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Искусство и культура Средневековья: наследие и перспективы осмысления



Санкт-Петербургский государственный университет

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Тезисы докладов

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of Comprehension**

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and its influence on visual culture. Special attention has been paid to the period of the first fall of Constantinople, which directly affected political and dynastic relations of the Nemanides with the ruling and noble families of the Byzantine world, Byzantium, Hungary and Venice. Stefan Nemanja's major foundation in Serbia — Studenica monastery, with its katholikon church dedicated to the feast of the Dormition of the Virgin, which became Nemanja's final resting place, is a unique phenomenon in the visual culture of the Balkans of the period. This landmark monument of Nemanide Serbia founded, built and decorated with frescoes in the years immediately before and after the first fall of Constantinople is possibly the best example of how the political and dynastic connections of the time affected visual culture. It is only the initial step of broader study intended to re-assess the visual culture of Nemanide Serbia and the Balkans in view of the concept of pre-modern globalization characterized by and resulting from a transfer of knowledge, technological change and homogenization of spatial and technological particularities, by the concept of common culture and particular individual and collective identities. The importance of dynastic ties in cross-cultural interaction of medieval Serbia with Mediterranean world and Central Europe around the first fall of Constantinople opens a new perspective on the nature of visual culture of this period.

Two Bodies of an Emperor: The Double Portrait of John VI Kantakouzenos in Paris. gr. 1242

Два тела императора: двойной портрет Иоанна VI Кантакузина в рукописи Paris, gr. 1242

Яков Джорджевич

Белградский университет, Сербия

Jakov Dordevic

University of Belgrade, Serbia

Ключевые слова: фигура императора, фигура монаха, двойной портрет, Иоанн VI Кантакузин

Key words: emperor's body, monk's body, double portrait, John VI Kantakouzenos

One manuscript treasured today in Bibliothèque nationale de France (MS gr. 1242) contains four theological treatises written by Emperor John VI Kantakouzenos in the years after he had been forced to abandon the throne and exchange royal garb for the monastic habit. Being copied and illuminated under the close supervision of John VI himself at the monastery ton Hodegon in Constantinople, it can be rightly said that this luxurious book cherishes the personal desires of its author, cunningly expressed by carefully placing miniatures in order to preface specifically selected texts. Thus, interestingly enough, the double portrait of Kantakouzenos was chosen to precede his Apology against Islam, representing him both as Emperor John VI and as monk Joasaph. This illumination attracted many generations of historians and several interpretations have been given. The most widely accepted position is that the miniature was designed

to indicate the authorship of the text while simultaneously recalling the course of the author's life and visualizing his divine protection, for the double portrayal is situated under an image of the Holy Trinity. Indeed, it was also correctly pointed out that the depiction of the Trinity, with its special emphasis on the Holy Son by rendering him a cruciform nimbus, is connected with the content of the following treatise, in which emperor-monk defends Christ's divine nature. However, can it be supposed that the "dual identity" of John VI was also meant to be associated with the theological text? The aim of the paper is to raise this question by analyzing ideological premises accomplished through the imagination of a single identity realized in two distinct bodies. Ultimately, it will be argued that the main purpose of Kantakouzenos' double portrait was to direct and affect the reading of the treatise from which would have benefited the reader as well as the text's author – the author who never fully abandoned his royal dignity and who was determined to preserve his imperial memory at one of the most important monasteries of the Byzantine capital.

Palaeologan Veria: A Peripheral Center under the Perspective of Its Monuments

Палеологовская Верия: провинциальный центр, рассматриваемый по его памятникам

Мария Химонопулу

Министерство культуры и спорта, Греция

Maria Cheimonopoulou

Hellenic Ministry of Culture and Sports, Greece

Ключевые слова: Палеологовский период, фрески, Верия, Греция

Key words: Palaeologan Era, mural painting, Veria, Greece

By the rising of the Palaeologan dynasty in Constantinople, regional centers on the Greek mainland, such as Veria, live and prosper under the influence of the Byzantine capital, as well as geographically close Thessaloniki. Especially in Veria, the renovation phases of the painted decoration and the marble liturgical equipment of the episcopal-metropolitan church of the Old Metropolis set the starting point for the establishment of a series of ecclesiastical foundations, mainly monastic, related not only to the imperial and patriarchal environment but also to figures of hesychastic mysticism, such as Ignatios Kalothetos, or its main intellectual leader, the Metropolitan of Thessaloniki St. Gregory Palamas, who also practiced asceticism in its environs. Based on the preserved monumental paintings, especially those from the Old Metropolis of Veria, which were revealed during the recent restoration works on the monument, and are probably related to the upgrade of the Archdiocese of Veria to a Metropolis, a research on the relationship between the era's main artistic trends, philosophical movements and religious traditions will be attempted. The paintings of the Resurrection of Christ the Savior and St. Vlasios will also be examined, as well as the developments