



Proceedings of the 23rd International Congress of Byzantine Studies

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22-27 August 2016

Thematic Sessions of
Free Communications

PROCEEDINGS OF THE
23RD INTERNATIONAL CONGRESS OF BYZANTINE STUDIES
BELGRADE, 22 – 27 AUGUST 2016
THEMATIC SESSIONS OF FREE COMMUNICATIONS

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Cover illustration: *Personification of Truth*, Church of the Holy Virgin of Ljeviša in Prizren, beginning of the 14th century, fresco.

Proceeding of the 23rd International Congress of Byzantine Studies
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THEMATIC SESSIONS OF FREE COMMUNICATIONS

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Belgrade 2016

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FOREWORD

This volume contains the abstracts of the free communications sessions from the 23rd International Congress of Byzantine Studies, taking the form of one hundred and seventeen thematic sessions and twenty poster presentations. The success of forty three sessions should be attributed above all to the conveners who designed and realised them in cooperation with other participants, and then presided over them at the Congress. This type of sessions was the organisers' response to the challenge posed by a large number of high-quality proposals for round table discussion. Since it was not possible to implement all the received proposals into the round table sessions, the proposers were encouraged to present their ideas as Thematic Sessions of Free Communications.

The remaining seventy-four sessions were selected by the organizer out of approximately six hundred abstracts submitted. Stanoje Bojanin (The Institute for Byzantine Studies) created the initial classification of abstracts according to thematic compatibility, and the final form of the sessions was determined by Vujadin Ivanišević (The Institute of Archeology), Srđan Pirivrtić, Dejan Dželebdžić, Ljubomir Milanović and Miloš Živković (The Institute for Byzantine Studies). Tamara Matović and Miloš Cvetković (The Institute for Byzantine Studies), prepared the abstracts for the Congress website, and then for this publication. Bojana Pavlović (The Institute for Byzantine Studies) made a significant contribution to organizing the sessions by taking on the bulk of the correspondence with the participants.

In principle, all the abstracts in this book are published in the form they were submitted to the organizer, but certain minor, sometimes unavoidable alterations were made to the headings. The index of the participant's names, which is customary and necessary in printed publications, has been omitted from this searchable electronic book.

We believe that the main purpose of this book is to present in one place the wide range of topics featured at the Congress, which accurately reflects contemporary trends in Byzantine Studies. We present this book to the public in the hope that the larger part of the communications read at the Congress will find their way into published research papers.

The editors



23rd

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Belgrade, 22-27 August 2016

THE PORTRAIT IN BYZANTIUM AND IN THE BYZANTINE WORLD: ITS POLITICAL, SYMBOLICAL AND CEREMONIAL CONTEXTS

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The Spatial and Programmatic Context of the Noble Portraits: Byzantium-Serbia-Bulgaria

Elisabeta Negrău,

Policy and Prophecy. The Emergence of the Iconography
of Ruler Crowned by Angels in Wallachia (1543)



The iconographic type of the composition and also the title of the Serbian ruler as King Emperor Faithful in Christ the God express the Byzantine state ideology of God given kingship.

The composition is completed with the image of the founder Ioannes-Ioakeim at the eastern end of the wall, which, however, belongs to an older layer. It was found just below the image of the founder of the 1805 layer, but in a slightly different position. The figure of the older layer is facing right and holds a church model in his hands. Below the images of the Serbian Kings we can distinguish part of the horizontal element of a right wing, the tip a left wing and the inscription 'IN THESSALONIKI' at the west end of the wall.

The panel can therefore be identified with the founder of the monastery, Ioannis-Ioakeim, offering the model of the main church (katholikon) to the honoured Saint John the Forerunner, who occupies the middle of the composition. Based on the inscription, 'IN THESSALONIKI' we assume the figure of Saint David in Thessaloniki on the right.

The similarity of the two-color background with the rest of the revealed wall-paintings of the mesonyktikon dates the composition of the Founder with Saint John and David to the painting layer of 1616.

Based on the succession of the painting layers, the family portrait of Dušan is dated between 1616 and 1815, when first mentioned by the French Consul Cousinery. The relatively few stylistic observations that can be drawn lead to the conclusion that the composition departs from the Byzantine tradition and is related more with the artistic tendencies of the second half of the 18th century.

The dating of the composition to the second half of the 18th century raises new questions regarding the choice of the subject matter in this particular period and the relationship of the monastery with the Serbian ruler as preserved in the oral tradition.

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The Spatial and Programmatic Context of the Noble Portraits: Byzantium-Serbia-Bulgaria

The portraits of mediaeval nobility were located in various parts of the interior of Byzantine, Bulgarian and Serbian churches, most frequently the naos or narthex. Very often such portraits were also placed on church façades, as can be seen in St. Marina in Karlukovo and in the church of the Taxiarches of the Metropolis in Kastoria. In mediaeval Serbia this was a frequent practice during the reigns of King and later Emperor Stefan Dušan, and his successor to the imperial crown, Uroš (Pološko, Treskavac, Mali Grad, Sušica). The lower zone of the wall paintings in both the naos and the narthex were the usual location for the portraits of the nobility in Byzantium and the countries within its cultural sphere, but noble portraits also appear in the second zone on the church façades and in the narthex. In the surviving examples of Byzantine art, such as the western façade at Kurbinovo and the eastern wall of the narthex of the church of St Nicholas tou Kasnitzi in Kastoria, the royal and noble portraits are located in the upper zones from as early as the 12th



century. In Serbian wall-painting however, the aristocratic portraits do not appear in the second or third zones until after 1355, in the reign of Emperor Uroš (the western façade of the church on the island of Mali Grad in Lake Prespa, the southern façade of the church of the Virgin at Sušica and the narthex of the church of the Virgin at Vaganeš).

Naturally the portraits of members of the nobility were incorporated into the thematic programme of mediaeval churches. The likenesses of the nobleman and his family would frequently be placed alongside that of the patron saint, the saint who the aristocrat particularly respected, along with certain other religious compositions. In addition, members of the higher ranks of society would be grouped with secular and spiritual dignitaries. The positioning of the nobleman near to the sovereign and heads of church was intended to emphasize his social status and shows how the nobleman understood his position in relation to both secular and spiritual hierarchies. The examples preserved in the narthex of the church at Boyana portray the Bulgarian ruling couple opposite the noble couple while on the façade at Kurbinovo the ruling couple and the nobleman were painted one opposite the other on the same wall. Of particular interest are several portrait compositions painted in Serbia during the fourteenth and early fifteenth century in which the portraits of the nobility which decorate the walls of the aristocratic foundations are accompanied by depictions of the sovereign. Judging by the surviving examples the portraits of the rulers and their subordinates were located on the opposite walls (Dobrun, Pasača, and probably Jošanica) either one next to the other or one opposite the other on the same wall (Kučevište, Karan, the chapel of St Gregory in the church of the Virgin Peribleptos in Ohrid, Veluče, Ramaća, Kalenić) and also one above the other (former western façade at Pološko). The portrait compositions in Pološko and Lesnovo, when compared to aristocratic foundations from the Byzantine milieu, introduce significant novelties and unique approaches. Later, in a few noble foundations made during the Moravian Serbia we see the relationship between the sovereign and his subordinates presented in a completely original manner unseen up to that time (Rudenica, Kalenić).

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Policy and Prophecy. The Emergence of the Iconography of Ruler Crowned by Angels in Wallachia (1543)

This paper discusses the occurrence in the Principality of Wallachia, at the end of the first post-Byzantine century, of a vetust Byzantine iconography: a state ruler being crowned by an angel.

In the nave of the infirmary chapel of Cozia Monastery (1543), on the western wall there is a portrait of Wallachian voivode Radu Paisie, accompanied, on the left, by a representation of Saint Methodius of Patara. In front of the voivode, on the southern window jamb is depicted St. Andrew Strateilates in a martial pose. Marco, son and co-regent of voivode Radu Paisie, is represented on the west wall, at the left of his father, and has vis-à-vis, on the northern window jamb, a representation

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