

ABSTRACTS

Byzantine Heritages in South-Eastern Europe in the Middle Ages and Early Modern Period.
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Srđan Pirivatrić

The Byzantine Emperor and Byzantine Heritage in Southeastern Europe (7th-13th Centuries).
Remarks on the Imperial Role in Processes of Acculturation

The complex and diversified Byzantine heritage is one of the key elements of both the past and the present in the region of South-east Europe. Beyond the administrative framework of the Empire it emerged as a result of processes of acculturation and appropriation of Byzantine models, in which the Byzantine emperors played a significant role, particularly through support of the Church in gradual processes of evangelization and Christianisation of the “new peoples”, from the 7th century onwards. However, in the process of the establishment of ecclesiastical organisation among the Bulgarians and the Serbs the emperors relied upon Greek and Latin-speaking bishops and administration, and not on the model of Slavonic church culture and organisation. The appearance and dissemination of the legacy of Cyril and Methodius and their disciples in the Bulgarian and Serbian state organisms as important media for the import of Byzantine cultural patterns and the subsequent creation of a Byzantine heritage, was not the work of imperial Byzantine policy, but rather the indirect result of the failure of the mission of Cyril and Methodius in Moravia and the acceptant policies of first Bulgarian and then Serbian rulers who embraced that tradition. The convergent processes of acceptance of the fundamental elements of Byzantine political theory and the ambition to establish independent ecclesiastical organisations among the Bulgarians and the Serbs took place, more often than not, against the resistance and more rarely with the acquiescence of Byzantine actors (between unilateral and consensual appropriation), proceeding at different rhythms, and taking on different characters. Both, however, were stabilized in the critical period following the Fourth Crusade (1204) with the imperial decisions on the creation of autocephalous Churches in the territory of the Serbian kingdom (1219) and the Bulgarian empire (1235) which established the processes of acculturation of Byzantine models on a firm foundation, supported as they were by the activity of the local lay authorities. This also changed the framework in which, over the ensuing epoch, the influence of the emperors was to manifest in the formation of the Byzantine heritage beyond the boundaries of the Empire itself.

Nebojša Porčić

Byzantine Influences in the Documentary Production of Serbian Medieval Rulers

The paper analyses the diplomatic features of the approximately 460 preserved documents of medieval Serbian rulers, which cover a period of roughly three centuries (1180s to the early 1500s), to provide an overview of influences generated upon them by Byzantine documentary production. Throughout that time Serbia was also exposed to diplomatic models from the Latin West, while the fact that the majority of documents were produced in the native, Serbian language stimulated the development of characteristic local practices. Nevertheless, Byzantine influences clearly maintained a continued presence and had a conspicuous role in shaping various aspects of Serbian medieval documentary production, especially regarding rulers' representation. In addition, these influences display a diachronic dynamism with periods of increasing and decreasing intensity which are closely correlated with the dynamics of political relations between Serbia and the Byzantine Empire.

Bojan Popović

Kavad, kontuš / kuntuš and other terms for garments from the Mining Code of Despot Stefan Lazarević

The nomenclature of terms for garments from Articles XIII, XIV, XV and XVII of the Statute of the City of Novo Brdo from the Mining Code, *kavad, kontuš/kuntuš, suknja, barhan, kožuh, bečve, škornje, klašnje, podzuvci, mrčni plašt, rukavi podvučni*, comprises a condensed list of garments. The *kavad* and *kontuš* stand out because of the cost of their production. The *kavad*, also known as *kavadion* in Byzantine sources, was the typical attire of courtiers during the Palaiologan era. Later Serbian accounts emphasized its utilitarian function as the protective top garment of a horseman's attire. The instances in which the *kontuš* is mentioned in Serbian sources testify about it being an exceptional item of dress. In visual artistic representations, the *kontuš* can be seen on the robes of Moravian Serbia.

Milena Davidović

The Influence of Serbian Literacy in Wallachia and Moldavia in the 14th and the 15th Century

This paper examines the circumstances in which Serbian literacy reached the territory of the medieval principalities of Wallachia and Moldavia towards the end of the 14th and during the 15th century. The role of the hesychast Nikodim Grčić in that process is considered once again, particularly in light of the spiritual, cultural and artistic influences of the Mount Athos, where this spiritual mentor was closely associated with Isaiah. An insight into the structural, linguistic, and orthographic features of the *Tetraevangelion* connected with the territory of Wallachia reveals the physiognomy of its first scriptorium. Special attention is subsequently paid to reviewing the manuscripts of the Serbian rulers and ecclesiastical dignitaries that were connected in the 15th century with the books of the Moldavian monastery of Neamț. In that context, relations will be examined between certain Serbian and Moldavian manuscripts in order to offer a more distinct picture of the role of Serbian literacy in the development of Moldavian literacy.

Petre Guran

The Legend of the Old Romans: South-East European Sources and Context for the Romanian Medieval Mythography

The Chronicle of the Sovereigns of Moldavia and of its Origins, preserved in the Voskresensky Russian Chronograph, opens with a legend of two Venetian brothers, Roman and Vlachata, and their descendants, the old Romans who came to tensions with some new Romans after the fall into heresy of pope Formosus. The growing conflict between Old and New Romans ends with the emigration of the first from their homeland to Maramureș, after a significant victory over the Tatars. Several conundrums, the attribution of the schism to Formosus, the role of archbishop Sava of Serbia as uncle and baptizer of a Hungarian king, the hostility between Old and New Romans, a religiously neutral Hungarian king, might find a historical meaning by reference to the *Opusculum de origine schismatis*, the *Lives* of Saint Sava of Serbia by Domentijan and Teodosije, and post-1204 estrangement between Latin and Slavo-Byzantine Christendom. The legend reveals the 13th century confessional option as a founding stage of medieval Romanian identity.

Oana Iacubovski

The Imitation of Panel Icons Representing Individual Saints in the Wall Decoration of Early Christian and Byzantine Churches: Funerary and Votive Contexts

Images that copy the shape or reproduce iconographic types conveyed by portable icons can be recognized in monumental art dating back to the early Christian era. This study addresses the broad topic of mural icons through the lens of individual framed portraits of saints depicted close to burial sites or in association with votive images. It reflects on fresco representations that are copies of genuine icons or imitations of icons with an amuletic purpose, placed in churches to protect boundaries or individuals, and highlights the relationship between their form and content. It looks into the practice of displaying “hanging portraits” in the monumental art of middle Byzantine churches, which is frequently dismissed as purely decorative, and demonstrates that the framed portraits of saints can attest to a devotional behaviour toward icons, formulate doctrinal messages, and even reveal icons whose prototypes have since disappeared.

Andrei Dumitrescu

Visions of the Incarnation: King David, the “Royal Deesis”, and Associated Iconographic Contexts in Late 15th-Century Moldavia

The iconographic programmes of several late 15th-century churches patronised by Voivode Stephen III of Moldavia (r. 1457–1504) contain a theme conventionally known as the “Royal Deesis” or the “Heavenly Court”. Visualising a typological exegesis of Psalm 44/45:10/9 (“The Queen stood at your right in gold-woven clothing...”), as indicated by the Slavonic *tituli*, the image depicts Christ as “Eternal High Priest” and “King of kings”, flanked by the supplicant figures of the Theotokos as Queen and St. John the Forerunner. This paper investigates the visual correlation of this scene with the iconic figure of King David in the frescoes at the monastic church of St. Elijah (*Sfântul Ilie*) near Suceava (post 1488). Analysing the dynamic interaction of images, mural inscriptions, and rituals, this article aims at integrating the abovementioned pictorial syntax into a broader series of earlier and contemporary examples from South-Eastern Europe, in order to scrutinise the configuration of its multi-layered theological and liturgical meanings.

Elisabeta Negrău

The Evolution of the Iconostasis in Wallachia in the 16th Century

The article presents in the introduction an overview of the development of the templon in Byzantium and the Balkans, focusing afterwards on the evolution of the iconostasis in Wallachia (Romania) in the 16th century. The material vestiges of 16th-century Wallachian templa are scarce in terms of wood or masonry parts preserved, but still existent icons which were originally part of iconostases testify of their iconography and arrangement. The study analyses the remained components and draws conclusions on the composition of the 16th century Wallachian iconostases, their decoration, height, iconographic structure, and artistic sources. The decoration type came initially from the Late-Byzantine Balkan environment, especially Serbian, and evolved up to the end of the 16th century to a Renaissance (Veneto-Greek) and Ottoman-inspired repertoire. The iconostases are also analysed in conjunction with the architectural features of the sanctuary space and with the liturgic and ritual requirements.

Cristina Bogdan

Saint Sisoès se lamentant sur la tombe d'Alexandre le Grand. Un motif iconographique connu dans tout le monde balkanique

The present study addresses the way in which church painters in the Balkans and Romania have imagined and depicted, in religious iconography (frescoes and icons), the scene of Saint Sisoès contemplating the open tomb of Alexander the Great (*The Astonishment of Saint Sisoès*). Bibliographic research has been accompanied by numerous on-site investigations, to identify in situ the respective depictions and examine their placement within the ecclesial space, and the consistency of their inclusion in a particular hagiographic discourse, as well as the present condition of these art works. The study is accompanied by a catalogue of the representations identified during the author's on-site research, a catalogue to be expanded through future investigations.

Miloš Živković

Saint Eustratios – Skrinarios and Soldier. A Contribution to the Study of the Iconography of Warrior Saints in Eastern Christian Art

Several representations of St. Eustratios of Sebasteia in the guise of a soldier, previously unpublished or insufficiently examined, are presented in the paper. Although they are quite rare, the examples in question are very important for understanding the fact that the figure of the leader of the Five Martyrs of Sebasteia is included in the group of warrior saints on some very significant Middle and Late Byzantine works of art. Images of St. Eustratios with weapons and in military equipment were probably based on hagiographic, hymnographic and encomiastic data about his service in the army.

Mihail-George Hâncu

For Whom the Saint Fights: Military Saints as Allies in Battle

Although military saints are frequently described as soldiers who declared their faith and died as martyrs, their use in the hagiographical discourse adds a further layer to their definition. They are often seen fighting against dragons and serpents (as general symbols of evil), but one may also find them fighting alongside the faithful in times of need: such was the case of Saint Demetrius, who is depicted fending off Avar and Slavic invaders in their many attempts to conquer Thessalonica. Although one legend has him be directly involved in the death of the Bulgarian tsar Kaloyan, he becomes very popular among the South Slavs. This motif, which is deeply ingrained in particular historical and political realities, ends up being transferred in various hagiographical and sometimes historiographical texts – as is the case of Saint Procopius supposedly fighting for Stephen the Great of Moldavia against his Wallachian rival, Basarab IV Țepeluș.

Tudor Teoteoi

*La chute d'Étienne le Grand de son cheval: l'accident vu comme *divinum iudicium* ou *signe envoyé par Dieu**

Many Romanian chronicles relate how Stephen the Great fell down from his horse during the battle at Scheia (6 March 1486), being in danger of not only losing his throne, but also his life. This accident was regarded as a divine sign (*signum* or *divinum iudicium*), which meant that the voivode of Moldavia had lost the support of God for a moment. The fact that he managed to restore things in his favour thereafter took place with the same support of the divine providence, after the common opinion of the same sources. The thesis of this paper is confirmed by many

other examples taken from the history of Western Europe, of Byzantium and of the Slavic World. Anointed and crowned by God, a medieval sovereign was at the same time under His protection, which He could retire at any moment. Indeed, this happened at a very critical moment for the Voivode Stephen, as the Turks also brought a dangerous pretender to the Moldavian throne with them. Closely connected to the chivalrous world of the Middle Ages, the event of a sovereign or knight accidentally falling from the horseback often appears in the medieval sources, nearly always with the same signification. It was a supernatural sign warning the sovereign suffering it that he had lost the heavenly protection, or was about to lose it, along with his sovereign dignity. But sometimes, what seemed a desperate situation could turn into a favourable one, like it was the case of Stephen the Great at Scheia.

Mihail Mitrea

Remarks on the Literary Representations of the “Other” in Late Byzantine Hagiography

The distortions and conventions of the hagiographical genre and the loyalties of the author notwithstanding, late Byzantine saints' lives document different historical events and throw light on the multifaceted relationship, collaboration, cohabitation, and conflict of the Byzantines with Muslims and Latins. Drawing upon Philotheos Kokkinos's *vitae* of Sabas the Younger (*BHG* 1606) and Gregory Palamas (*BHG* 718), this chapter offers a brief analysis of late Byzantine hagiographical representations of encounters with the “other”, looking at the extent to which they depart from or reinforce the stereotypical image of Latins and Muslims penned in other Byzantine textual sources, aiming at contributing to the study of the cultural representation of East-West contacts in the fourteenth century.

Maja Nikolić

Byzantine History in Μικρογραφίαι of George Klontzas

Μικρογραφίαι of George Klontzas (c. 1540–1608), famous Cretan panel and a miniature painter, composed between 1590 and 1592, the most important illustrated Greek manuscript of its era, present, according to the artist's interpretation, the key historical events and personalities of the Greek history up to his own times. In narrating them, it appears that Klontzas adopted the new political-ideological concept, emerged immediately after the Fall and inspired by Gennadios Scholarios, the first patriarch of Constantinople under the Ottomans, and his intellectual circle, which called for the acceptance of a new political circumstances – the disappearance of Byzantium and the rise of the Ottoman Empire.

Marija Vasiljević

Revival of Early Christian Model of Martyrdom in the Ottoman Central Balkans

This paper analyses the cultic texts for St George of Kratovo, a martyr who died in Sofia in 1515. The hagiography of George of Kratovo differed from those of other martyrs that suffered during the Ottoman conquests of the Central Balkans by mirroring the evangelical model and the martyrial tradition of Asia Minor (possibly also the *Martyrdom of Polycarp*). This shows that different models of martyrdom co-existed throughout the centuries and that they could influence new experiences of holiness in the process of premediation. The evangelical model was revived because of the specific social and political circumstances, thus again demonstrating that nurturing the memories of saints was a dynamic process, closely connected to present realities of life, which were reflected and given meaning in cultic texts.