

Прикази књига



Annette Hoffmann, Gerhard Wolf, eds.

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The subject of Jerusalem as the holy place proper of three great monotheistic religion (i. e. Judaism, Christianity, Islam), namely the traditions also known in the intellectual parlance as the Abrahamic faiths, became vividly present in the humanities since 1990s. The main cause of this development one can detect as a reflection of global inclination towards investigating the general and metanational *versus* the particularly national and nationalistic. Again, this is merely a facet of the general intellectual and ideological turn in the Western thought at the end of twentieth century. The nationalism was proclaimed the main villain of human history. Indeed Jerusalem is the locus proper for pondering the global and supranational general phenomena. This holy city was, undoubtedly, spiritual, artistic, ideological, geographic space where the narratives of three aforementioned monotheistic religions used to convivially meet or seriously clash, equally. Intellectually the most important fruit of this new scholarly mood in regards to Jerusalem was Oleg Grabar's monograph on the early Islamic Jerusalem, published in 1996. In his book, Grabar proposed that the spiritual legacy of the monotheistic Jerusalem should be understood as never ending row of palimpsest(s) of the literary and visual codes. In those palimpsest row(s) and/or row of palimpsest(s), the earlier layers, like pentimento in the classical Western painting, reflected from below and became merged with the latter layers into new entities. No matter how intellectually fashionable Grabar's paradigm was it was also scholarly sounder than the variations of his paradigm in the work of many of the scholars who fol-

lowed his steps since 1996. It is more than obvious how the described contacts, interweavings, similarities and differences of the given codes could be properly understood save for serious, primary source-based and original analyses of the remains, artifacts and texts from the period, without the superimposing of the attractive, though inapplicable, intellectual schemes.

All of this applies to the book we review. The book follows the Grabar paradigm, mostly in its introductory essay and as far as the ambition of the editors is concerned. Also, the editorial approach is heavily informed by the two classics of the cultural studies. The first one is the pivotal study of the sacral topography of Palestine as represented in the Gospels by the great Durkheimian sociologist and/or cultural anthropologist Maurice Halbwachs. The second one is Jan Assmann's book on the relation of the oral and literary in the establishing of traditions exemplified by the comparative and contrastive readings of the Ancient Egyptian and Ancient Hebrew tradition. Assmann competence spreads from Egyptology, studies of Ancient Judaism to theoretical cultural studies. Halbwachs and Assmann were the founding fathers of the studies and theories of the cultural memory. The book under review is actually the collection of papers read at the interdisciplinary conference held in Kunsthistorisches Institut in Florence in December 2007. The intention of the conference was to study further the possibilities of looking at the holy city of Jerusalem as a point of reference in three monotheistic religions in regards to the notions of *space* and *narrative*. These two notions, especially the models of their relation, were redefined and reinterpreted in both the visual and literary theory studies during the last couple of decades. These trends of redefinition and reinterpretation created wide space for new studies and theories. Within the described theoretical framework the papers in the collection belong to the various fields and subfields of the humanities such as art history, history, anthropology, literary history, Christian theology, Jewish and Islamic studies. In other words, this collection study the relation between visual and textual, seen and spoken, in the context of the traditional, so-called high cultures as exemplified in the three branches of the monotheistic Jerusalem.

The first part of the book is paginated in the Roman numerals and it is contained out of the book contents list

and of the preface coauthored by the two editors. The second part of the book is its main one and it is contained out of book papers and indices. The papers are divided into six thematic chapters. Nevertheless the editors stress in their coauthored preface how this division is not strict and how the subjects of almost all papers are somehow mutually related.

The first chapter entitled “Displacement, dissemination, reenactment” deals with patterns of translation of Jerusalem as a model for the formation of new units. Shulamit Laderman’s paper *Jewish and Christian Symbolic Imaging Jerusalem in the Fourth Century* (pp. 3–20) studies symbolic modes of representation of Jerusalem in the Jewish and Christian predominantly funerary art of the fourth century. According to Laderman, in the Jewish art all attention was concentrated towards representation of the destroyed Temple in Jerusalem. This might support the hypothesis about the restoration of the Temple during the rule of Julian Apostate. In the Christian art of the very same era, on the other hand, the symbolic representation of Jerusalem was still un(der)developed. Gustav Kühnel’s paper *Architectural mise-en-scène and Pictorial Turns in Jerusalem* (pp. 21–32) studies how sacral motives used to migrate. The paper shows the ways and means of Christianity’s appropriation of the Jewish lore about the supposed locus of Patriarch Adam’s funeral. This appropriation had been put into being via a specific *translocatio*. The early Christianity would have Patriarch Adam to have been buried exactly beneath the locus of the Crucifixion. These processes were possessed of an underlined soteriological symbolism. The architectural shaping of that locus in the interval fourth-seventh centuries had informed the reception of the narrative in question, i.e. space and objects exacted an influence on texts and thoughts in this case. Clearly, the developments were not going only in one direction, from texts and thought towards objects and spaces. Rather, these developments took place both ways. These both ways processes left then a special mark in the Christian pictorial arts, both the Eastern ones and the Western ones. Alexei Lidov, an important scholar who dedicated a lot of his work in the last two decades to the question of the relation between the Holy Space and the Holy Word in the Byzantium as well as in the Eastern Chalcedonian Christianity/-ies *in toto*, authored a longer and more complex paper entitled *A Byzantine Jerusalem. The Imperial Pharos Chapel as the Holy Sepulchre* (pp. 63–104). The structure and history of formation and development of the globally main collection of the Christian holy relics in the church of the Holy Virgin of Pharos is the subject of the paper. As it is well known, the church was once a part of the complex of the Byzantine Imperial palace in Constantinople. It is highly likely that these relics were in their good portion transferred from Jerusalem to Constantinople. The relics transferred from Jerusalem gave rise to an alternative, Byzantine Imperial, Jerusalem in the luxurious and artistically designed space of the church of the Holy Virgin of Pharos within the premises of the Imperial palace in Constantinople. The (over)ambitious argument of the paper reads as following: via performativity given to her in the Imperial code of ceremonies, the church of the Holy Virgin of Pharos became a mighty iconic paradigm. This paradigm in various ways influ-

enced and/or informed both the Eastern and the Western Christianity/-ies. It used to create everywhere more and more New Jerusalems, for it helped in the formation and perfecting of the religious rites and the sacral pictorial programs. Bianca Kühnel offered a paper with an interesting topic. Her paper *Jerusalem between Narrative and Iconic* (pp. 105–123) is focused on the relation between narrativity and iconicness in the architectural complexes which were designed purposely with the aim of reproducing the Jerusalemite sacral topography. Such complexes used to be built in Western Europe for centuries, however the peak of this fashion was in the 16th and 17th centuries. The notion of icon provides a certain interpretative model for these architectural complexes, indeed representations of Jerusalem elsewhere. In this case we encounter an instance of a phamous phenomenon, defined already by Panofsky and Krauthammer: architecture as icon. A shorter paper by George Gagoshidze entitled *Mtskheta-Georgian Jerusalem, Svetitskhoveli* (pp. 47–62) discusses the emergence of the earliest Georgian capital Mtskheta as the Georgian Jerusalem. The vivid presence of the Georgian Christianity in Jerusalem proper is very well recorded, one should keep in mind. The paper provides an interesting insight into equally close and equally distant world of the Georgian Christianity as looked from the viewpoint of the Catholicism or Greek Orthodoxy. This subdivision closes a paper which belongs to the literary history. It is a piece by Serge Ruzer and its title is *Jerusalem as Place of Remote Exile: An Inverted Sacred Geography in the Syriac Cave of Treasures* (pp. 33–46). This paper proves again a distinct philo-Jewish and Hebraist character of the Syriac Christianity, noticed in the most serious literature, from Murray through P. Brown, P. Crone and M. Cook, S. Brock. G. W. Bowersock to E. Papoutsakis.

The second chapter bears title “Site, memory, authentication” and, in principle, it is dedicated to the relation between Jerusalem as locus and the memory of Jerusalem as expressed in manifold renditions. Two papers investigate the attitude of the Western pilgrims toward Jerusalem. The first is by Ariane Westphälinger, *Real-geographische Gegenwart und biblische Vergangenheit. Die Beschreibung Jerusalems in früh- und hochmittelalterlichen Pilgerberichte* (pp. 127–138) and the other one is by Robert Ousterhout, *Text, Architecture and the Craft of Thought* (pp. 139–154). Both authors start their argument paying the attention to the previous knowledge and expectation of pilgrims while they visited the loci of the sacred deeds. The other side of their scope was the reconstruction of perception and emotionally responses of pilgrims to Jerusalem such as it really were. One can say that the argument of both papers is designed in an interpretative mood fashionable during 1980s and 1990s, marked by deconstruction, Foucauldian views on representation and the radically skeptical revisionist take on the evidentiary value of the written sources. Nowadays, the scholars tend to lend more trust to the written sources as able to present realities. The premodern man was indeed a beholder as well as he was reader and memorizer of texts. The lore about Jerusalem, Christ and Jewish population of Jerusalem and Palestine in the Mediaeval Western Christianity is a subject of a highly interesting paper by Eva Frojmovic with following title: *Translating Jerusalem: Jewish Authen-*

ticators of the Cross (pp. 155–186). Her paper analyzes representations of Yudah the Kyriakos in the Western art in the period eighth-thirteenth centuries. Kyriakos was a Jew who was believed to have shown the whereabouts of the Holy Cross to Empress Helen. While Kyriakos' Jewishness in the beginning used to be not stressed upon very much, in the latter centuries his Jewish identity became rather remarked topic in order to denigrate his role in comparison to Empress Helen as a paragon of Christian virtues. In this illustration one can see how the premodern Christian religious lore in a long run prepared ground for the European modern secular Anti-Semitism. A unique iconography of a thirteenth century Hebrew paraliturgical manuscript is a main subject of a paper by Katrin Kogman-Appel entitled *The Temple of Jerusalem and the Hebrew Millenium in a Thirteenth-Century Prayer Book* (pp. 187–210). The complexity of the unique iconography this paper dealing with is interpreted by the eschatological expectations and general eschatological mood which was widespread among the Jews in the Western Europe in thirteenth century. The Jews in those times used to openly express their beliefs in unavoidable close coming of Messiah as well as in the Day of Judgment. As a comparative source, the authoress uses the famous fourteenth century Provençal manuscript known as the Sarajevo Haggadah, superbly studied by the great Serbian art historian Svetozar Radojčić, and preserved, since 1890s, in the State Museum of Bosnia and Herzegovina (Zemaljski muzej Bosne i Hercegovine) in Sarajevo.

The chapter "*Mappings in texts and images*" opens an essay in the literary history. Claudia Olk in her piece *The Poetics of Jerusalem in Mandeville's Travels* (pp. 211–230) studies the structure of the Christian *Weltanschauung* in this famous fourteenth century book. Two following pieces in this chapter belong to the history of cartography. The first one is by Ingrid Baumgärtner with a title *Erzählungen kartieren. Jerusalem in mittelalterlichen Kartenräumen* (pp. 231–262), the second one is by Pnina Arad entitled *Mapping Divinity: Holy Landscape in Maps of the Holy Land* (pp. 263–278). The first author focuses on the late Mediaeval world maps with Jerusalem represented as the center of the world. On those maps through various symbolical forms (cross, circle, square) history was connected with the represented loci and types of space. The other author studies representations of the Holy Land and the ways of the transmission and/or translation of its holiness as exemplified in maps from various epochs. These two papers possess certain relevance as to better understanding of the representations of Jerusalem in the Serbian late Mediaeval and early Modern art and/or visual culture.

Chapter "*Voids-between absence and presence*" investigates phenomenon of the absence of representations. This absence needs to be understood as an announcement of the possible or future presence. Annette Hoffmann's paper *Die Mauern von Jerusalem. Ein Leerraum als Erzählraum* (pp. 279–300) studies miniatures of an illustrated Crusader chronicle from the mid-fourteenth century. Representation of the walls of Jerusalem surrounded by the scenes of Christ's Passion opens the book. The remaining pages are occupied by representations of the scenes from the First Crusade. The book closes with

a scene of the conquest of Jerusalem in 1099. This representation is almost identical with the representation of the walls accompanied with the scenes of Passion, though the crusaders entering the city were added to this closing scene. Thanks to this design, the absence of the humans on the introductory representation of the book became the narrative foretelling the events which were narrated in the book. Gunnar Mikosch's paper *Von der Anwesenheit einer Abwesenden. Jerusalem in der jüdischen Bildkultur des Mittelalters* (pp. 301–322) discusses "absentee locus" that is to say the meaningful and intentional absence of Jerusalem in the Jewish Medieval visual culture. Only in the late Mediaeval period the illustrations of Messiah entering Jerusalem started to appear in the Haggadah manuscript influenced by the Christian Mediaeval liturgical drama "The Palm Sunday" dealing with Christ's Entrance to Jerusalem. An essay by Barbara Baert named *Noli me tangere, Narrative and Iconic Space* (pp. 323–352) traces the dialectical interrelation of narrative and iconic aspects of *Noli me tangere* theme in Western Mediaeval art. Her essay particularly treats the subject of the interdiction of the touch of Christ's body before his Ascension. This has been explained as an expression of the supernatural aspects of the Gospel narrative.

The chapter "Stones and buildings in Jerusalem" is comprised out of two shorter pieces belonging to the historical anthropology and/or anthropological history. These are: Yamit Rachman-Schrire, *Evagatorium in Terrae Sanctae [...]: Stones Telling the Story of Jerusalem* (pp. 353–366), and Robert Schick, *Christian Identifications of Muslim Buildings in Medieval Jerusalem* (pp. 367–392).

The concluding chapter of the collection bears title "*Pictorial and poetic spaces*". Tim Urban's essay *Via Crucis. Verortet* (pp. 393–414) is dealing with the *Via Crucis* based on some representations of the subject from the end of fifteenth century. Having studied the formation history of the *Via Crucis* subject beginnings of which can be dated back to thirteenth century, the author concludes that the end of fifteenth century can be taken as the period when the *Via Crucis* subject was definitely formed as a spatial-temporal structure, whence its representations in painting. This process bore one more a consequence: the formed spatial-temporal structure enabled the translation of the *Via Crucis* elsewhere and at those new places it used to be ritually reenacted. A paper by Mila Horký relates to a case of impact of pilgrimage to Jerusalem to the European visual culture in the period which great cultural historian Johann Huizinga termed "The Autumn of the Middle Ages". This longer, very well researched paper is entitled *Jerusalem in Bild-Bilder von Jerusalem? Die Pilgerfahrt von Kurfürst Friedrich III. ins Heilige Land 1493 und ihre Darstellungen* (pp. 415–442). It studies the ways how the pilgrimage of the Saxonian Prince-Elector Friedrich III impacted the arts of his era and his realms. The focus of research is upon the painted representations of the sacral topography of the Holy Land as well as upon the oeuvre of the Elector's court painter Lucas Cranach the Elder. Cranach the Elder used to append to the various Biblical scenes he painted the details associating to the Prince-Elector and his pilgrimage to the Holy Land. Having done that, Cranach the Elder added new meanings and prospective to the old subjects and topoi. The

concluding art-historical paper in this chapter is from the field of the Islamic art. Rachel Milstein publishes a piece with a title *Jerusalem in Islamic Painting: an Object in a Narrative Space* (pp. 463–476). The title of this essay is pretty much the self-explanatory one. According to Milstein, there were two main types of the representation of Jerusalem in the Islamic painting. Either it was painted as the Temple of Solomon or as the walled city. The city itself as a background of the narrative is rarity. It is mainly object, concept or vision designed by builders or beholders, concludes Milstein. This is an argument similar to that of Ousterhout in his paper in the very same collection. The partial outdatedness of this way of reasoning was observed when the latter piece was reviewed in the previous pages.

The remaining papers in the last chapter of the book belong to the literary history. These are: Silvan Wagner *Irdisches und himmlisches Jerusalem als Auslagerungsort einer Minnereligion im Herzmaere Konrad von Würzburg* (pp. 443–462), Anastasia Keshman *Night Flight to Jerusalem – a Narrative for a Far-Away Holy Place* (pp. 477–494), and finally Kai Nonnemacher *Gefährdete Einheit. Zur Raumkonzeption in Torquato Tassos Gerusalemme liberata*. For the scholars of the hagiographic narratives and topoi especially revealing is Keshman's paper which provides hard evidence about the relation between the Eastern Orthodox and Islamic sacred narrative (*Heilsgeschichte*) and the hagiography on the example of the topos of the night flight to Jerusalem from some most distant place. As it is well-known in Islam there is a developed narrative of Muhammad's miraculous night journey to the holiest and the most distant house of worship in Jerusalem (*isrā'*). Keshman indicates the similarities between that narrative and some narratives in the Eastern Christian tradition.

The collection *Jerusalem as Narrative Space* is possessed of all virtues and vices of a conference papers' collection. The unity of the framework subject of collection which is announced in both the title and introductory essay is not so recognizable in certain papers. The latter

ones are actually at distance in a degree from the general subject of the collection as understood by its editors. This is partially explainable by variety and chronological ark of the materials studied in papers. Unfortunately, however easily explainable by the so-called linguistic barrier, the Serbian scholarship is absent from this collection. On the other hand, one can say how the Serbian art history and historiography in general achieved significant results bearing upon the subject of collection. In the first place one should mention a short, but seminal paper by Svetozar Radojčić *Идеја о савршеном граду у држави кнеза Лазара и деспота Стефана Лазаревића – The Idea of the Perfect City in the State of Prince Lazar and Despot Stefan Lazarević*, Зограф, XXXII, 2008, pp. 5–12. This paper was written and read in a scholarly conference in Serbia in 1971, but its ideas and results obviously circulated in the international community a long before its publication in 2008. Professor Radojčić created a new model of study of the written sources in the Byzantine art history. His paper was the first and from the point of evidence the most sound case of study of hierotopy with notions of the New Jerusalem and the Heavenly Jerusalem which became fashionable about thirty years after this seminal paper was written and read at the aforementioned important scholarly conference. Following the steps of Radojčić's seminal paper and critically reflecting upon the more recent attempts at the interpretations of the same topics is the main trait of the recent book by Jelena Erdeljan of the Belgrade University. (Cf. Јелена Ердџан, *Изабрана места: конструицање Нових Јерусалима код православних Словена – Chosen Places: Constructing New Jerusalem in Slavia Orthodoxa*, Beograd, 2013; Prof. Erdeljan's earlier papers are also of relevance for the subject). Despite enlisted shortcomings, this collection is an important addition to the study of the place of Jerusalem in the visual cultures and general history of three monotheistic traditions of the Abrahamic origins. Therefore the editors, authors and publisher should be congratulated.

Marko Katić



Arhieratikon Trilingv

Ms. rom. 1216 de la
Biblioteca Academiei
Române – Cluj

Bucuresti, Paideia, 2013

106 p. , [79] f. : il. col. ,
facs. ; 28 cm.

The manuscript bearing the shelfmark number 1216 from the Library of the Romanian Academy of Science in Cluj is a seventeenth century trilingual richly illuminated liturgical book destined for the use of hierarchs (Archieratikon). Written in Old Church Slavonic, Romanian and Greek, this book has been created in one of the scriptoria belonging to the school of Metropolitan Ștefan of Hungaro-Wallachia (1648–1653; 1655–1668). Its present facsimile edition, published in a rare bibliophile form at Paideia Publishing House, is the impressive result of the research project initiated by VESTIGIA. Manuscript Research Center from the University of Graz (Austria), headed by professor Erich Reinhart, in collaboration with a group of Romanian scholars from various disciplines: Cătălina Velculescu, Zamfira Mihail, Ileana Stănculescu and Ovidiu Olar. The same research team previously focused on another manuscript from the same family, ms. rom. 1790, a Sluzhebnik remarkable for its luxurious aspect, from the Library of the Romanian Academy of Science in Bucharest,¹ which they used as the main obiectum comparationis for the study of ms. 1216.

The scientific commentaries accompanying the facsimile are structured in five chapters covering the historical, philological and iconographical issues and are followed by generous summaries in English for all, but the last chapter regarding the illuminations.

First, Cătălina Velculescu undertook the “archaeological” study of the manuscript and reestablished what was presumed to be the correct order of the pages, which in time underwent detachments, mixtures and theft of some of its most valuable parts. A thorough comparison with ms. 1790 revealed the existence of three different groups of folia (A, B and C), each elucidating important aspects of the Archieratikon’s creation. This approach seemed to be advantageous because it allowed the authors to hypothesize the existence of a third manuscript that served as a model for both ms. 1216 and ms. 1790. The common source had liturgical texts retrieved in Slavonic from a Missal published by the Metropolitan Peter Mogila in Kiev in 1629, but had tipikon instructions already translated in Romanian and also Greek correspondences to the ecophones in Slavonic.

The philological analysis of the Old Church Slavonic text was carried out in a double perspective by Zamfira

Mihail. The text unity inside the manuscript, with reference to the texts in Romanian and in Greek, revealed, through the tipikon instructions, the express destination of the copy for the use of a hierarch. A diachronic research of the texts of other Old Church Slavonic liturgical books (and/or) archieratikons from the seventeenth century permitted the author to observe similarities and differences in their composition. A notable addition is the list of liturgical manuscripts written or used in the Romanian Principalities (up to the end of the seventeenth century), written in Slavonic, which are to be found in foreign repositories.

Even with the supposedly willful absence of its most precious illuminations, ms. 1216 remains outstanding through its remaining miniatures, initials and frontispieces embellished with vegetal, zoomorphic and anthropomorphic motifs. Ileana Stănculescu carefully collected the initials in a table containing their dimensions, a detailed iconographical description, the accompanying liturgical text and also a parallel with their counterparts of ms. 1790. The frontispieces, analyzed separately, seem to have had as source of inspiration, according to the author, the baroque frontispieces from seventeenth century printed books that circulated in Wallachia. The scientific commentary is focused on the categorization of images, the conclusion highlighting a series of iconographical observations such as the prevalence of a certain motif in each category of initials. Nonetheless, interesting symbolic correspondences were suggested between different anthropomorphic figures, like the one allegedly representing John the Baptist, and some of the adjacent vegetal elements, in this case a plant with pearls the color of blood, which in another depiction, lies over a cup, evoking a Eucharistic moment. Another category of images which will surely spark the reader’s curiosity, given the diversity and peculiarity of the figures and forms represented, is that of zoomorphic elements. Intensely discussed by Stănculescu in the case of ms. 1790, both in terms of decoding sources (such as the Physiologus, the Bestiaries or the Fiore di Virtù) and regarding the difficulties of interpretation in connection with the text, the similar animal motifs from ms. 1216 (reptiles/dragons, birds) have not been studied this time in extenso. Even though a research about the seventeenth century miniature painters’ craftsmanship might prove almost impossible due to the lack of written sources, Stănculescu suggests that it would be interesting in a future study to review the possible relations between the reptile/dragon stylized motifs in the ms. 1216 illuminations and those decorating the stone portals and windows from seventeenth – eighteenth century Wallachian churches.

A complete understanding of ms. 1216’s significance can not be attained without a parallel review of ms. 1790., the latter, possibly due to its precious aspect, benefiting from more extensive preliminary studies by the same panel of authors. The investigation of both manuscripts revealed new information over two important issues concerning seventeenth century Wallachia as well as its Balkan neighbors: one regards the cultural and religious influence that Constantinople, namely Kiev, exercised over the territories in South-East Europe, while the other regards the activity of Metropolitan Ștefan of Hungaro-

¹ VESTIGIA. Manuscript Research Center, *Manuscris trilingv. Preliminarii la o editare*, prefață Erich Reinhart, autori: C. Velculescu, Z. Mihail, I. Stănculescu, O. Olar, Editura Paideia, București, 2010.

Wallachia, who's struggle was, in the humanist spirit of the time, to improve and promote the Romanian language in the cultural environment of Wallachia.

This book provides witness also for another important endeavor of the seventeenth century: the perpetuation of „Byzantium after Byzantium”. Evidence testifying the radiance of Greek culture can be found in the ms. 1216 *typikon*, foldering a double tradition – Constantinopolitan and Athonite – or in the striking presence of the *saloi* saints, the “holy fools for Christ”, in the the pro-comidy ritual text, which do not seem to appear in contemporary Slavonic editions of Liturgy books. As Zamfira Mihail states: „the existence of greek ecophones [in the manuscript's text] implies a co-service with Greek hierarchs who lived in Romanian monasteries in that time or who were on a temporary visit” [our translation]. This custom also applied to the miniature painters, who came to Wallachia from Armenia, Greece or Epirus on the invitation of Wallachian rulers (we know the names of Constantin Croatul, Matei Caligraful, Luca and Porfirie). Although the miniature painters of ms. 1216 and ms. 1790 are not known, the illuminations from both 1216 and 1790 should be regarded, as Stănculescu states, in relation to the tradition of miniature stylization in the East. Perhaps future research will emphasize the role of the floral and zomorphic iconographic features in the continuity of Byzantine ornamental repertory.

Flipping through this book in search of quick answers may prove disappointing. One should read it carefully, with a kind of mystical patience, following simultaneously the scholarly studies and the manuscript's folia before fully enjoying the facsimilae pages. The reader should not expect a disclosure of the Ms. 1216, nor could it hardly be since the manuscript is in itself a “work laboratory” (as opposed to ms. 1790 who seems to be completed and barely used). Its research produced at least as many new questions as it brought forth conclusions, thus leaving what we may call “open answers” for other scholars to study further. The words of Erich Renhart in the preamble speak for themselves: “this book is an invitation. It touches the reflective sense as well as the esthetical sensorium of the reader.”

Besides the scientific commentary, the quality of this volume is doubled by the high-resolution replica of the manuscript. Efforts have been made to reproduce all

visible characteristics of the pages, including the vibrancy or softness of colors, irregular marks, all in all the spirit of the original.

Finally, since we find ourselves in the age of new technologies, we should question the relevance of publishing yet another facsimile on paper. Similarly to Walter Benjamin's theory on the work of art in the age of technological reproducibility, the answer to this issue is of subtle nature. Indeed, digitizing books makes them more widely available in the virtual space, which is an important asset for rare books since they are not usually accessible to the larger public. Another advantage would be the higher resolution of the images. Nevertheless, virtualization tends to extract object from its context, which makes it difficult for the reader to engage with it. Also, it dissolves some of the “topographical” aspects of the paper (thickness, surface irregularities, etc.). Not to mention the scientific commentary which in a digital library is scarce or non-existent, the emphasis being put on the number of digitized manuscripts, rather than on their scientific quality. This problem has been recently brought upon at the 50th International Congress on Medieval Studies in Kalamazoo (8–11 May 2015), where Christoph Flüeler, director of the Virtual Manuscript Library of Switzerland (e-codices.unife.ch), advocated for the necessity of creating critical editions of digital manuscripts as reliable resources for scholars. If successful, the future of manuscript studies will lie confidently within the digital world leaving print-form facsimiles, like the *Archieratikon*, to really become special events of fine craftsmanship.

Ms. 1216 had a tumultuous life, having passed through a series of “wanderings and losses” until its anonymous deposition in the mailbox of the Romanian Academy of Science in Cluj in 1974, a fortunate event since the book, through its trilingual text, turned out to be a binder between the particular history of Romanian literature and the universal history of the Byzantine cultural legacy in South-East Europe. Because the scientific commentary testifies a certain degree of complexity, the book is addressed rather to specialists interested in the above mentioned fields, but enthusiasts of any kind can find pleasure in the beautiful facsimile pages.

Iuliana Damian

Αθανάσιος Σέμογλου



Η Θέκλα στην αυγή του Χριστιανισμού. Εικονογραφική μελέτη της πρώτης γυναίκας μάρτυρα στην τέχνη της ύστερης αρχαιότητας.

Θεσσαλονίκη, Κέντρο
Βυζαντινών Ερευνών, 2014

155 страна, 54 илустрације (фотографије и цртежи),
индекси

грчки језик, резиме на француском језику

После студије о Богородици (Α. Semoglou, *Le voyage outre-tombe de la Vierge dans l'art byzantin. De la descente aux enfers à la montée au ciel*, Солун 2003) Атанасије Семоглу је књигом о иконографији мученице Текле желео, како сам каже, да „заокружи своје дугогодишње истраживање које је усредсређено на жену и сакрално у уметности и друштву позне антике“. По ауторовим речима, главни разлог за избор свете Текле као средишта истраживања јесте то што свако проучавање жене у хришћанском друштву датог периода мора имати као полазиште живот девице и првомученице Текле из Иконије, најпопуларније свете жене првих хришћанских векова. Култ мученице Текле, идеалне хришћанке, превазилазио је по значају чак и Богородичин све до Сабора у Ефесу 431. године, када је формулисањем догме о Марији као Мајци Божијој отпочело снажно ширење њеног култа, који је засенио култове свих светитељки.

Књига која се налази пред нама састоји се од десет делова: предговора, увода, пет поглавља, закључка, опширног резимеа на француском језику и индекса топонима, споменика и имена.

Уводно поглавље (*Текла, изузетна светишћелка њозне антике*, стр. 19–26) подељено је у две целине. Први део (*Ширење култа свете Текле*) доноси основне податке о животу мученице и распрострањању њеног култа у Египту, северној Африци, Малој Азији, Сирији и Италији. Писац се посебно бави допуњеним Теклиним житијем, које садржи опис њених четрдесет шест чуда. То житије, написано око 470. године, додатно је подстакло светитељкину популарност и утицало на развој њене иконографије.

Други део уводног поглавља (*Истраживање ране Теклине иконографије*) посвећен је класификацији иконографије свете Текле. Уобичајен иконографски тип хришћанске светитељке мученице, која се приказује покривене главе и са крстом и књигом у руци, није карактеристичан за Теклине представе. Изузетак чини, колико је досад познато, само портрет у медаљону из Еуфразијеве базилике у Поречу (VI век). Иконографске представе ове мученице све до средњовизантијског раздобља веома су разноврсне и заправо засноване на најважнијим догађајима из њеног житија. На основу богатог археолошког материјала из позног античког периода, као и на основу сачуваних литерарних извора, Атанасије Семоглу је начинио нову иконограф-

ску класификацију представа мученице Текле, које је поделио у пет група: 1. Теклино учење код апостола Павла; 2. Херојски чин Теклиног самокрштавања; 3. Теклина мучеништва у Иконији и Антиохији; 4. Чудотворна моћ свете Текле и њена заштитничка улога у граду Селевкији; 5. Теклина девственост и њена дефеминизација. Наведене теме одредиле су и структуру књиге и њену поделу на пет поглавља.

Прво поглавље (*Текла и Павле: идеална слика њочувања*, стр. 26–39) фокусирано је на представе инспирисане првим страницама светитељкиног житија, на којима је изложена њена приврженост проповеди апостола Павла. На основу литерарних извора и визуелних представа детаљно се анализира њихов однос. Дато је дванаест примера, који укључују различите уметничке жанрове (сл. 1–11): саркофаге, слоновачу, фреске у катакомбама, ампуле, камене и сребрне плочице. Аутор долази до закључка да представљање Текле и Павла у пару у позној антици служи као прототип односа ученика према учитељу, с тим што је он обогатен еклисиолошким симболизмом катихизације и искупљења.

У другом поглављу (*Текла: ишиолошка иредсћава кришћења*, стр. 40–49) аутор се подробно бави писаним изворима и проблемима тумачења Теклиног самокрштавања, као и могућношћу крштења које обавља жена, проблематиком заступљеном у теолошким полемикама у III веку. Теклине иконографске представе подељене су у две групе: а) симболички римски тип и б) наративни коптски тип. У првој групи у фокус анализе стављен је украс саркофага из римске цркве Санта Марија Антика (сл. 12), датованог у другу половину III века. У рељефном украсу саркофага појављују се разноврсне теме, традиционално тумачене као симболи крштења: уморено море, старозаветни Јонин циклус, рибари који извлаче мреже с рибама из мора и Посејдон који држи трозубац (стр. 41–43). Централни женски лик раширених руку, приказан испред фигуре апостола Павла који седи, Атанасије Семоглу препознаје као свету Теклу, која је, по њему, такође симбол крштења и симбол саме цркве.

Насупрот римској симболичкој иконографији, коптски тип је наративан и сачињен од епизода везаних за Теклино мучеништво у Антиохији. Реч је о групи представа на металним посудама (*paterae*) које потичу из Египта и које су коришћене у црквеним обредима и у свакодневном животу (сл. 13–16). Антропоморфне ручке на тим посудама чини нага женска фигура чије су ноге прекрштене и која изнад главе држи крст у венцу, а аутор је поистовећује са светом Теклом. По његовом тумачењу, фигуре одражавају чин самокрштавања и тријумфални завршетак Теклиног мучеништва.

Треће поглавље посвећено је Теклином мученичком страдању. У првом делу (*Непознати сведочанства коптских дела*, стр. 66–86) расправља се о још једној групи коптских представа, које се такође први пут доводе у везу с мученицом Теклом. Реч је о бакарним предметима који су коришћени као лампе, а примерци се чувају у Музеју Бенаки у Атини (сл. 26), у Музеју Аугустин Кестнер у ХанOVERу (сл. 27) и у приватној колекцији у Паризу (сл. 28). Украшени су представама

наге жене прекрштених ногу, која у једној руци држи палмину гранчицу, а у другој мученички венац. Аутор у приказаним фигурама препознаје девицу Теклу која излази као победница из огња у Иконији.

Други део трећег поглавља (*Текла у арени. Уметничка сведочанства о једној иријовести*, стр. 86–99) доноси примере представа Теклиног мучеништва међу лавовима у антиохијској арени (сл. 32–42). Ти примери приказују светитељку као храброг борца против лавова, а не као мученицу која пасивно страда. Симетрична структура сцене њеног мучеништва између два лава типолошки је довођена у везу с примерима борбе пророка Данила с лавовима, што је узроковало паралелно сликање те две композиције и њихово паралелно тумачење (сл. 19 и 34).

Поглавље се завршава анализом иконографских примера инспирисаних чудесним Теклиним избављењем у антиохијској арени помоћу мириса (*Текла у арени и чудо с мирисима. Уметничке последице књижевне ириче*, стр. 99–103). Детаљно су представљени примери на металним кадионицама из Уметничког музеја Волтерс у Балтимору (сл. 43), Уметничког музеја Универзитета у Принстону и Краљевског музеја Онтарија у Торонту.

Четврто поглавље (*Текла и земља Исавријанаца. Неизвестне стране светицељке заштитнице града*, стр. 104–118) засновано је на новој, допуњеној варијанти *Житија и чуда свете Текле* из друге половине V века, када је њен култ ојачао у апостолском граду Селевкији. Светитељка добија нов идентитет као заштитница Исаврије и Селевкије. Посебан нагласак стављен је на тријумфалну и панегиричну страну светицељке као заштитнице, што одговара двадесет шестом чуду, у чијем се опису говори о њеном натприродном јављању на кочији у Селевкији. Иконографска паралела тим догађајима пронађена је у представама на групи глиених евологија које се данас чувају у неколико музеја: у Ермитажу (сл. 46), Лувру (сл. 47), у Националном музеју старина у Лајдену (сл. 48) и у Старом музеју у Берлину. У лику непознате жене на коњу Атанасије Семоглу препознаје свету Теклу, која је била и заштитница животиња, нарочито коња, али и коњаника, о чему се говори у опису тридесет шестог Теклиног чуда. Представе су веома сличне приказима галско-римске богиње Епоне (сл. 48), па аутор сматра да су они могли утицати на Теклину иконографију.

Студија се завршава истраживањем представе свете Текле као прототипа девствености и храбрости (стр. 119–134). Аутор детаљно описује Теклину фреску у Капели изласка на некрополи *El-Bagawat* у Египту, која симболично представља њену девственост као гаранцију спасења. У другом делу овог поглавља аутор истражује утицај уметности касне антике на процес дефеминизације и постепен светитељкин преображај у складу с њеним житијем. Пратећи развој Теклине иконографије, он запажа да се мученица лишва готово свих женских особина. Углавном је представљана с кратком косом, док је у приказима догађаја мучеништва у Антиохији чак одевена у мушку

одећу. Сачувани су и примери сликања свете Текле са светитељима, нарочито ратницима, као, на пример, са светим Мином и Кононом.

Из наведене садржине књиге Атанасија Семоглу јасно се запажа да је реч о оригиналној монографији, у којој се на посебан начин обрађују култ и иконографија ранохришћанске мученице Текле. Писац је приликом истраживања узео у обзир претходне студије о животу, култу и сликању свете Текле. Анализирао је разноврстан и често проблематичан археолошки материјал у различитим уметничким жанровима.

Књига превазилази оквире иконографске анализе познатих сачуваних примера мученице Текле и њиховог сврставања у стандардне иконографске групе. Свако поглавље доноси нове занимљиве представе, које су најчешће другачије идентификоване у старијој литератури и нису довођене у везу са светом Теклом. Будући да многи примери нису пропраћени натписима, а њихова се идентификација често може оспорити – као када је, на пример, реч о бакарним посудама (*paterae*) из Египта (сл. 13–16) – аутор своја тумачења заснива на исцрпној анализи литерарних извора и поткрепљује их археолошким паралелама.

Као полазиште писац увек узима литерарне изворе, помоћу којих трага за новим визуелним представама појединих догађаја. Поред апокрифних *Павлових и Теклиних дела* из II века и допуњене верзије *Живоћа и чуда* из V века, најважнијих писаних извора, у иконографској анализи коришћена су и друга литерарна дела. Тако је, на пример, у другом поглављу, у оквиру разматрања Теклиног самокрштавања, коришћен Тертулијанов спис *О кришћењу*, док се у петом поглављу, приликом анализе Теклине девствености, аутор позива на *Симпосион* Методија Олимписког, познато хришћанско дело из III века, у којем је Текла представљена као образац девствености.

У књизи се на основу литерарних и визуелних сведочанстава прате развој култа прве хришћанске свете жене и његове измене у позноантичком друштву. На тај начин обрађени су поједини светитељкини иконографски аспекти на које досад није обраћана пажња, као што је, на пример, Теклина дефеминизација. Посматрајући развој Теклиног култа у ширем културном контексту, аутор истиче да је у време позне антике, када се пагански свет све више христјанизовао, света Текла постепено попримала и особине паганских хероина, као што су римска богиња Епона и грчка нимфа Дафне.

Свеукупно гледано, монографија представља велики допринос у проучавању живота и иконографије свете Текле, али и друштва у позној антици и места жене у њему. Даља проучавања и будуће студије – што ће их ова занимљива монографија несумњиво инспирисати – показаће у којој су мери одрживи поједини луцидни Семоглуови предлози у идентификовању и тумачењу неких Теклиних иконографских представа.

Леонела Фунџић



Un medioevo in lungo e in largo. Da Bisanzio all'Occidente (VI-XVI secolo).

Studi per Valentino Pace

a cura di Vittoria Camelliti e Alessia Trivellone

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Professor Valentino Pace, of the Trinity College Rome Campus and University of Udine, is a scholar of Late Antique, Byzantine and Medieval Art. Member of the Norwegian Academy of Sciences and Letters, Professor Pace is a moving force behind many institutions on medieval studies, exhibitions and journals, including *Iconographica* (University of Siena), *Assaph* (Tel Aviv University), and *Zograf* (Belgrade University). Before becoming a professor in the Italian university system, he was Visiting Associate Professor at John Hopkins University and Visiting Senior Fellow at Princeton University. The volume *Middle Ages, far and wide. From Byzantium to the West (VI-XVI century)*, honors Professor Pace on the occasion of his 70th birthday. It brings together twenty eight studies written by his students and by scholars who shared with him projects and experiences.

The collection is not a thematic *festschrift* but a miscellanea that reflects the diversity of his scientific interests and is consistent with the enormous curiosity, imagination, generosity and freedom of choice that Professor Pace has always offered to his students. In fact, the reader encounters an impressive array of thematic variety, yet within a coherent and fluid framework. They aim to cover a map and a time span that are those encompassed and often exceeded by Professor Pace's work.

The contributions range from the sixth to the sixteenth century within a geographical horizon running from Byzantium through the Adriatic coast, including the entire Italian peninsula, with references to the transalpine art.

The cultural interchange may be considered as the trademark of this volume and it serves as a strong metaphor for describing Professor Pace's work in the study of the history of Medieval Art: a bridge between medieval worlds in continuous interaction with one another. The movement of models, objects, materials and persons tracks the real exchanges and dialogues that contributed to Medieval Art and should be perceived uniquely in rejection of all narrow definitions.

Within the breadth of the themes, the works of art are examined following a stylistic and/or iconographic approach, based on their context or perceived in time, in a rigorous and strict art historical perspective or in dialogue with other disciplines, from history to theology, to heraldry or to the most recent history of body and human emotions. The variety is offered by the examined artworks' material (stone, wood and polychrome sculpture, painting on all media – fresco, miniature, panel painting

–, mosaic, bronze artefacts, medals, jewelry) and destination (the liturgical space, from the altar to the church entrance to its external wall surface, or in urban environment, from private households to the palaces of power).

The volume's dynamic structure makes it challenging to synthesize unless we survey the contributions by their subjects' chronological order of appearance, as classified in the volume, except for the last two articles addressing issues of iconography within a longer time frame. Emphasis on Byzantium was to be expected, given Professor Pace's academic affiliation.

The mosaic decoration of the central space of the *naos* and the vaults of Justinian's Hagia Sofia has undergone several restorations and obliterations throughout the centuries. The important question of the reading of its program is broached by Alessandro Taddei in *L'impresa musiva giustiniana nella Santa Sofia di Costantinopoli. Una lettura orientale*. Featured by a pervasive presence of the symbol of the Cross and the absence of the images, their interpretation is suggested to be deeply rooted in the question of the very origins of Iconoclasm. While providing a significant exam on the miaphysit christology and its contribution to the cultural skepticism towards holy images, Taddei frames his investigation around evidences of carved crosses in Mesopotamia (Monastery of Mor Hanayo/Deir ul-Zafaran, Mardin) and mosaic decoration in Dayro d-Mor Gabriyel/Deir 'Amr, Midyat, casting light on the ecumenic environment enhanced by Justinian.

The polychromy in the eighth-century sculpture is discussed by Laura Chinellato in *Il colore nella plastica del sec. VIII tra trattatistica e riscontri materiali: i casi di Cividale, Brescia e Disentis*. The emphasis on the continuation and preservation of the late antique technical proceedings during the early medieval practices is supported by a comparative examinations between treatises and material acknowledgements for sculptural polychromy examples in Cividale, Brescia and Disentis.

In his retreat on the composite and corinthian-style capitals in the ninth-century Langobard Italy, Pasquale Raimo (*La produzione scultorea nell'Italia longobarda del IX secolo: alcuni esempi di capitelli composti e d'ispirazione corinzia*) brings on an exhaustive comparative research for the study of two groups of phytomorphe fragments. In conferring to the ninth-century examples a strong affinity with langobard matrix, Raimo suggests that the langobard cultural koinè found its highest stylistic expression precisely in the capital production of San Vincenzo al Volturno.

The symbolism of the poppy and the coloristic metaphor of red and white in the funerary rituals from the paganism to christianity are treated by Serena La Mantia, in *Come il vento con i papaveri. L'immagine del martire e le nuove simbologie floreali nell'Alto Medioevo*. La Mantia reviews the oldest evidences of the poppy iconography, *purpureum flores* of death and rebirth, from the christian hypogea to several references of the Langobard Italy and to the very first example of its pattern in the Carolingian Rome, at Santa Maria al Foro.

Giorgia Pollio offers useful accounts on inedited sources, potentially useful to rebuild the least studied aspect of Santa Maria in Pallara before its seventeenth-cen-

tury intervention in *Alcuni suggerimenti sull'aspetto della chiesa di Santa Maria in Pallara nel Medioevo attraverso le fonti*. From documents around year 1000, identifying *Petrus Medicus* as the founder of the convent, to the description of Mons. Riccioli during his pastoral visit in 1626, the written sources are analyzed together with material on-site evidences, such as monk Merco's epitaph, dated 977 and considered *terminus ante quem* for the foundation of the monastery.

In *Committenti e donatori nell'Adriatico bizantino tra IX e XI secolo (note preliminari)*, Dubravka Preradović lays out a helpful contextual perspective on exiguous available evidence related to commissions and donations within the byzantine administration in the Adriatic between the ninth and eleventh-century. The research platform is encompassed by epigraphic inscriptions on liturgical furnishings and by textual sources of both eastern coast (Ciborium of Ulcinj and of the Cathedral of Kotor, the reliquary of St Anastasia in Zadar, two inscriptions from Trogir) and Apulia (Greek inscriptions from the Cathedral of Trani, marble icon of Virgin Hodegetria from Santa Maria di Donisio). In this preliminary research, Preradović qualifies no evidence of imperial commission and highlights an active role of the local high rank civil and ecclesiastic patronage in building and decorating churches.

Analyzing the fortunes of the silver St. Matthew's reliquary in SS. Cosma and Damiano in Rome, through sources attesting facts between Desiderio, Cencio Frangipane and Gregory VII, Silvia Silvestro in *Gregoriani e Normanni nella storiografia napoletana* suggests new interpretations on the perception of the Normans in the Neapolitan historiography, while accounting on future researches the study of the cult of St. Matthews' relics and their propagation in the Neapolitan context.

Stylistic and iconographic analysis of a polychrome wood Crucifixion from Saint-Pierre-aux-Liens (Varenne-l'Arconce) is offered by Nadia Bertoni Cren in *Il crocifisso ligneo borgognone di Varenne – l'Arconce e la plastica renana del XI secolo*. The study offers interpretations of its original esthetic message and its cultural significance through a comparative exam within wider geographical sculptural examples in bronze and wood, from the eleventh and twelfth-century.

A study on the psychological expression of affection and representation of emotions in the medieval iconography of Four wailing women is offered by Veronica Del Re, in *L'iconografia delle quattro donne piangenti. I casi di Aquileia, Sant'Angelo in Formis, Venezia, tra anomalie iconografiche e trasmissione di modelli*. Del Re examines the scenes of Crucifixion, Deposition and Lamentation on the cripta of Basilica of Aquileia, and focuses on the development and the evolution of the new semantic theme of *pietà*, while tracing the routes of transmission of '*istanza bizantina*' through the Montecassino workshops (Sant'Angelo in Formis).

Alessia Trivellone in *Il corpo di Maria: l'umanizzazione della Vergine nelle miniature di Cîteaux all'inizio del XII secolo*, researches on the mariological cult and theology in the early community of Cîteaux, revealing important aspects of its spirituality and its reformative vision through the study of miniatures at the time of the abbot Stephen Harding: codex of St. Jerome containing *Comment on Isaiah* (ms. 129, f. 4v–5r) and the collection of *Vitae Sanctorum* (ms. 641, f. 40v), both at the Bibliothèque Municipale de Dijon.

A comprehensive insight on the original artistic accomplishments of the early twelfth-century Molise and on its open and fluid cultural geography is offered by Manuela Gianandrea in *Focus su Oderisio da Benevento. I picchetti bronzei di Santa Cristina a Sepino*. The study of three bronze doorknockers of Santa Cristina in Sepino leads Gianandrea to focus her attention on the analogue artefacts of the Cathedral of Troia and on Oderisio da Benevento prestigious workshop, and to suggest its original collocation and its attribution to a high rank norman commission.

In *L'arredo liturgico di San Clemente al Vomano e la sua influenza in terra abruzzese* Fabio Coden examines one of the most significative evidences of the liturgical furnishings decorated by mastic encrustation in the Abbruzzi, at San Clemente al Vomano, within its early twelfth-century Adriatic context. The almost integral conservation of the case altar, its original and rich variety of vegetal motives and its material composition leads Coden to trace a comparative analysis with a coeve decoration of the altar of Santa Maria ad Atri, signed by Raulino, stating the presence of two different workshops, whose relevance by far exceeds the region's local borders.

Francesco Gangemi analyzes the features of pseudo-isodomic masonry in Santa Maria della Strada near Matrice in Molise, calling for further comparative insight present within the region starting from the second half of the eleventh-century (Guardialfiera). In his essay *La muratura pseudoisodoma nell'architettura medievale del Molise*, Gangemi sheds light on the lack of the region's major evidences and addresses to the Cathedral of Benevento, whose façade section is marked by analogue regular alternation of different heights stone courses, for a more thorough and complete understanding of the phenomenon.

Analyzing the historical context of the early cathedral of Massa Marittima, in *L'apparato scultoreo della cattedrale di Massa Marittima (XII secolo): una lettura in chiave contestuale* Elisa di Natale focuses on the interpretation of its original sculptural decoration. Despite the scarcity of the documentary sources, Di Natale offers suggestions on the building chronology and an overall analysis of the rich sculptural façade setting, including the capitals and monofora.

In *Una Bibbia parigina di primo Duecento a Lucca. Il ms. 356 della Biblioteca Statale*, Gaia Elisabetta Unfer Verre discusses the problematic of the origins and the chronology of the illustrated manuscript from the State Library in Lucca. A comprehensive codicological, textual, stylistic and iconographic analysis leads Unfer Verre to define the early thirteenth-century production environment of the *Bible parisienne* and its destination, and to attribute it to the direct workshop of Maestro di Albenga.

Through a comparative stylistic analysis, Alessandra Acconci examines the specific wooden representations of *Depositio Christi*, mostly conserved in the central Italy. The oldest example of such a sculptural aggregate comes from the Cathedral of Tivoli. Extensive analysis of a tri-dimensional dead Christ from San Lorenzo in Campagna (Amaseno), lacking the rest of the composition, is offered in the essay *Arte per il Patrimonium Sancti Petri. Il Cristo deposto di San Lorenzo in Campagna (Amaseno)*. In the attempt to reconstruct its original collocation, Acconci examines its overall executive complexity combined with sophisticated pictorial details and suggests a proto-gothic artistic commission.

In the study *Il santo frate negli affreschi staccati del Tempietto longobardo di Cividale del Friuli: un'ipotesi francescana*, Fabio Tonzar offers a thorough examination of the dating and the interpretation of the frescoes detached from the 'Tempietto' in Cividale del Friuli, nowadays conserved at Museo Cristiano in Cividale, undergoing a specific contextual analysis of the area. Offering suggestions that fall under the franciscan context, Tonzar explores the theses of the possible identification of the saint in majesty displayed in the lunetta with St Francis.

Through the scene of the *Dormitio Virginis*, it is possible to follow at least a part of the complex decorative history of the Cattolica di Stilo. Francesca Zago in *La Dormitio della Cattolica di Stilo: riflesso dell'età angioina* aims to conduct a more comprehensive iconographic examination of the *Dormitio* scene that will allow her to disprove her previous dating and lead her to allocate it more precisely to the first half of the fourteenth-century, within the commission of the entourage of king Robert of Anjou.

The mosaics of San Marco in Venice form the subject of Enzo De Franceschi's study. In *Mosaici trecenteschi marciari: appunti di stile*, De Franceschi, through a comparative stylistic analysis, examines the points of stylistic affinities and divergencies that have marked the two workshops operating on the mosaic decoration. While conferring an overall conservative mark to the artists of the Baptistry and a more innovative one to the masters of *μαρτύριον* of St Isidore of Chios, the author outlines an overview on the diversity and the vibrancy of the lagunar pictorial production in the first half of the fourteenth-century.

The essay by Verena Gebhard, *L'immagine di Federico II nella Firenze del Trecento: la Cronica illustrate del Villani* focuses attention on the portrait of Frederick II as evidenced in the Florentine fourteenth-century illustrated chronicle by Giovanni Villani (*Nuova Cronica*, Biblioteca Apostolica Vaticana, ms. Chigi.L.VIII.296). The examination of the sequence of eleven scenes from Emperor's life, containing few historical events and legends never illustrated before, such as *the Birth of Frederick II*, shed light on the probable high rank florentine bourgeoisie commission between 1348 and 1363, almost a century after the Emperor's death.

In *Il rapporto tra scultura lapidea ed oreficeria nel XIV secolo: un'ipotesi su Andriolo De Santi tra Veneto e Friuli*, Aniello Sgambati evidences the presence of a possible transfer of iconographic solutions from the sculpture to the toreutics, proposing solid and tangible relations between some of the sculptures from the workshop of Andriolo De Santi, active in Venice, Padua and Vicenza in the mid fourteenth-century and an important coeval silver artifact, *'Pala d'argento dorato della Basilica di Santa Eufemia a Grado'*.

A valuable attempt of reconstruction of the aniconic pictorial cycle with heraldic panoply from Palazzo del Broletto Vecchio, the Royal Palace of Milan, demolished in 1936–1937, is offered by Matteo Ferrari in *Gigli di Francia, leoni di Boemia. Su un perduto ciclo pittorico visconteo nel Palazzo Reale di Milano*. Basing his investigation upon the study of a photographic survey documenting one portion of the lost pictorial decoration, Ferrari suggest a chronological framing and a historical context in the range of the politics of representation of Gian Galeazzo Visconti, within the last decade of the fourteenth-century.

Francesco Fratta provides a helpful stylistic perspective on unpublished painted ceiling from Cividale from the first half of the fifteenth-century. In *Di prati in fiore*,

di balene 'et altre meraviglie': un inedito soffitto dipinto cividalese della prima metà del Quattrocento, Fratta examines the heterogeneous scenes from six tempera painted ceiling panels, recently tracked in a private collection, *membra disiecta* of a probably bigger cycle, in the attempt to track its original collocation.

Comparable evidences on the artistic patronage of dukes of Valois in its wider European context leads Claire Challéat to question the definition of 'burgundian model' in the fifteenth-century art. Claiming the necessity of a new methodological approach in the study of its cultural and artistic transfers, in *Arte della Borgogna, arte borgognona: ritorno su una definizione*, Challéat examines the manifestation of its influence throughout a thorough historiographical survey and its impact in the art exhibitions across the twentieth-century.

Cristiana Pasqualetti offers critical interpretation of the adventurous restoration and overturning renovation 'in stile' of Basilica di Santa Maria di Collemaggio, in Aquila, in *Collemaggio, Celestino V e un affresco millenaristico*. Focusing on a preserved fresco painting representing *The Cross between Saint George and Pietro Celestino*, rather than attribution issues, Pasqualetti discusses the iconography of the abdicating Pope Celestine V and the legend around his assassination. The survey of the recent conservation history of the painting lead in supporting the theses of a deliberate falsification of artistic memories.

Paola Tarantelli provides a specific insight on the circulation of the Parable of Wise and Foolish Virgins iconography in medieval and modern Triveneto fresco paintings, through a focus on three lost and 'erased' cycles (Santo Stefano in Centa at Nimis, Santa Maria Assunta in Faedis and San Biagio in Lisignano) and on one still existing (Santo Stefano in Fornace), in *Arte 'cancellata': alcuni inediti per un catalogo delle Vergini sagge e stolte in Triveneto*. Tarantelli confirms the hypothesis of the persistence of this theme between the end of the fifteenth and the beginning of the sixteenth-century and its special predilection by the Patriarchate of Aquileia.

In *La città in una mano. Per una storia della rappresentazione di modelli urbani dalle origini all'Occidente medievale*, Vittoria Carmelliti explores the representation of cities and urban models up until the Middle Ages, underscoring the need to reconstruct the history of its iconography through literary, iconographic and material sources, and to trace its evolution that runs parallel with the development of medieval cities and of social awareness of citizenship. Analyzing the most representative evidences of the offering of an urban model, identified as a qualifying feature of its secular *dominus* or celestial patron, Carmelliti cast light on a new possible context for further studies.

Of comparable iconographic interest is the essay *La spina nella zampa. Trasmigrazioni di un soggetto iconografico*. Roberto Tollo examines the rich figurative heritage of a classical subject related to Androclus, a fugitive slave who helped a lion by removing a thorn from his paw. A literary topos, later acquired by Christian apologetics for its intrinsic allegoric and moral significance, is furtherly defined by a survey on the development of the iconography of Saint Jerome.

Middle Ages 'far and wide' is the Middle Ages that Professor Pace travels tirelessly since many years, always looking beyond the arising boundaries and borders.

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