navata centrale, con le colonne dipinte, l'architrave in cedro del Libano e i mosaici che inondavano di luce le pareti.

RU На протяжении веков паломники всегда испытывали чувство святого благоговения перед великолепием центрального нефа с его расписными колоннами, наличником из ливанского кедра, и мозаикой, украшающей стены.





EN New mosaics were created in 1169 that portray the Virgin Mary in the apse; Gospel scenes in the transept; the genealogy of Jesus, the provincial councils of Syria-Palestine, and the angels in the main nave; and the Tree of Jesse on the counter façade.

ع وضعت فسيفساء جديدة في عام ١١٦٩ فيها صورة لمريم العذراء في حنية المذبح؛ ومشاهد من الإنجيل في اجنحة الكنيسة، وسلسلة أنساب السيد المسيح، والمجامع الإقليمية في سوريا-فلسطين، وصوملائكة في صحن الكنيسة، وأخيراً شجرة عائلة يسوع على الواجهة المقابلة.

FR De nouvelles mosaïques furent créées en 1169 afin de représenter le portrait de la Vierge Marie dans l'abside ; des scènes de l'Évangile dans le transept ; la généalogie de Jésus, les conciles provinciaux de Syrie-Palestine et les anges dans la nef principale et l'arbre de Jessé sur la contrefaçade.

DE Im Jahre 1169 wurden in der Apsis neue Mosaiks gefertigt, auf denen die Jungfrau Maria abgebildet ist; im Querschiff Szenen aus der Bibel; die Genealogie des Herrn Jesus; Darstellung der Amtsträger der römischen Provinzen Syria Palaestina; und Darstellungen von Engeln im Hauptschiff; auf der Gegenfassade die Wurzel Jesse.

ES En 1169 se hicieron nuevos mosaicos en el ábside con representaciones de la Virgen, escenas evangélicas en el transepto, la genealogía de Cristo, concilios provinciales de Siria-Palestina y figuras de ángeles en la nave principal, y el Árbol de Jesé en la contra fachada.

IT Nuovi mosaici furono realizzati nel 1169 con rappresentazioni della Vergine nell'abside, scene evangeliche nel transetto, genealogie di Cristo, consigli provinciali di Siria-Palestina e figure di angeli nella navata principale per concludersi con l'Albero di Jesse nella controfacciata.

RU Новые мозаики, созданные в 1169 году, изображают: Деву Марию в апсиде; Евангельские сцены в трансепте; генеалогию Иисуса, архиепископов Сирии-Палестины, и ангелов в главном нефе; и дерево Иессея на фасаде.



EN An angel with splendid silver garments descends to earth from a golden sky. A detail of the skin is worth noticing: the artist realized this masterpiece with 450 tesserae for each square decimeter.

ع ملاك بملابس فضية باهرة ينزل إلى الأرض من سماء ذهبية. وتجدد الإشارة إلى أن الفنان قد نفذ هذه التحفة باستخدام ٤٥٠ حجرا صغيراً في كل ديسيمتر مربع.

FR Un ange vêtu de splendides habits argentés descend sur terre depuis un ciel d'or. Il convient de noter le détail de la peau : l'artiste a réalisé ce chef-d'œuvre avec 450 tesselles pour chaque décimètre carré.

DE Ein Engel, gekleidet in ein prächtiges silbernes Gewand, steigt von einem goldenen Himmel herab zur Erde. Ein beachtenswertes Detail auf der Haut: der Künstler fertigte das Meisterwerk mit 450 Mosaiksteinchen pro Quadratdezimeter.



ES Un ángel con su espléndida túnica plateada descende sobre la tierra desde un cielo dorado. Un detalle de su piel: una maravilla creada por el artista con 450 teselas por decímetro cuadrado.

IT Un angelo nelle sue splendidi vesti argentate scende sulla terra da un cielo dorato. Un dettaglio dell'incarnato: una meraviglia realizzata dall'artista con 450 tessere per decimetro quadrato.

RU Ангел в роскошной серебряной одежде спускается на землю с золотого неба. Стоит обратить внимание на детали облачения: этот шедевр художник создал из кубиков мозаики - 450 кубиков на каждый квадратный дециметр.



EN Between the windows of the nave, a procession of angels descending to earth leads the visitor to the Grotto of the Nativity. Worth noticing are the beauty and elegance of the garments and the first figure on the right – the famous seventh angel, which had been hidden and recently rediscovered under the plaster, thanks to thermographic analyses.

ع بين نوافذ صحن الكنيسة، موكب من الملائكة وكأنهم نزلوا على الأرض قبل قليل، يرافقون المؤمن إلى مغارة الميلاد. من الجدير بالملاحظة جمال وأناقته الحلل والصورة الأولى على اليمين، صورة الملاك السابع الشهير، الذي كان مغطى بطبقة من الجص وتم الكشف عنه من خلال تحليل الصور الحرارية.

FR Entre les fenêtres de la nef, une procession d'anges descendant sur terre conduit le visiteur jusqu'à la Grotte de la Nativité. Notez la beauté et l'élégance des parures ainsi que la première figure sur la droite – le fameux septième ange, dissimulé auparavant sous une couche de plâtre mais récemment redécouvert grâce aux analyses thermographiques.

DE Zwischen den Fenstern des Hauptschiffs eine Prozession von auf die Erde herabsteigende Engel, die den Pilger zur Geburtsgrötte führen. Beachtenswert sind Schönheit und Eleganz der Kleidung, sowie die erste Gestalt zur rechten Seite – der berühmte siebente Engel, der verdeckt war und erst vor kurzem mit Hilfe einer thermographischen Analyse unter den Putz entdeckt worden ist.

ES Entre las ventanas de la nave, una procesión de ángeles descendiendo sobre la Tierra acompañan a los visitantes hacia la Gruta de la Natividad.

Vale la pena notar la belleza y elegancia de sus vestimentas, así como la primera figura de la derecha que representa el famoso séptimo ángel olvidado, el cual estaba escondido y fue redescubierto bajo el yeso gracias a un estudio termográfico.

IT Tra le finestre della navata una processione di angeli che sembrano appena scesi sulla Terra accompagna i visitatori verso la Grotta della Natività.

Notevole la leggiadria delle vesti e la prima figura da destra rappresenta il famoso settimo angelo dimenticato e ritrovato sotto l'intonaco grazie ad uno studio termografico.

RU Между окнами нефа процессия ангелов, спускающихся на землю, ведет посетителя к Гроту Рождества. Стоит обратить внимание на красоту и элегантность одежды ангелов, а также на первую фигуру справа - знаменитого седьмого ангела, который был спрятан и недавно вновь обнаружен под штукатуркой благодаря термографическому анализу.



EN The north transept is decorated with the Parables of Jesus: in the center is the Virgin Mary, surrounded by two angels and the apostles, as they witness the Ascension of Jesus. Unfortunately, part of the mosaic has been lost.

ع تم زخرفة الجناح الشمالي "بألمثال" الإنجيلية: في الوسط مريم العذراء ويحيط بها اثنان من الملائكة، والرسل وهم ينظرون إلى يسوع صاعدًا إلى السماء. لسوء الحظ فقد جزء من هذه الفسيفساء.

FR Le transept nord est orné de paraboles de Jésus : au centre se tient la Vierge Marie, entourée de deux anges et des apôtres, tous témoins de l'ascension du Christ. Malheureusement, une partie de la mosaïque est définitivement perdue.

DE Das nördliche Querschiff ist mit den Gleichnissen Jesu illustriert: in der Mitte die Jungfrau Maria, umgeben von zwei Engeln und den Aposteln, die Zeugen der Himmelfahrt Jesu sind. Leider ist ein Teil dieses Mosaiks abhanden gekommen.

ES El transepto norte está decorado con las Historias del Evangelio. En el centro está la Virgen María rodeada por dos ángeles y los apóstoles mientras presencian la Ascensión de Cristo. Desafortunadamente, parte del mosaico se ha perdido.

IT Il transetto Nord è decorato con le Storie dei Vangeli. Al centro si trova la Vergine Maria circondata da due angeli e dagli apostoli mentre assistono all'Ascensione di Cristo, parte del mosaico andato perduto.

RU Северный трансепт украшен притчами Иисуса: в центре находится Дева Мария, окруженная двумя ангелами и апостолами, когда они свидетельствуют о Вознесении Иисуса. К сожалению, часть мозаики была утеряна.



EN The mosaic artists, Basilius and Efraim, used stones of different colors, glass tesserae in gold and silver, and mother-of-pearl inserts. The tesserae are often tilted to better reflect the light and amaze the visitors.

ع استخدم صانعا الفسيفساء باسيلوس وأفرايم أحجارًا مختلفة الألوان ومكعبات زجاجية صغيرة ذهبية وفضية واستخدموا الصدف أيضًا. غالبًا ما تكون المكعبات الصغيرة مائلة لتعكس الضوء بشكل أفضل وتثير دهشة الزوار.

FR Les mosaïstes Basilius et Efraïm ont utilisé des pierres de différentes couleurs, des tesselles de verre en or et en argent ainsi que des inserts en nacre. Les tesselles sont souvent inclinées pour mieux réfléchir la lumière et émerveiller le visiteur.

DE Die Mosaik-Künstler Basilius und Efraim gebrauchten Steinchen verschiedener Farben, gold- und silberfarbene Tessera aus Glas, sowie Einlagen aus Perlmutter. Oft sind die Tessera schief plaziert, um das Licht besser zu reflektieren und die Betrachter in Staunen zu versetzen.

ES Los mosaicistas Basilio y Efraim, utilizaron piedras de diversos colores, teselas en pasta vítrea en oro o plata, e inserciones de nácar. Las teselas suelen estar inclinadas para reflejar mejor la luz y maravillar a los visitantes.

IT I mosaicisti, Basilius ed Efraim, utilizzarono pietre di diverso colore, tessere in pasta vitrea in oro o argento, inserti di madreperla. Le tessere sono spesso inclinate per riflettere meglio la luce e meravigliare i visitatori.

RU Художники-мозаики Базилий и Эфраим использовали камни разных цветов, стеклянные тессеры (кубики мозаики) в золотом и серебряном цветах, и перламутровые вставки. Многие кубики мозаики наклонены, чтобы лучше отражать свет и удивлять посетителей.



EN In the background, the architectural elements represent the Cenacle and frame the scene of St. Thomas' disbelief when faced with Jesus's resurrection. Skilled restoration work brought back the original splendor of the colors and details of the piece.

ع في الخلفية، العناصر المعمارية تمثل العلية مكان العشاء الأخير، ومشهد عدم إيمان القديس توما بقيامة السيد المسيح. لقد أعادت أعمال الترميم الدقيقة الروعة الأصلية للألوان وتفاصيل المشهد.

FR Dans le fond, les éléments architecturaux représentent le Cénacle et encadrent la scène de l'incrédulité de saint Thomas face à la résurrection de Jésus. Un travail de restauration de qualité a permis de redécouvrir sa splendeur d'origine et les détails de l'œuvre.

DE Im Hintergrund repräsentieren architektonische Elemente den Abendmahlssaal und profilieren in ihm den ungläubigen Thomas, dem von der Auferstehung Jesu berichtet wird. Fachmännische Restauration hat die ursprüngliche Pracht der Farben und der Details des Kunstwerks wieder hergestellt.

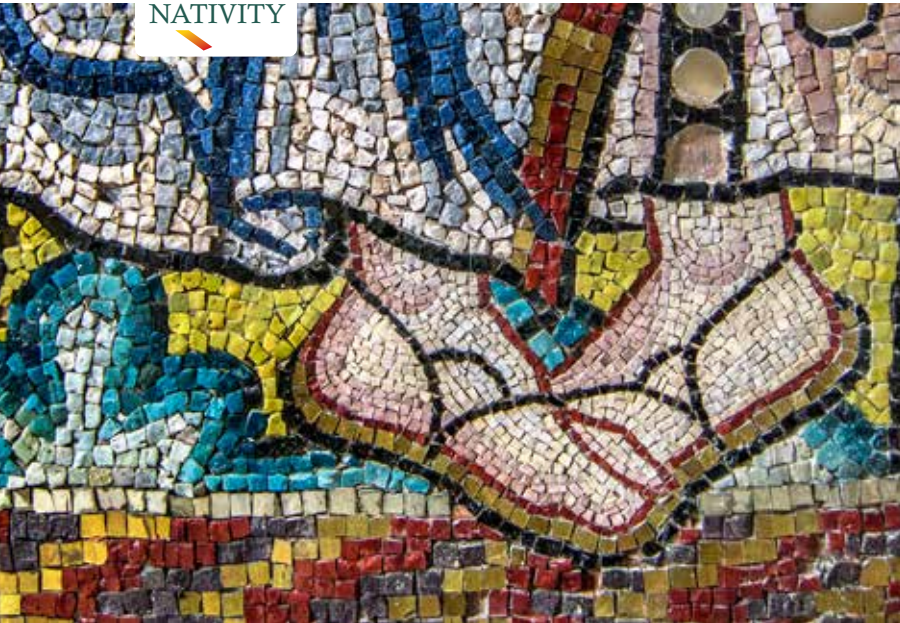
ES En el fondo se pueden ver los elementos arquitectónicos que representan el Cenáculo que enmarca la escena de la incredulidad de Tomás ante la resurrección de Cristo.

Una restauración de alta precisión devolvió el brillo a los colores y detalles de la obra.

IT Lo sfondo di architetture che rappresentano il Cenacolo inquadra la scena dell'incrédulità di Tommaso davanti alla Resurrezione di Cristo.

Un accurato restauro ha fatto tornare a splendore i colori e i dettagli dell'opera.

RU Архитектурные элементы на заднем плане воспроизводят обстановку Тайной Вечери и обрамляют сцену неверия Святого Фомы, когда он узнает о воскресении Иисуса. Мастерские реставрационные работы вернули оригинальное великолепие цветов и деталей этому произведению искусства.



EN Details of the mosaic decoration. Above, on the left, the sense of movement portrayed by the sandals on the disciples' feet. On the right, St. John is shown with a green tunic. At the bottom, the firm grip of Jesus leads the hand of St. Thomas towards the wound in his side.

ع تفاصيل زخرفة الفسيفساء. على اليسار الصنادل في اقدم التلاميذ توحى بالحركة. على اليمين، يظهر القديس يوحنا بسترة خضراء. في الأسفل، يمسك يسوع بيد القديس توما ليضعها في الجرح في جانبه.



FR Détails de la décoration en mosaïque. Sur la gauche, l'idée de mouvement rendue par les sandales aux pieds des disciples. Sur la droite, saint Jean est représenté vêtu d'une tunique verte. En-dessous, Jésus tenant la main de saint Thomas approche celle-ci de la plaie à sa côte.

DE Beachtenswerte Einzelheiten des Mosaiks: zur linken Seite vermitteln die Sandalen an den Füßen der Jünger den Eindruck von Bewegung. Zur Rechten der Apostel Johannes mit grünem Umhang. Unten führt der feste Griff Jesu die Hand des ungläubigen Thomas zur Wunde in seiner Seite.

ES Detalles de la decoración de los mosaicos.

A la izquierda, la sensación de movimiento de las sandalias entrelazadas a los pies de los discípulos. A la derecha, hay un retrato de San Juan con una túnica verde. Abajo, la mano de Cristo acompaña la del discípulo Tomás hacia la llaga en su costado.

IT Dettagli della decorazione musiva.

A sinistra il senso del movimento dato dai sandali intrecciati ai piedi dei discepoli. A destra con la tunica verde è ritratto San Giovanni. In basso la mano di Cristo accompagna quella del discepolo Tommaso fino alla piaga sul costato.

RU Детали мозаичного украшения.

Слева - сандалии на ногах учеников, создающие ощущение движения. Справа изображен святой Иоанн с зеленой туникой. Внизу, крепкая хватка Иисуса ведет руку св. Фомы к ране на своем боку.



EN Images of Jesus' ancestors can be seen in the frame over the cedar wood architrave and, above it, the dictates of the ecumenical council of Constantinople (381) are represented in a triumph of colors and vegetal motifs.

ع يمكن رؤية صور أنساب السيد المسيح فوق العارضة من خشب الأرز وفوقها قرارات مجمع القسطنطينية المسكوني (٣٨١) في مزيج رائع من الألوان والزخارف النباتية.

FR On observe dans le cadre au-dessus de l'architrave en bois de cèdre des images représentant les ancêtres de Jésus et, les surmontant, les préceptes du concile œcuménique de Constantinople (an 381) sont rendus dans un triomphe de couleurs et de motifs végétaux.

DE Abbildungen der Vorfahren Jesu sind im Rahmen des Architrav aus Zedernholz zu sehen, darüber wird die Trinitätslehre des Ersten Konzils von Konstantinopel im Jahre 381 A.D. in einer Ekstase fröhlicher Farben und vegetativer Motive zelebriert.

ES Los retratos de los antepasados de Jesús fluyen en la cornisa sobre el arquitrabe en leña de cedro. Arriba, los dictados del Concilio Ecuménico de Constantinopla del 381 son representados en un triunfo de colores y decoraciones vegetales.

IT Nella cornice sopra l'architrave in legno di cedro scorrono i ritratti degli antenati di Gesù, e al di sopra, in un trionfo di colori e decorazioni vegetali, sono rappresentati i dettami del Concilio ecumenico di Costantinopoli del 381.

RU Изображения предков Иисуса можно увидеть в рамке над наличником из кедрового дерева, а над ней - предписания Вселенского Константинопольского Собора (381) представленных в обрамлении цветов и растительных мотивов.



EN The ornamental design that frames the first seven ecumenical councils evokes typical figures and vegetal motifs of Middle Eastern art: wonderful decorations with mother-of-pearl and glass tesserae on a golden background.

ع التصميم الزخرفية التي تصور المجموع المسكونية السبعة الأولى وفيها صور شخصيات وزخارف نباتية من الفن الشرق أوسطي: زخارف رائعة بالصدف ومكعبات زجاجية بخلفية ذهبية.

FR L'ornementation qui encadre les sept premiers conciles œcuméniques évoque les figures et les motifs végétaux propres à l'art du Moyen-Orient : magnifiques décorations faites de nacre et de tesselles en verre sur fond doré.

DE Das ornamentale Muster, das die ersten sieben ökumenischen Konzile umrahmt, evokiert Zeichen und vegetative Muster, die typisch für die orientalische Kunst sind: wunderbare Ornamente aus Perlmutter und gläsernen Mosaiksteinchen auf goldenem Hintergrund.

ES El diseño ornamental que enmarca los primeros siete concilios ecuménicos evoca figuras típicas y motivos vegetales del arte del Medio Oriente: maravillosas decoraciones con nácar y teselas esmaltadas sobre un fondo dorado.

IT L'ornato in cui sono incorniciati i primi sette concili ecumenici richiama figure e motivi vegetali propri dell'arte mediorientale. Meravigliose decorazioni con madreperla e tessere invetriate su uno sfondo dorato.

RU Орнамент, обрамляющий первые семь предписаний Вселенского Собора, воссоздаёт фигуры и растительные мотивы типичные для ближневосточного искусства: прекрасные украшения с перламутром и стеклянной мозаикой на золотом фоне.



EN Ritual objects such as glass vials and lamps – similar to the ones discovered during the archaeological excavations – can also be found in the decorative repertoire. Mosaic details are realized using mother-of-pearl, typical of this area.

ع في مجمل عناصر الزخرفة توجد أيضا أدوات طقسية مثل القوارير والمصابيح الزجاجية التي تشبه تمامًا المصابيح التي اكتشفت في الحفريات الأثرية. تم رسم التفاصيل في الفسيفساء بالصدف المشهور في هذه المنطقة.

BETHLEHEM • PALESTINE

FR Le répertoire décoratif comporte en outre des objets rituels tels que flacons et lampes en verre, similaires à ceux découverts durant les fouilles archéologiques. Les détails de la mosaïque sont réalisés en nacre précieuse, typique de cette zone géographique.

DE Sakrale Gegenstände wie Flakons und Lampen – vergleichbar mit jenen, die bei Ausgrabungen gefunden wurden – gehören auch zum künstlerischen Repertoire der Kirche. Details in Mosaiks sind in Perlmutter ausgeführt, der typisch für die Gegend ist.



ES No faltan los objetos rituales como viales o lámparas de vidrio, similares a aquellas descubiertas durante excavaciones arqueológicas. Los detalles en el mosaico están hechos con nácar precioso, típico de la zona.

IT Nel repertorio decorativo non mancano oggetti rituali come ampolle o lampade vitree, del tutto simili a quelle ritrovate durante gli scavi archeologici. I dettagli nel mosaico sono realizzati con preziosa madreperla, tipica di questa area.

RU Ритуальные предметы, такие как стеклянные флаконы и лампы - похожие на те, которые были обнаружены во время археологических раскопок - также можно найти в декоративном репертуаре. Мозаичные детали выполнены с использованием перламутра, типичного для этого региона.

EN A detail of the Transfiguration of Jesus on Mount Tabor (below). The scene is set in a rich natural landscape with highly detailed plants and flowers, and framed by Middle Eastern-style decorations. On the right is Jesus' entry into Jerusalem in the midst of a cheering crowd

ع جزء من رسم يمثل تجلي يسوع على جبل طابور، محاط بمنظر طبيعي غني بالنباتات والزهور، وإطار من الزخارف من الطراز الشرق أوسطي. على اليمين دخول يسوع إلى القدس وسط هتافات الجماهير.

FR Détail de la Transfiguration de Jésus sur le mont Thabor. Le personnage est encadré d'un riche paysage de nature composé de plantes et de fleurs très détaillés dont la bordure est ornée d'une décoration de style moyen-oriental. Sur la droite se trouve l'entrée de Jésus dans Jérusalem au milieu d'une foule l'acclamant.



DE Detail der Verklärung des Herrn auf dem Berg Tabor. Seine Gestalt ist umrahmt von einer natürlichen Landschaft, mit vielen Einzelheiten wie Pflanzen und Blumen, die den Ornamenten des Mittleren Ostens ähnlich sind. Zur Rechten der Einzug des Herrn Jesu in Jerusalem begrüßt von einer jubelnden Menschenmenge.

IT Un particolare della Trasfigurazione di Cristo sul Monte Tabor. Il personaggio è incorniciato in un paesaggio naturale ricco di dettagli con piante e fiori, delimitato da una cornice con decorazioni in stile mediorientale. A destra l'ingresso di Gesù a Gerusalemme con la folla in festa.

ES Un detalle de la Transfiguración de Cristo en el Monte Tabor. El personaje está enmarcado en un paisaje natural rico en detalles con plantas y flores, bordeado por un marco con decoraciones de estilo medio-oriental. A la derecha, el ingreso de Jesús a Jerusalén con las multitudes celebrando.

RU Фрагмент Преображения Господня на Фаворе. Фигура обрамлена природным ландшафтом, украшенным растениями и цветами, с окантовкой в ближневосточном стиле. Справа - вход Иисуса в Иерусалим среди ликующей толпы.

EN Under the current flooring, there are the remains of a magnificent fourth-century mosaic, part of the first basilica that was built by order of Emperor Constantine and his mother Helena.

ع تحت الأرضية الحالية، توجد بقايا فسيفساء رائعة من القرن الرابع، وهي جزء من الكنيسة الأولى التي تم بناؤها بأمر من الإمبراطور قسطنطين ووالدته هيلانة.

FR Sous le parterre actuel se trouvent de magnifiques restes d'une mosaïque remontant au IV^e siècle et ayant fait partie de la première basilique bâtie sur ordre de l'empereur Constantin et de sa mère Hélène.

DE Unter dem gegenwärtigen Fußboden gibt es Reste eines wunderschönen Mosaiks aus dem vierten Jahrhundert, die Teil der ersten Basilika sind, die auf Geheiß des Kaisers Konstantin und seiner Mutter Helena errichtet worden war.

ES Bajo el piso actual, se conservan los maravillosos restos del mosaico que data del siglo IV D.C., relativo a la primera Basílica construida por orden del Emperador Constantino y su madre Helena.

IT Sotto la pavimentazione attuale si conservano i meravigliosi resti del mosaico risalente al IV secolo dopo Cristo, relativi alla prima Basilica fatta costruire dall'Imperatore Costantino e da sua madre Elena.

RU Под нынешним полом сохранились великолепные мозаики четвертого века, часть первой базилики, построенной по приказу императора Константина и его матери Елены.



EN The beautiful colors of the tesserae, the geometric patterns, and the decorations.

ع ألوان المكعبات الفسيفسائية الجميلة، وأقماط هندسية، وزخارف.

FR Les belles couleurs des tesselles, les motifs géométriques et les ornements.

DE Die schönen Farben der Mosaiksteinchen und die geometrischen Muster der Verzierungen.

ES La belleza de los colores de las teselas, y de la geometría de las decoraciones.

IT La bellezza dei colori delle tessere e delle geometrie dei decori.

RU Прекрасные цветные мозаики, геометрические узоры, и украшения.







ES Una reciente excavación arqueológica ha permitido la restauración de una gran porción de los mosaicos del piso de la Basílica que datan de la época Constantina, trayéndolos de vuelta a su belleza original.

IT I recenti scavi archeologici hanno permesso di restaurare ampie porzioni dei mosaici pavimentali risalenti alla Basilica di età costantiniana e riportarli alla loro originaria bellezza.

RU Недавние археологические раскопки позволили восстановить большую часть напольной мозаики Константиновской базилики, вернув их первоначальную красоту.

EN Recent archaeological excavations allowed the restoration of large parts of the floor mosaics of the Constantinian basilica, bringing back their original beauty.

ع اتاحت الحفريات الأثرية الأخيرة بتميم أجزاء كبيرة من الفسيفساء الأرضية للكنيسة التي تعود إلى زمن الأمبراطور قسطنطين وإعادتها إلى جمالها الأصلي.

FR Les récentes fouilles archéologiques ont permis la restauration d'amples portions du sol en mosaïque de la basilique de Constantin, leur rendant leur beauté originelle.

DE Jüngste Ausgrabungen haben es ermöglicht, einen großen Teil des Bodenmosaiks der Konstantinischen Basilika zu restaurieren, was seine ursprüngliche Schönheit wieder zur Geltung bringt.



EN The colonnade of the basilica rebuilt by Emperor Justinian was topped with a Lebanese cedar wood architrave that dates to between 545 and 665, according to recent analyses. In the spaces between the capitals, the seven rosettes symbolize the days of the week.

ع أعمدة الكنيسة التي أعاد بناءها الإمبراطور يوستينيانوس ويعلوها عارضة من خشب الارز من لبنان يرجع تاريخها إلى ما بين ٥٤٥ و ٦٦٥، وفقاً لتحليل علمية حديثة.. في المساحات بين التيجان، ترمز الوردات السبعة إلى أيام الأسبوع.

FR La colonnade de la basilique reconstruite par l'empereur Justinien est coiffée d'une architrave en cèdre du Liban remontant, selon des analyses récentes, à une époque comprise entre l'an 545 et 665. Dans les intervalles entre les chapiteaux se distinguent les sept rosettes symbolisant les jours de la semaine.

DE Die Kolonnade der von Kaiser Justinian wieder errichteten Basilika wurde von einem Architrav aus Zedernholz aus dem Libanon überdeckt, der nach neuesten Untersuchungen zwischen 545 und 665 A.D. gefertigt wurde. In den Räumen zwischen den Kapitellen symbolisierten sieben Rosetten die Tage der Woche.

ES La columnata de la Basilica, reconstruida por el Emperador Justiniano, fue coronada por un arquitrabe de cedro libanés, el cual, según análisis recientes, data entre los años 545 y 665 D.C. Entre los espacios de los capiteles, las siete rosetas simbolizan los siete días de la semana.

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IT Il colonnato della Basilica ricostruita dall'Imperatore Giustiniano era sormontato da un architrave in cedro del Libano datato da recenti analisi tra il 545 e il 665 dopo Cristo. Nello spazio tra i capitelli le 7 rosette che simboleggiano i giorni della settimana.

RU Согласно последним исследованиям, колоннада базилики, восстановленной императором Юстинианом, была увенчана ливанским кедровым архитравом, построенным в период между 545 и 665 годами. Семь окошек-розеток в промежутках между капителями колонны символизируют дни недели.



EN The restoration of the architrave brought to light the ovolo decoration in the upper molding.

- The newly restored roof of the basilica, an incredible masterpiece of wooden carpentry.

ع ترميم العارضة الخشبية اظهرت مجددا الزخارف في القسم العلوي.

- سقف الكنيسة الخشبي الذي تم ترميمه حديثاً، تحفة رائعة من اعمال المنجور.

FR La restauration de l'architrave a permis de redécouvrir les décorations en ovolo, ces moulures en forme d'œuf faisant partie de la modénature supérieure.

- Le toit de la basilique, fraîchement restauré, constitue un chef-d'œuvre magnifique de charpente en bois.

DE Restaurationsarbeit am Architrav brachten an der oberen Zierleiste Eierstab-Ornamente zum vorschein.

- Die jüngst restaurierte Dachdecke der Basilika ist ein Meisterwerk des Zimmerhandwerks.

ES La restauración del architrave ha permitido sacar a la luz la decoración en ovoli de la moldura superior.

- El techo de la Basílica recién restaurado es una maravillosa obra de carpintería.

IT Il restauro dell'architrave ha permesso di riportare alla luce la decorazione a ovoli della modanatura superiore.

- Il tetto della Basilica appena restaurato, meravigliosa opera di carpenteria lignea.

RU При реставрации были найдены украшения в верхней лепке архитрава (наличника).

Недавно отреставрированная крыша базилики, потрясающий шедевр деревянного зодчества.



EN The sixth-century baptismal font, in the shape of a well, encloses yet another font that was carved out of a Byzantine capital.

ع جرن المعمودية من القرن السادس، بشكل بئر، وفي داخله جرن آخر تم نحته باستخدام تاج لعامود بيزنطي.

FR Les fonts baptismaux du VIe siècle en forme de puits renferment à présent de nouveaux fonts qui furent taillés à partir d'un chapiteau byzantin.

DE Das Taufbecken aus dem sechsten Jahrhundert ist einem Brunnen nachempfunden. Es umschließt ein kleineres Taufbecken, das der ursprünglichen byzantinischen Ära entstammt.



ES La fuente bautismal en forma de pozo, que data del siglo VI, contenía una fuente adicional construida en su interior tallada de un capitel bizantino.

IT Il fonte battesimale in forma di pozzo, risalente al VI secolo, racchiudeva al suo interno un ulteriore fonte realizzato scavando un capitello di epoca bizantina.

RU Фонтан купели, датированный шестым веком, в форме колодца, включает в себя еще один фонтан, вырубленный из византийской колонны.

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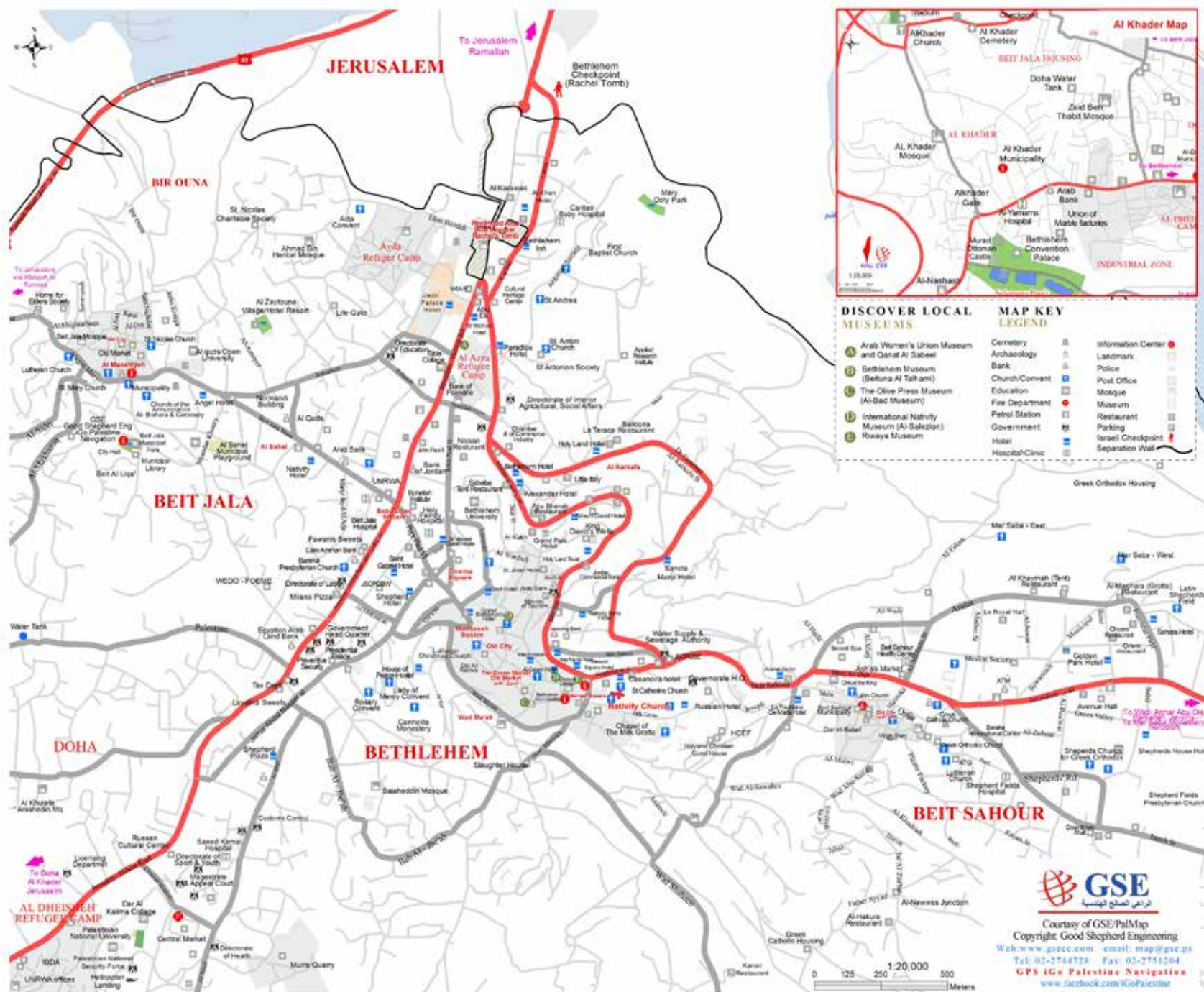



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